NOTICE.

All pages missing from this volume are those of ADVERTISEMENTS only, and a specimen of each advertisement published in the volume will be found in the issues of April and August

~~and in the selected sheets at the end of the volume.~~

LIBRARY
U. MAR 6 1899 S.
PATENT OFFICE

W. Prince

Librarian.

5144 b—500

2

THE INLAND PRINTER

8495
D.O.

A TECHNICAL JOURNAL

DEVOTED TO THE ART OF PRINTING.

VOLUME XXI.

April, 1898, to September, 1898.

72379

CHICAGO, ILL., U. S. A.:

THE INLAND PRINTER COMPANY, PUBLISHERS.

Z 119
I5

INDEX TO THE INLAND PRINTER.

LIBRARY
U. SEP 7 1898
PATENT OFFICE

VOLUME XXI.

FROM APRIL, 1898, TO SEPTEMBER, 1898.

B

Biography:
- Addison, Father (with portrait) 224
- Chapin, Will E. (illustrated) 64
- Designers and Engravers of Type:
  - Cumming, John F. (with portrait) 470
  - Gilbert, Andrew (with portrait) 581
  - Ihlenburg, Herman (with portrait) 182
  - Kay, Alexander (with portrait) 723
  - Phemister, Alexander (with portrait) 359
  - Woerner, August E. (with portrait) 49
- May, Thomas, Cartoonist (illustrated) 184
- Morgenstern, Ernst 723
- Rychen, John 758

Bookbinding:
- Art Linens 351, 711
- Art Binding, Miss Nordhoof's 481
- Badges, Stamping with Aluminum and Gold 351
- Beveled Boards for an Octavo or Royal Book 351
- Beveling Edges on Cards and Applying Gold Leaf 350
- Binding a Book by Grooves in the Ends.... 351
- Book-Cover, Three-Color Half-Tone Work for 351
- Books on Binding and Cheap Processes 481
- Bradstreet's Reports 598
- Broken Lines on Ruling 598
- Buffing, Scarce and High Priced 189
- Burnishing American Calf 189
- Cheap Binding for 12mo Volumes 481
- Embossing, Gold and Silver 65
- Envelope Machinery Makers 65
- First American Book 597
- Flour Paste, Binders' 65
- Folding Paper Boxes, Making 711
- Glazed Papers, Printing on 712
- Glue, A Flexible 64
- Glue, Bookbinders' 350
- Glue, Bookbinders' and Tableting 351
- Glue, Liquid 597
- Gold and Aluminum, Stamping in 351
- Gumming Machine, A New 598
- Half-Calf Bindings 597
- Hand Stamping with Aluminum 712
- Marbling, Colors for 189
- Notes on Practical Bookbinding.....65, 189, 350, 481, 597, 711
- Padding, Process for 481
- Paper-Assembling and Stapling Machine.... 351
- Paper Knives, Grinding 64
- Preserving Paste 597
- Pyrographic Imitation Stamping 712
- Sizing "Defender" Paper 189
- Stamping on Silk Cloth 189
- Stitcher, Wire and Thread 65
- Worms in Old Books 598

C

Colored Inserts:
- Finish 444
- Jaenecke Bros. & Fr. Schneemann 288
- Song 16
- Start 160
- Work 313

Composing Room:
- Imposing Stone, A Cement 717
- Notes on Job Composition...85, 213, 353, 485, 587, 714
- Review of Specimens Received..95, 248, 385, 509, 630, 750
- Toronto Type Foundry Job Contest, The.... 717

Correspondence:
- Bermuda, Notes from 703
- Commendation from Australia 703
- Fish Story, A (illustrated) 49

Correspondence—*Continued.* PAGE
- Mailing Clerks, Negligent 703
- Out-of-Work Fund, Abolish the..... 703
- Photography an Aid to Printing..... 181
- Printers' Protective Fraternity, The.....181, 461
- Scotland, Notes from 181

E

Editorial:
- Aluminum Superseding Lithographic Stone. 43
- Apprenticeship, American and Old-World.. 701
- Buying Paper 323
- Changes in Union Leadership 574
- Drawing for Printers 576
- Editorial Notes.....171, 321, 455, 573, 699
- Entering and Billing Orders Descriptively.. 42
- Government Printing Office and the Civil Service, The 456
- Inland Printer, Eastern Offices of..... 322
- Inland Printer Specimen Exchange 573
- Inventory of the Composing Room 575
- Lining Initial Letters 42
- New Methods, New Ideas, and Some Printers 43
- Order Systems 172
- Paris Exposition of 1900, The..... 700
- Printers and Temperance 42
- Printing Factories 700
- Question of Strikes, The..... 455
- Slugmaker, Typecaster or Typesetter, The. 173
- Standards of Quality 322
- Typographical Union Convention, The..... 700
- Typothetæ Convention, The 575
- United States Government Printing, The ... 41
- What Presses in an Ordinary Office Should Earn 575
- Why Not Coöperate? 172

Electrotyping and Stereotyping:
- Agitated Solutions 591
- Agitation of Solutions 505
- Announcement to Electrotypers and Stereotypers 83
- Association Work 83, 207
- Building 318
- Celluloid Printing Plates 344
- Conductors, The 694
- Confiscation of Electrotype Plates 504
- Copper and Lead Cases 505
- Copper and Nickel Solutions 343
- Defective Type 592
- Electrotypers' Union 343
- Electrotypers' Wages 207
- Electrotyping in America 504
- Electrotyping, Literature of 343
- First Plating Dynamo, The 83
- Flong Pasting Machines 344
- Hydraulic Molding Presses 592
- Individual Motors for Electrotype Machinery 592
- Invention of Electrotyping, The 712
- Lead, Price of 83
- Linotype Metal from Old Type..... 207
- Matrix, Bending a Small 343
- Metallizing (illustrated).....452, 579
- Molding (illustrated).....38, 168
- National Electrotypers' Association of America 208
- Notes and Queries on Electrotyping and Stereotyping 83, 207, 343, 504, 591, 712
- Organ, A National 343
- Patented Compounds 712
- Producing Reliefs by Electricity 83
- Rapid Electrotyping 207
- Small Electrotyping Outfit..... 208
- Soften Stereotype Metal, To 505
- Stereotype Paste 593
- Stereotypers' Backing Powder..... 504

Electrotyping and Stereotyping—*Cont'd.* PAGE
- Stercotyping the *World*..... 591
- Wood-Mounted Cuts, To Preserve..... 207

Engraving:
- Annual Convention of the Photo-Engravers 753
- Aquatint Ground, An..... 595
- Benzine in Rubber Solution 92
- Best Photograph for Half-Tone Reproduction, The 93
- Better Prices for New York Process Workers 475
- Bleaching Silver Prints..... 92
- Broken Glass Graduates, Repairing..... 220
- Buffed Copper, Trouble with..... 360
- Chalk-Plate Half-Tone..... 208
- Chalk-Plate Manufacture Enjoined..... 756
- Deep Etching Copper Half-Tones..... 476
- Drawing Direct on Zinc..... 220
- Drawing on the Newspapers..... 595
- Dusting-In Enamel Process, The..... 360
- Dusting-In Process for Half-Tone, The..... 93
- Enamel Formulæ, Mr. Ives'..... 722
- Enamel in General Use..... 593
- Encyclopædic Dictionary of Photography, The 722
- Engraving for Newspapers, To Learn 475
- Engraving Plant, Cost of..... 595
- Engraving, Practical Half-Tone and Tri-Color 360
- Half-Tone, Early Experimenters in..... 722
- Half-Tones from Blue Prints 475
- Half-Tones from Flat Photographs..... 359
- Intensifier for Wet Plates 476
- International Exhibition of Photo-Mechanical Processes..... 91
- International Photographic Exhibition, An. 219
- Is Photography Among the Fine Arts?..... 220
- Jenkins' Photo-Engraving Book..... 83
- Learn Photo-Engraving, To..... 595
- Litho-Relief Engraving (illustrated)..... 47
- Making Half-Tone Screens..... 475
- Negatives Adhering to Copper..... 475
- Newspaper Half-Tones, Etching..... 722
- New Screen Plateholder, A..... 219
- New System of Mechanical Engraving..... 94
- Photography Aids in Type Designing..... 722
- Photography of Natural Colors 476
- Photo-Engravers, Expressions from the..... 744
- Prior's Automatic Photo Scale 476
- Process Engraving Notes and Queries....91, 219, 359, 475, 593, 721
- Process Work, Pathfinders to 722
- Process Workers' Liability for Copyright Infringement 93
- Process Year Book for 1898, The 595
- Proper Use of the Word Half-Tone, The.... 93
- Ringler, F. A., Co's Twenty-fifth Anniversary 755
- Roulettes, Engravers' 721
- Royal Photographic International Exhibition, The 721
- Set Gelatin in Humid Weather, To..... 595
- Shadow Dots Not Intense Black 360
- Specimens Received..... 219
- Strength of the Wet Plate Developer, The .. 219
- Syphilelcosis Manifested by Bichromates.... 91
- Three-Color Light Filters..... 595
- Three-Color Process, To Learn the 722
- Transfer Pen-and-Ink Drawings to Type Metal, To..... 219
- Transferring Prints Direct to Zinc, As to.... 219
- Transferring to Zinc 91
- Twenty-five Color Photographs of Italy..... 475
- White for Retouching Photographs 219

Estimating:
- Booklet Estimate..... 711
- Catalogue Work, Prices for 195

Estimating—*Continued.* PAGE
Cost of Printing in Small Offices 194
Deckle-Edged Papers 471
Estimating Notes, Queries and Comments.. 90, 194, 329, 471, 596, 710
Half-Letter Circulars 711
Hand Composition and What it Costs 195
Infant Statements 91
Job Presswork, Fast 710
Job Ruling, Prices on 596
Learning to Estimate 90
Magazine Printing One Page at a Time 596
Making it Pay and Making a Profit 472
Making of Clothing Checks, The 596
Making Ready Half-Tones 330
Masonic Printing 195
Opinion on Estimating 330
Perforating on Cylinder or Platen Presses ... 471
Prices on Jobs of Straight Composition 473
Salesmen's Cards 330
Saving Presswork with a Numbering Machine 471
School Printing, Prices on 330
State Job Composition 596
Statements, Prices on 329
Stove Catalogue, Estimate for a 596
Transfer Tickets, Printing 587

I

Illustrations—Full Page:
Admiral Sampson and His Flagship U. S. S. New York 511
An Anxious Moment 698
At the Spring 170
City Hall, Milwaukee, Wis 565
Cupids 689
Dachshund Hold-Up 116
Daughter of Italy, A 161
Delegates and Ex-Delegates to Tenth Annual Session Pressmen and Assistants' Union 608
Dole, Sanford B., Official Reception to Hon. 84
Dreamer, The 702
Eastertide 34
Fish Story, A 48
Fortissimo 320
Fortune Teller, The 68
Fourth of July, The 446
Frugal Meal, A 212
Greeley, Horace, in 1862 162
Headings from the Boston Herald 726
Hopper, Edna Wallace 573
"I chatter, chatter as I flow to join the brimming river" 582
Invitation Sent to F. A. Ringler Co's Employes 754
Laugh, and the World Laughs with You 334
Les Vainqueurs de Salamine 594
Makers of The Inland Printer:
Bindery, front view 236
Bindery, rear view 237
Composing Room 232
Pressroom 234
Milwaukee Typothetæ, Officers of 602
Mitchell's Pass, Cape Town, South Africa... 56
"My mirror says my face is fair, and well I know my mirror tells me true" 445
Pawtuxet, On the 460
Reminiscences 690
Romeo and Juliet 375
Secret, A 566
Snap-Shots at the Omaha Exposition 746
Summer 467
Summer House Groote Schuur, South Africa 484
Sweet Girl Graduate, The 313
Type of Carolinian Mountaineer 341
United States Battleship Massachusetts 454
United States Cruiser, Minneapolis 218
Unwilling Subject, An 180
Veteran of the Confederacy, A 40
View on the Thames, England 718
Wade Park, Cleveland, View in 463
Wash Day 477
Watching the Wheels Go 'Round 314
With Tender Care 376
Young America 192

Illustrations—Small: PAGE
Away Down South 317
Bone of Contention, A 179
Boss of the Yard, The 473
Boyhood's Autograph 705
British Houses of Parliament, London 331
Bruin's Dance 319
Bull Fighter, The 586
Caught 181
Coes, Frank L 757
Coes, Loring 505
Colorado Product, A 52
Craps 474
Curtis, M. B 59
Davidson, John B 462
Decorative Illustration (John Sloan) 220
Deer Park, Western Maryland 316
Dewey, Rear-Admiral George, U. S Navy .. 507
Door-Step Convention, A 222
Father Addison 224
Friends 571
Gold Medal Baby, A 77
"Good Morning" 465
Grand Court, Trans-Mississippi Exposition 186
Hallie 318
Horseless Carriage, A 167
How Big is Roland? Just So Big! 337
I Wonder if It Will Squeak? Did You Hear It? 345
I'm Just One Year Old Today 217
In Maiden Meditation 51
Initial Designs by Pierre Artigue 63
Initial Lesson, An 338
I've Broken My Stick! Boo-Hoo! 344
Little Grandma 36
Little Grandpa 37
Little Music Teacher, The 742
McKinley, President William 507
Makers of The Inland Printer—
Counting Room, The 228
Engine Room 238
General Offices 228
President's Office 230
Proofreading Department 233
Secretary's Office 230
Shipping Department 238
Miles, Major-General Nelson A., U. S. Army 507
Milking-Time 349
Mischief 599
Moonlight on Lake Joseph 92
No Confidence in the Operator 568
On Guard 332
On the Beach, Isle of Wight, England 358
One of Dewey's Tars 468
One of Mother Goose's Children 378
One of the Stay-at-Homes 730
Peek-a-Boo 54
Playmates 187
Popular Huber Salesman and His Mascots, A 506
Posing for Her Picture 464
Postage Stamp Design. Grasset 219
Procession of Trucks Carrying a Cox Duplex Press to the *Republican* Office, Phœnix, Arizona 756
"Push, Don't Shove" 570
Rare Geological Find, A 449
"Remember the Maine" 510
Rocky Mountain Baby, A 93
Rogers, J. C 758
Rychen, John 758
Sampson, Rear-Admiral William T., U. S Navy 507
Searle, Frederick 757
Shadow River, Views on 95
Singerly, William M 97
Sister Ursula 82
Son of the United States Navy, A 189
Sulks 58
Times Building and Post Office, New York.. 188
Two is Company 94
Two of a Kind 701
Two of The Inland Printer's Little Friends in Cleveland, Ohio 612
Un Coin d'Atelier, par Dantan 62
United States Battleship Indiana 507
Waitin' Fur Th' Boss 168
Watching the "Help Wanted" Column 708
War Dog, A 208

Illustrations—Small—*Continued.* PAGE
Wilcox, J. W 713
"Yo' Little, No-Account Yaller Dog" 593
"You See, It was Just This Way" 461
Young Devil, A 462

L

Lithography:
Albumen versus Gelatin Emulsion 737
Aluminographic Pen, The 482
Aluminography; Its Possibilities and Its Absolute Success 81
Aluminum, Engraving on 482
Aluminum in the Graphic Arts 691
Aluminum Printing Plate, Difference Between the American and German, The .. 66
Aluminum Printing Plate Makers, Disputed Patents Between the German and American 188
Aluminum Superseding Lithographic Stone. 43
Aluminum, The Nature and Peculiarities of .. 736
Aluminum, Where Printing from, Flourishes 380
Apprenticeship, Necessary Qualifications and Wages in the Lithographic Industry 67
Artistic Studies of the Human Body 187
Autographic Paper, Grained and Tinted Papers, Lithographic Drawing Methods on 381
Brushes for Applying Strong Acids or Alkaline Solutions to Zinc or Aluminum Plates 482
Etch Grounds, Asphaltum as an Acid Resist in 381
Gallic Acid for Metal Surface Printing, How to Make 66
Grain and Stipple Work, Devices for 67
Graphic Trade Schools 187
Heraldic Colors, The 736
How Ready Stipple Tints are Made 601
Impressions from Stone Engraving, Equal to Steel or Copper in Effect, to Make 66
Invention of Photography, and the First Book Describing Data upon the Storage and Fixation of Light 600
Lead Pencil Drawings upon Zinc or Aluminum Plates 482
Litho Press Building, Principle of Progress in 380
Lithographers and Graphic Artisans, Books for 67
Lithographic Engraving is Done, How the .. 381
Lithographic Methods, Progress of 482
Lithography and Stone Printing, Handbook of 381
Lithography, What Can be Done by 737
Mounting Very Thin or Broken Litho Stones for Printing 66
Notes and Queries on Lithography ... 66, 187, 380, 482, 600, 736
Phosphoric Acid 381
Photography in Natural Colors, Principle of 736
Preparing a Brush for Drawing Fine Lines on Stone or Metal Plates 601
Present State of Metal Lithography 483
Prize Winner in the Best Engraving Contest. 67
Progress of Litho Pictorial Art in the Public Schools, The 187
Progressive Lithographic Firms and the New Aluminum Rotary Press 60
Proper Way to Etch a Litho Stone 187
Reliable Stopping-Out Acid for Litho-Engraving, for Turpentine, etc 483
Relief Etching on Stone, Acid for 380
Relief versus Surface Printing Process 187
Rubber Reducing Machines, Composition for 187
Rubbing-Up Ink 736
Rulings and Shadings Next to Ornaments .. 601
Screen in the Litho Process Work, Use of the 601
Sensitive Asphalt and Roentgen Rays 483
Sensitive Asphaltum, Professor Husnick's .. 381
Simple Process for Making Printing Plates .. 483
Specimens of the Utrecht Society of Painters 67
Stone, Aluminum and Zinc, Similarity Between 380
Transferring Methods Scientifically Explained 736

Lithography—*Continued.* PAGE
Transparent Litho-Process Papers 736
Tusche, Meaning and Pronunciation of..... 600
Varnish for Printing Safety Colors and Tints 66
Wages of Lithographers 600
Wages Paid in the Lithographic Profession Today, The..... 187
Zinc a Useful Substitute for Litho Stone, Is . 482
Zinc Plates, Testing, Polishing and Graining 737
Zincography, as a Duplicating Device in the Office, and Books Teaching Its Principles..... 188

M

Machine Composition:
Air Cushion, Adjusting The..... 222
Assembler Belt, Adjust the 57
Blurring Ends of Lines..... 627
Burning out Matrices..... 626
Casting Duplicate Lines and Blank Slugs... 626
Cleaning Spacebands..... 55
Electric Compositor, The 60
High Letters, Burrs, Speed 59
How Burrs are Caused 223
Keep Face of Mold Clean..... 347
Linotypes in Large Cities 348
Loose Matrices in the Assembling Elevator. 222
Machine Composition, Notes and Queries... 55, 221, 346, 499, 625, 724
Matrices, Washing 220
Mercury, Sheared Letters, Mouthpieces,.etc. 59
Metal, Restoring Quality of..... 224
Mold Dish, Loose 725
Mouthpiece Holes, Drilling Out..... 348
One-Half Horse-Power..... 57
Overtime 57
Prevent Spacebands Jumping, To 626
Retain Slugs in Galleys, To..... 626
Size of Gas Pipes for Metal Pot Use 57
Spacebands, Magazine and Matrices..... 348
Speed of Machines..... 627
Squirts 222
Stick in the Mold..... 349
Thorne Typesetting Machine, The..... 223
Two-Letter Matrices..... 728

Miscellaneous:
Acknowledgment of Merit, An..... 246
Advertiser, A Fraudulent..... 61
Aid to Promptness, An..... 463
Argument for Illustrated Catalogues for the South American Trade..... 39
Artisan, The.....69, 201, 336, 465, 585, 705
Books and Paper for the Nicaraguan Trade 730
Books and Periodicals.....77, 246, 509, 619, 745
Business Notices.....97, 249, 386, 512, 631, 758
"Century," Problems Solved by the..... 384
Chicago Trade Press Association..... 384
Competition in Trade..... 69
Conventions of the United Typothetæ and the Electrotypers..... 745
Did Not Appreciate the Book..... 453
Duplex Press in Arizona, The..... 756
Drawing for Printers (illustrated)....44, 175, 324, 457, 577, 695
Editoria, The, National Editorial Resort and Home, Interlachen, Florida (illustrated) 190
Electric Motors, Value of, in the Art of Printing 251
Employing Printer, The 50, 198, 332, 462, 581, 704
Encouragement 619
Ends of the Earth, To the..... 98
Extremely Valuable Paper, An..... 613
Gold Medal Baby, A 77
Government Printing Office on a War Footing, The 183
Greeley, Horace, The Apprenticeship of.... 163
Hawaiian President, Official Reception to the 85
Incense of Chicken, The..... 315
Inland Printer Cover for March, The 96
Inland Printer, Makers of the..... 225
Keeping Track of Orders..... 177
Last Century Dates Set by Printers 757
Linotype Keyboard, Proper Fingering of... 447, 569
Milwaukee the Convention City (illustrated) 603

Miscellaneous—*Continued.* PAGE
Modern American Printing Plants—Review and Herald Publishing Co..... 367
Muskoka Lake Region (illustrated)..... 620
National Association of Photo-Engravers, Meeting of the (illustrated)..... 605
National Editorial Association Convention, The 619
Newspaper Gossip and Comment....74, 241, 374, 489, 622, 740
Palette and Chisel Club Outing, The (illustrated) 724
Patents of Interest to Printers (illustrated). 73, 244, 382, 498, 607, 744
Poster Lore and the Newer Movement..383, 731
Pranks of the Printer..... 35
Pressmen's International Convention (illustrated) 609
Printing for Advertisers.....196, 352, 502, 738
Printing Offices, Arrangement of.....66, 373
San Francisco Strike from the Union Point of View, The..... 469
Shorter Workday Movement, The..... 69
Slug Five 568
Small Books..... 619
Tarbell, J. H., Photographer..... 459
Ticket Printing on Platen Presses..... 730
Trade Notes.....94, 245, 385, 506, 628, 752
Trans-Mississippi Exposition at Omaha, Artistic Decorations at the..... 184
Trans-Mississippi Exposition at Omaha, The 747
Two Machine Knife Men..... 757
Unitype Company, The..... 606
Veteran Knife Manufacturer, A..... 504
Warning to Printers and Publishers..... 745

O

Obituary:
Beardsley, Aubrey..... 249
Blakely, Cyrene H..... 611
Carqueville, Edward..... 249
Goodall, Abner Cheney..... 249
Leavell, Edward O..... 752
Singerly, William M 97
Watts, Mrs. Robert D..... 619

P

Pressroom:
Beck Overlay Process and Make-Ready Methods, The 481
Border, Working a, under Disadvantages... 720
Bronze Does Not Rub Off, The..... 478
Can Newspapers Communicate Infectious Diseases..... 340
Can't Make Black Ink Print on Red Ink 479
Cleaning Rollers when Changing Colors, About 63
Compliment to Chicago, A 470
Copying Ink Work, To Make 61
Copying Inks in Summer, Trouble with.... 719
Country Printer of Brotherly Sympathy, A.. 478
Defective Press Punches..... 61
Feeding Paper to Job Presses 340
German View of American Pressrooms, A.. 328
Harmonizer, The..... 62
History of Rollers, The..... 701
Ink Dries Too Quickly..... 478
Ink Sets Off on Printed Sheets..... 612
Ink That Butter Will Not Soften, Wants an. 612
Inks for Printing and Embossing Purposes on Card Mounts..... 205
Letter-Heading, Our Opinion on..... 63
Linen Papers, Tympans and Inks for Printing on 719
Make-Ready for Half-Tone Proofs on a Washington Hand Press 479
Movable Track Bumps on Ways 719
New Patents.....342, 480, 613, 720
Noisy Belt..... 205
Photography, Printing in Imitation of..... 342
Poster Inks, or The Bill Poster..... 205
Pressroom Queries and Answers.....61, 205, 340, 478, 611, 719
Pressrooms, The Product of..... 179
Prevent Bronze from Rubbing Off, To..... 205
Printing and Registering on Deckle-Edged Papers..... 479
Printing Colors in Three-Color Half-Tones, Order of..... 206

Pressroom—*Continued.* PAGE
Printing Gold Leaf on Ribbon 340
Questions from North Dakota, A Few 342
Red Ink, Trouble with 205
Repair Wood Type, To..... 62
Rollers Becoming Slick, Troubled by 63
Rollers Do Not Give Satisfaction..... 206
Rollers Should Not be Kept in a Damp Basement 612
Rollers That Refuse to Work Colored Inks.. 340
Rollers, With What Shall We Wash 719
Royal Purple Ink on Old Gold Plate 61
Rubber Blankets 613
Silver Bronze Rubs Off, Why..... 63
Slurring on a Cylinder, What Causes 63
Speeding Up Treadle Presses 206
Suitable Ink for Half-Tone Work on Platen Press, Wants to Know of..... 206
Tired Feeder Boy, An Invention for the..... 342
Type Wash, Wants a..... 205
Waterproof Roadway Sign Printing..... 340
When and How Often Should Rollers be Washed 63
Working Solid Block Surfaces on Platen Presses 206

Proofrooom:
Bid for Printing, A..... 54
Cannot 709
Copyholders, Hints to..... 345
Corporate Name, Form of..... 708
Current Discussion of English.....193, 345
Dash, Length of..... 345
Discrimination in the Use of Words..36, 166, 316, 449, 570, 696
Editors' Blunders 474
How Much is One Proofreader's Work 598
Is There a Decadence of Good English..... 474
Longhand Contractions..... 474, 709
None and No One..... 344
None Says..... 53
Not in Dictionaries..... 709
Numerals..... 709
Officers and Offices..... 193
Paragraph Not Understood, A..... 345
Parenthesis and Bracket 53
Period Before Hyphen Leaders..... 53
Plea for the Semicolon, A 54
Plurals 709
Possessive, Another..... 344
Possessives 54, 193
Press Discussion of Words..... 54
Proofreaders' Queries..... 193
Proofroom Notes and Queries....53, 193, 344, 473, 598, 708
Qualifying Words 193
Spelling 193
Strategy or Strategic..... 473
Two Curious Sentences..... 473, 708
Usefulness of Capitals..... 473
Which versus "That" 599

Type and Type Founding:
Bank Script No 2..... 78
Bradley Outline Series 496
Brandon Series 493
Caslon Old Style Series 732, 733
Chamfer Condensed..... 365
De Vinne Compressed.....210, 211, 492
De Vinne Initials, 60-Point..... 361
Devon Script Series..... 618
Dewey Ornaments..... 617
Dewey Series.....360, 492
Doric Italic.....362, 734, 735
Egyptian Ornaments..... 616
Faust Text 360
Flag Borders 497
Hapgood Florets..... 617
Jenson Old Style 208
Kelmscott Series 80
Laclede Series.....614, 615
Lippincott Series..... 363
MacFarland Italic..... 209
Nestor Script..... 360
Osborne Series 361
Priory Text..... 494
Spire Series 79
Touraine Old Style..... 208
Touraine Old Style Italic..... 495

INDEX TO ADVERTISEMENTS.

PAGE

Aluminum Plate & Press Co..16, 260, 400, 441, 644, 682
American Steel & Copper Plate Co ...121, 275, 411, 527, 649, 778
American Type Founders Co.....113, 387, 512, 513, 632, 388, 759, 760
Anthony, E. & H. T., & Co...20, 267, 300, 523, 548, 666
Arabol Mfg. Co.....32, 160, 312, 444, 564, 674
Armour Glue Works 526
Art Student 255, 390, 516
Atchison, Topeka & Santa Fe.....527, 650, 780
Ault & Wiborg 16, 160, 312, 444, 564, 688

Babcock Printing Press Mfg. Co ..24, 140, 402, 441, 644, 681
Barnard, W. H..... 254
Barnhart Bros. & Spindler.....386, 631
Bates Machine Co..... 12
Beck, Frank, Co.....267, 403, 436, 648, 779
Benedict, Geo. H., & Co.....107, 261, 305, 434, 549, 773
Binner Engraving Co.....11, 289
Blomgren Bros. & Co....15, 259, 399, 418, 642, 766
Bookseller and Newsman ...106, 261, 404, 524. 648, 772
Boorum & Pease Co.....20, 436, 548, 668, 759
British Printer.....107, 270, 409, 525, 648
Bronson Printers' Machinery & Warehouse Co 108, 258, 525, 640, 774
Brown Folding Machine Co.....106, 146, 403, 252, 432, 561. 767
Brown, L. L., Paper Co.....122, 268, 306, 428, 552, 769
Buffalo Printing Ink Works.....108, 144, 401, 436, 560, 779
Burbank Engraving Co 254, 516, 635, 763
Bureau of Press Clippings.....101, 255, 390
Business Directory 725, 277, 405, 529, 653, 781
Butler, J. W., Paper Co....1, 129, 281, 413, 533, 657

Campbell Printing Press & Mfg. Co..2, 5, 130, 131, 132, 133, 282, 283, 284, 285, 414, 415, 416, 534, 535, 536, 537, 658, 659, 660, 661, 662, 663
Campsie, John W 763
Carver & Swift Stamping Press Co 14. 144, 250, 290
Central Paper Co.....410, 526
Challenge Machinery Co 8, 142, 387, 395, 430, 641, 668, 760
Chambers Bros. Co 32, 160, 312, 444, 564, 688
Chandler & Price Co 24, 147, 296, 423, 550, 633, 686
Chatfield, Clarence F 147
Chicago, Milwaukee & St. Paul R'y.....512, 632
Chicago Paper Co.....101, 255, 390, 516, 635, 763
Chicago Printing Ink Co 678
Child Acme Cutter & Press Co...110, 266, 300, 250, 438, 646, 773
Coes, Loring, & Co.....21, 265, 293, 419, 559, 673
Conger Engraving Co..... 251
Cottrell, C. B., & Sons ..102, 256, 391, 517, 636, 764
Cramer Engraving Co..... 545
Cramer, G., Dry Plate Works.....32, 160, 312, 444, 564, 688
Crutsinger, C. W 121, 275, 411, 527 649, 778

Delete Chemical Co.....120, 249, 386, 410, 526, 649, 758, 778
Deutscher Buch-und-Steindrucker....410, 526, 650, 780
Dexter Folder Co.....119, 138, 305, 386, 431, 513, 641, 674, 759
Dick, R., Estate 106, 260, 404, 440, 646, 774
Dill & Collins.....27, 155, 295
Duplex Printing Press Co 539, 665

Eastern Brass Type Foundry.....121, 275, 411, 649, 778
Eastman Kodak Co..... 547, 775

PAGE

Electric City Engraving Co.....22, 56, 149, 291, 421, 551, 675
Electro-Light Engraving Co.....114, 148
Electro-Tint Engraving Co..137, 218, 397, 520, 553
Elgin Manufacturing Co..... 109
Emmerich & Vonderlehr....114, 144, 401, 436, 560, 674

Foos Gas Engine Co.....100, 255, 389, 515, 634, 763
Franklin Engraving & Electrotyping Co....9, 139, 425, 541
Freund, Wm., & Sons...16, 260, 308, 525, 547, 678
Fuller, E. C., & Co.111, 156, 392, 521, 639, 679, 758

Gane Brothers & Co 121, 275, 411, 527, 649, 778
General Engraving Co.....17, 394
Godfrey & Co 121, 275, 411, 527, 649, 778
Goes Lithographing Co.123, 142, 403, 440, 548, 668
Grand Rapids Engraving Co....119, 148, 180, 402, 437, 561, 767
Grand Trunk Railway System..... 631
Griffin, H., & Sons.....121, 275, 411, 527, 649, 778
Globe Manufacturing Co.....147, 309, 434

Haddon, John, & Co.....103, 152, 310, 250, 433
Hamilton Mfg. Co..31, 159, 311, 442, 443, 563, 632, 687
Harper Illustrating Syndicate 123, 516, 635
Harris Automatic Press Co....6, 134, 286, 417, 538, 664
Hawkins & Co.....107, 261, 404, 524
Hellmuth, Charles 114, 267, 300, 434
Hickok, W. O., Mfg. Co 120, 274
Hoe, R., & Co 292, 672
Hoke Engraving Plate Co...100, 254, 389, 515, 634, 762
Hoyt Metal Co..... 110

Illinois Paper Co.....14, 270, 308, 524, 645, 774
Inland Type Foundry 542, 666
Ironside, Charles N....120, 274, 410, 526, 650, 780

Jaenecke Bros. & Fr. Schneemann..7, 135, 288, 528, 540, 768
Jones, John M., & Co.....12, 408, 439, 512, 637, 670
Juergens Brothers Co.....109, 148, 400, 437, 561, 775

Kantor, A. A.....100, 254, 390, 516, 635, 763
Keith Paper Co.....144, 290
Kidder Press Mfg. Co.....112, 262, 302
Koenig, A. W 100, 255
Krause, Karl 109, 273, 400, 518, 640

Latham Machinery Co...28, 276, 438, 558, 632, 671, 682, 759
Lewis, E. St. Elmo 136, 780
Lloyd, George E., & Co.....258

Martinson, L., & Co.....527, 649, 778
Mason, Samuel R.....275, 411, 527, 649, 778
Megill, Edw. L.....106, 260, 409, 440, 645, 774
Mergenthaler Linotype Co...13, 157, 297, 427, 544, 684, 760
Missouri Pacific Railway..... 650
Monon Route.....116, 123
Morgans-Wilcox Co.....261, 409
Moses, Lionel.....101, 255, 390, 516, 635, 763

National Correspondence Institute..... 121
Newton Copper-Faced Type Co...20, 146, 309, 558
Novelty Advertising Co.....761, 772

O'Bannon, J. W., Co..... 121
O'Brien, W. H.....513, 518, 640, 767
Okie, F. E., Co.....136, 400, 420, 644
Oswego Machine Works 108, 138, 308, 426, 558

PAGE

Palmer, John T..... 547
Pan-American Bureau of Translation..120, 250, 274, 410, 526, 650, 780
Paper Mills' Co. 26, 154, 294, 779
Parsons Paper Co 24, 153
Patek & Randall 409, 440
People's Bible History 124
Perfection Type Case Co.....107, 270, 308
Photo-Chromotype Engraving Co.....121, 275, 411, 527, 649, 778
Photo-Colortype Co.....672, 759
Pierce & Richardson....275, 411, 250, 527, 649, 778
Printer and Bookmaker.....120, 274, 410, 526, 650, 780
Price, Thomas W., Co.....390, 516, 635
Profitable Advertising..120, 274, 410, 526, 650, 780

Queen City Printing Ink Co..104, 257, 303, 519, 638, 771

Ringler, F. A., Co..... 680
Riverside Paper Co.....30, 298, 556
Rochester Optical Co..... 647
Rockford Folder Co..... 776
Rosback, F. P 119, 142, 309
Rosenow & Co.....555, 632, 765
Rowe, James 666
Royle, John, & Sons.....18, 136, 296, 430, 542, 680

St. Louis Photo-Engraving Co...100, 255, 390, 516, 635, 763
Sanders Engraving Co...34, 114, 148, 402, 437, 560, 681
Scientific American.....120, 274, 410, 526, 650, 780
Scott, Walter, & Co.....118, 151, 398, 435, 562, 676, 761
Seybold Machine Co.....25, 264, 288, 632, 677
Shepard, C. Sidney.....274, 410, 526, 650
Shepard-Faifer Co..... 158
Shepard, The Henry O., Co..... 124
Sheridan, T. W. & C. B..29, 141, 307, 424, 557, 683
Shniedewend, Paul, & Co..... 101
Slade, Hipp & Meloy ...121. 275, 411, 527, 649, 778
Spatula, The.....101, 763
Sprague Electric Co....105, 263, 393, 422, 643, 770
Standard Machinery Co.....23, 143, 301, 671
Straeffer & Siedenburg..121, 275, 411, 527, 649, 778
Smith, Milton H..... 250

Terry Engraving Co.....145, 212
Thomson, John, Press Co..... 667
Thorne Typesetting Machine Co.....18, 272, 279
Thresher Electric Co....10, 266, 401, 418, 547, 678
Thurston, F. W., Glue Co..... 120
Tower, Dawson & Co.....107, 261

Ullman, Sigmund, Co.....19, 150, 287, 429, 777
Union Card & Paper Co.....100, 255, 759, 763

Van Allens & Boughton..117, 271, 304, 522, 516, 669

Walcutt Bros.....101, 255, 390, 516, 635, 763
Walker, W. G., & Co.....16, 290
Want Advertisements....99, 252, 388, 513, 633, 761
Welch, R. H.....120
Weld & Sturtevant.....121, 275, 411
Wesel, F., Mfg. Co.....109, 273, 290, 524, 648, 772
Weston, Byron, Co..... 128
Wetter, Jos., & Co.....146, 153, 523, 458, 647, 688
White, L. & I. J., Co..... 20, 273, 309, 440
White, James, & Co.....16, 260, 403, 524, 645, 678
Whiting Paper Co...14, 270, 308, 387, 525, 645, 774
Whitlock Machine Co...115, 269, 396, 420, 513, 554, 685
Wildes, Thomas 106, 147, 404, 440, 646
Williamson-Haffner Engraving Co...121, 275, 411, 527, 649, 778
Wisconsin Central Lines.....249, 387, 512

Zeese, A., & Co.....14, 270, 404, 432, 543, 775

This sweet girl graduate insists upon using one of Butler's designs for her Invitation and Program.

FANCY STATIONERY DEPARTMENT

COMMENCEMENT
INVITATIONS,
PROGRAMS,
SOUVENIRS.

TO SECURE
ORDERS
SHOW
BUTLER'S
DESIGNS.

SEND FOR SAMPLES.

SPRING, 1898.

CORRESPONDENCE
STATIONERY.
WEDDING NOTE
AND
ENVELOPES.

NEW PAPERS AND TINTS.

REGIMENTAL GRAY,
GOBELIN BLUE,
PARMA VIOLET.

Popular Sizes.

J. W. BUTLER PAPER COMPANY,
CHICAGO.

The Tournament of the "Century"

Six Hundred Dollars..

TO THE PRESSMAN

Four Hundred Dollars

TO THE FEEDER

Are the awards offered in the Grand Final Contest which begins April 1 and ends May 31.

EVERY pressman and feeder operating a "Century" press, whether winners in the preliminary contests or not, is eligible to enter this contest. The decision of the judges in this contest will be based upon the best continuous record of work produced on a "Century" press from the morning of April 1 to the evening of May 31, not upon one single run or form unless that run or form was on the press during the entire period.

In submitting work for this competition, samples of *each* lot of work produced on the press during this entire time must be sent in, with competition blank (which will be forwarded to you on application) attached to each set of samples, properly filled out, signed, attested and dated, the date given to be that on which each particular run was completed.

DO NOT FORGET—Competitors must submit samples of ALL WORK produced on the "Century" between April 1 and May 31, and such samples must be in our hands not later than June 10.

The *magnificent* results achieved with the "Century" in regular offices, on regular work, and the unapproached records made by the winners in preliminary contests Nos. 1, 2, 3, and 4, lead us to believe that the results which will be obtained in the Grand Final Contest will arouse the printing trade to a more vivid realization of the true capabilities of this new type of press—the press which is today beyond question and by reason of its unparalleled achievements the *standard* by which the efficiency of all modern printing machines is measured.

"CENTURY" PRODUCTS.

Results of which any press builder might be proud, but which have been produced by no other similar machine.

JOHN KRITSER, Pressman.

GEORGE STUCKERT, Feeder.

Contest No. 1.

No. 0 "Century."—Bed, 43 x 56 inches; letterpress form; sheet, 37 x 56 inches; 425,371 impressions printed in 307 hours—average per hour 1,385, or 13,850 per day.

FRANKLIN PRINTING CO., Philadelphia.

E. G. KREHBIEL, Pressman.

WILLIAM KRUSEMEIER, Feeder.

Contest No. 2.

No. 00 "Century."—Bed, 45 x 62 inches; label form; sheet, 23 x 54 inches; 87,700 impressions printed in fifty-eight hours—average per hour 1,512, or 15,120 per day.

C. J. KREHBIEL & CO., Cincinnati, Ohio.

R. R. DONALDSON, Pressman.

H. BINGLER, Feeder.

Contest No. 3.

No. 00 "Century."—Bed, 45 x 62 inches; letterpress type form; sheet, 37½ x 54 inches; 41,260 impressions printed in twenty-four hours and fifteen minutes—average per hour 1,701, or 17,010 per day.

MURDOCH, KERR & CO., Pittsburg, Pa.

JAMES E. MCKENNA, Pressman.

JOHN L. WILLARD, Feeder.

Contest No. 4.

No. 1 "Century."—Bed, 39 x 52 inches; color form; sheet, 33 x 48 inches; 52,000 impressions printed in thirty hours and fifteen minutes—average per hour 1,719, or 17,190 per day.

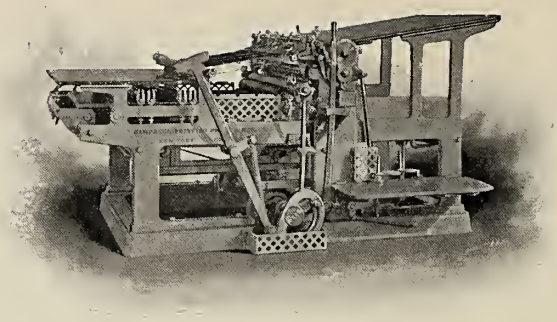
THE AMERICAN LABEL CO., Baltimore, Md.

The Winners of Contest No. 5 will be announced in the May Number.

The Campbell Company

The "CENTURY"

is a new type of press of but recent invention, and is a vast improvement in all respects over other existing machines. It can be run at a profit where others fail to meet the costs of operation.



We have stated:

"A press costs money to run — its proportion of rent, power, light and other fixed charges, and the labor necessary to operate it must stand against it for each day of its operation. It can meet these charges *only* by turning out work; that is, to be square with the house it must turn out sheets enough to meet its cost of keep and operation; but to make a profit it must turn out a *surplus* beyond. The surplus is the *only* profit a press makes, and it is by the amount of that surplus that the earning capacity of a press must be judged. If one machine turns out 10,000 impressions per day, 7,000 of which pay for its keep and operation, its earning capacity is *3,000*, not 10,000. If another press turns out 13,000 per day on identically the same work and under precisely the same conditions, its earning capacity is 6,000 impressions per day, or *double* that of the other. If this proposition represents a fair comparison between one sort of machine and another, it is obvious that a man operating the first would lose money where a man operating the second could make a profit of 3,000 impressions per day."

Dimensions and Speeds.

No.	Rollers.	Bed.	Form.	Practicable Working Speed.
00	4	45 x 62	40 x 58	1,800
0	4	43 x 56	38 x 52	2,000
1	4	39 x 52	34 x 48	2,200
3	4	30 x 42	26 x 38	2,600
4	4	26 x 36	22 x 33	2,700
4	2	26 x 35	22 x 32	3,000
5	2	25 x 31	21 x 28	3,200

NOTE.—All rollers clear the largest form.

Our aim in the development of the "CENTURY" has been to increase the product of the pressroom, decrease the labor of the pressman and improve the quality of the work done.

When you install a "Century" insist that it be run up to our guaranteed speed.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

5 Madison Avenue, NEW YORK.

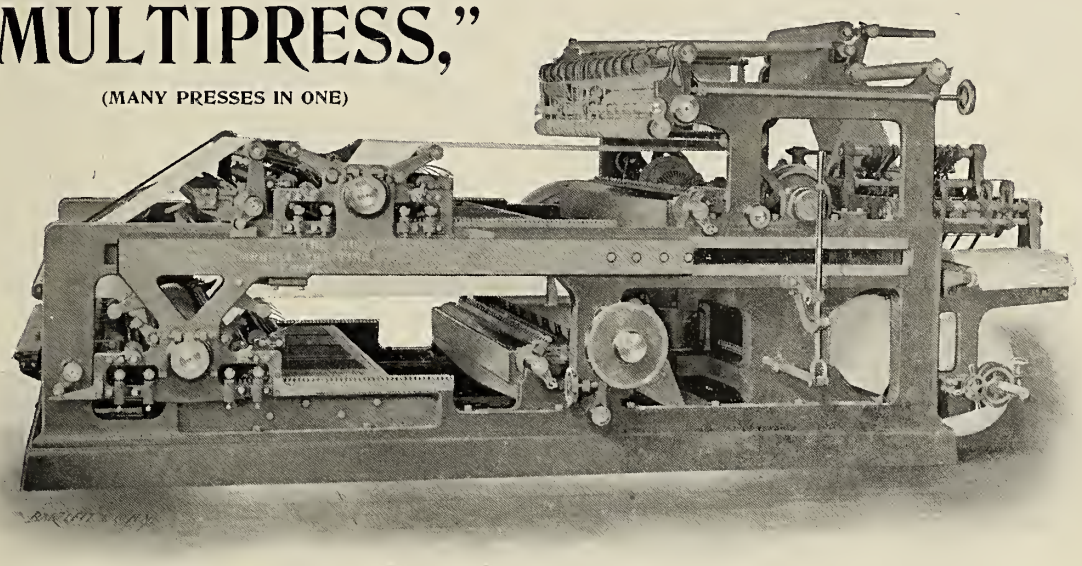
5 Bridewell Place, LONDON, E. C.

Our First Thoughts

in designing a *Flat-Bed Web Perfecting Press* for the Newspaper Trade were to embody in such a machine the simplicity which would enable a man and a boy to operate it without previous years of expert training, the strength and correct mechanical principles which would render it rapid, reliable and durable, and the compactness and convenience which would save time, labor and floor rent in offices where all these items enter largely into the question of profit or loss.

The "MULTIPRESS,"

(MANY PRESSES IN ONE)



therefore, is no inspiration, no "happy thought," but the outcome of careful study, observation and experience.

The result is a press which is *absolutely reliable* throughout its entire operation, which prints and folds on a web from *Flat Forms of Type* (without constant breakage of web, grinding of type or uneven distribution of ink) a 4, 6 or 8 page paper at the rate of 5,000 to 6,000 per hour—not in spurts, but all the while.

The "Multipress" should be carefully examined by all prospective purchasers of newspaper machinery; it fills a long-felt want.

Send for booklet and sample of work.

THE CAMPBELL COMPANY,

334 Dearborn Street,
CHICAGO, ILL.

5 Bridewell Place,
LONDON, E. C.

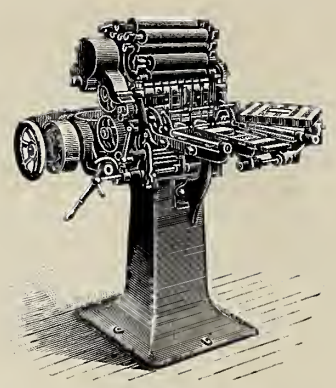
5 Madison Avenue,
NEW YORK.

Our New Slow-Feed

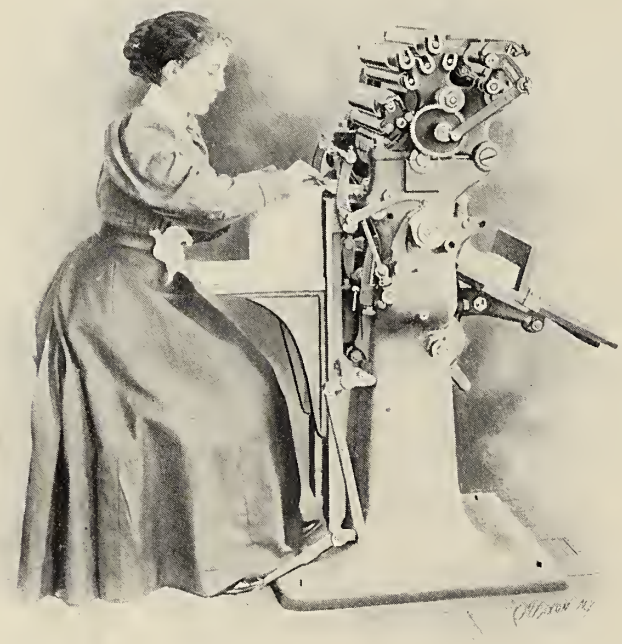
(Only 3,000 to 4,000 per Hour.)

Prints ALL KINDS of Paper.

Any Printer can now keep a HARRIS PRESS constantly going.



AUTOMATIC FEED.



AUXILIARY HAND-FEED.

WE have perfected a Hand-Feed Attachment by which all kinds of paper stock may be printed on our Card and Envelope Press, not so fast as cards, envelopes, tags and box blanks are automatically printed, but still at the rate of 3,000 to 4,000 per hour. It has a raising table, and the feeder has to move the sheet but an inch or two.

This Hand-Feed is slow only by comparison with the Automatic Feed on the same press. It is really the fastest hand-feed in existence. It is useful on a thousand kinds of work, and especially (in connection with our new turtles, using ordinary movable types) for sheets with frequent changes on the top or bottom.

Our Old Fast-Feed

Is going faster every day.

Write for full particulars.

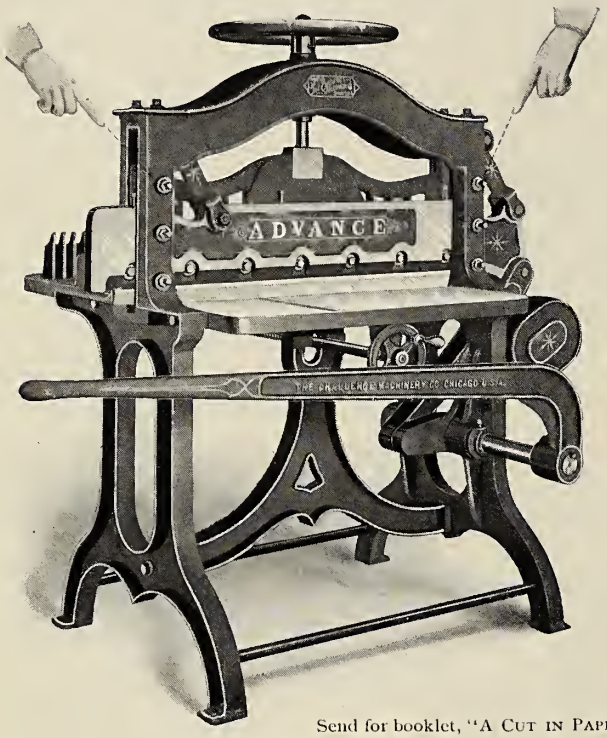
THE HARRIS AUTOMATIC PRESS CO....

NEW YORK WAREROOMS:
46 DUANE ST.

NILES, OHIO, U.S.A.

Jaenecke Bros.
& Fr. Schneemann
Newark N.J.
and Hannover.
Germany.
PRINTING
INKS
Offices
536/38 Pearl Street
New York.
DRY COLORS
BRONZE POWDERS
VARNISHES

THE EASY CUTTER



Send for booklet, "A Cut in Paper."

Is another name for ***THE ADVANCE.*** Notice the illustration; the lever is at end of a cut; you don't have to break your back stooping to the floor.

Easy on Your Purse.
Easy on Your Back.

Gibs and set screws to take up wear of the knife bar.
Every desired convenience.

☞SIX SIZES: { 16 and 19 inch (Pony). / 22½, 25, 30 and 33 inch. / Power: 30 and 33 inch.

For sale by Type Founders and Dealers.

WRITE FOR NET PRICES.

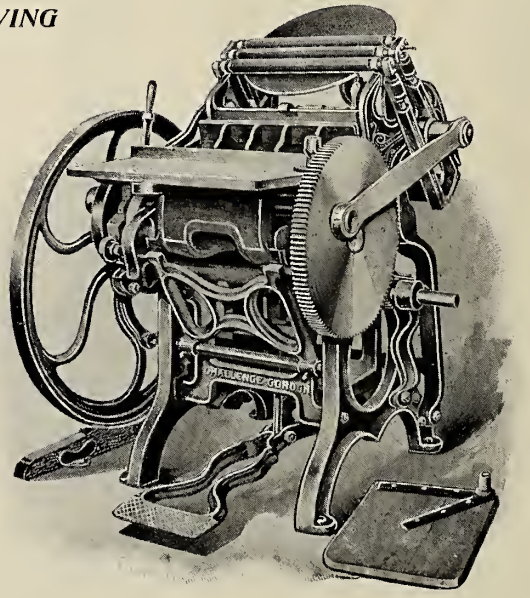
Leads Them All as a Profit Earner:

CHALLENGE-GORDON

THE ONLY JOB PRESS WITH THE FOLLOWING RECENT PATENTS AND IMPROVEMENTS:

New Impression Throw-Off,
New Noiseless Disk Motion,
New Depressible Grippers,
Counterbalanced Platen,

which make it the lightest running and fastest job press in the market. See this wonderful press before placing an order. It is making money for others, why not for you?



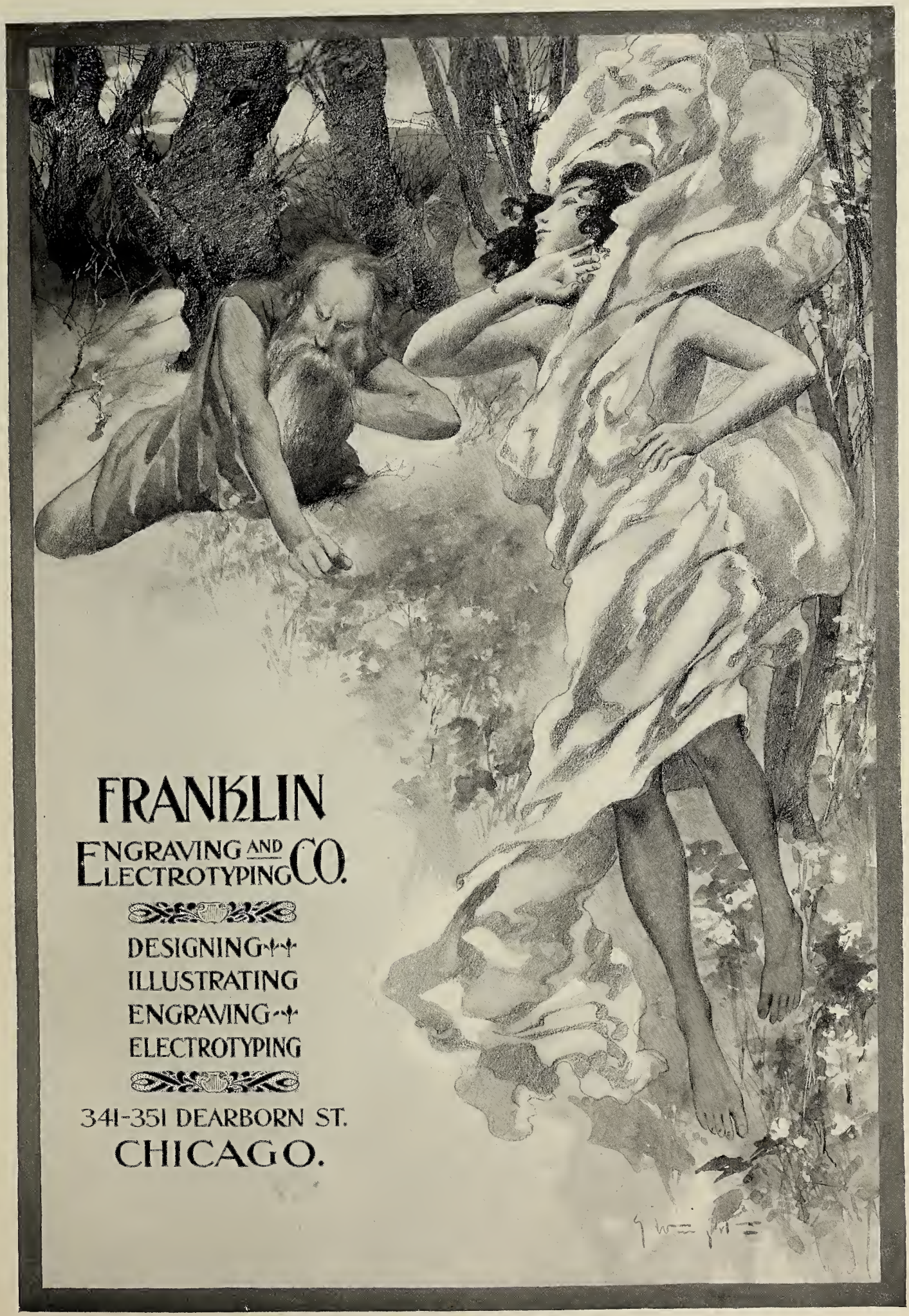
FOR SALE ONLY BY TYPE FOUNDERS AND DEALERS,

TO WHOM WRITE FOR CIRCULARS AND NET PRICES.

THE CHALLENGE MACHINERY CO.,

Write for gem booklet, "Printing Money." Free.

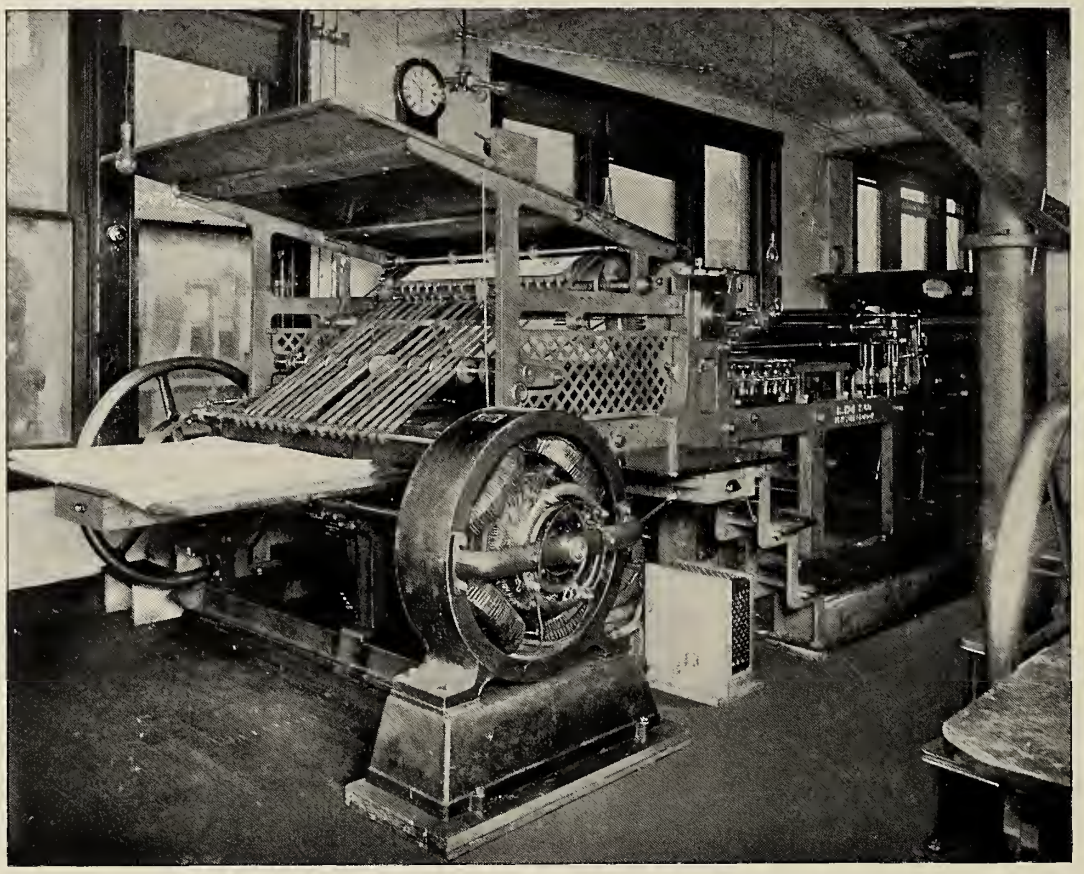
Sole Manufacturers, CHICAGO.


FRANKLIN
ENGRAVING AND ELECTROTYPING CO.
DESIGNING
ILLUSTRATING
ENGRAVING
ELECTROTYPING
341-351 DEARBORN ST.
CHICAGO.

Think of Your Presses

EQUIPPED AS IS THIS ONE.

STARTED, STOPPED AND RUN AT ANY SPEED by the movement of a Lever.
REVERSED in direction of Rotation by a Pressure of the Foot.
UNDER THE ABSOLUTE CONTROL of the Operator at all times.



TAKE A WALK through your establishment and consider what it might be *without Belts*, *Gears*, *Grease*, *Dirt* and *Noise*.

INCREASE YOUR CAPACITY to an astonishing extent with your present *old Engines*, *Boilers* and *operating expenses*.

SAVE EXPENSE OF OPERATION to a remarkable degree by adopting the *Thresher Direct-Connected Motor*.

AUTHENTIC TESTS have shown the *Thresher Motor* to be unapproached in *Efficiency*, *Reliability*, *Correctness of Design* and *Ease of Control*.

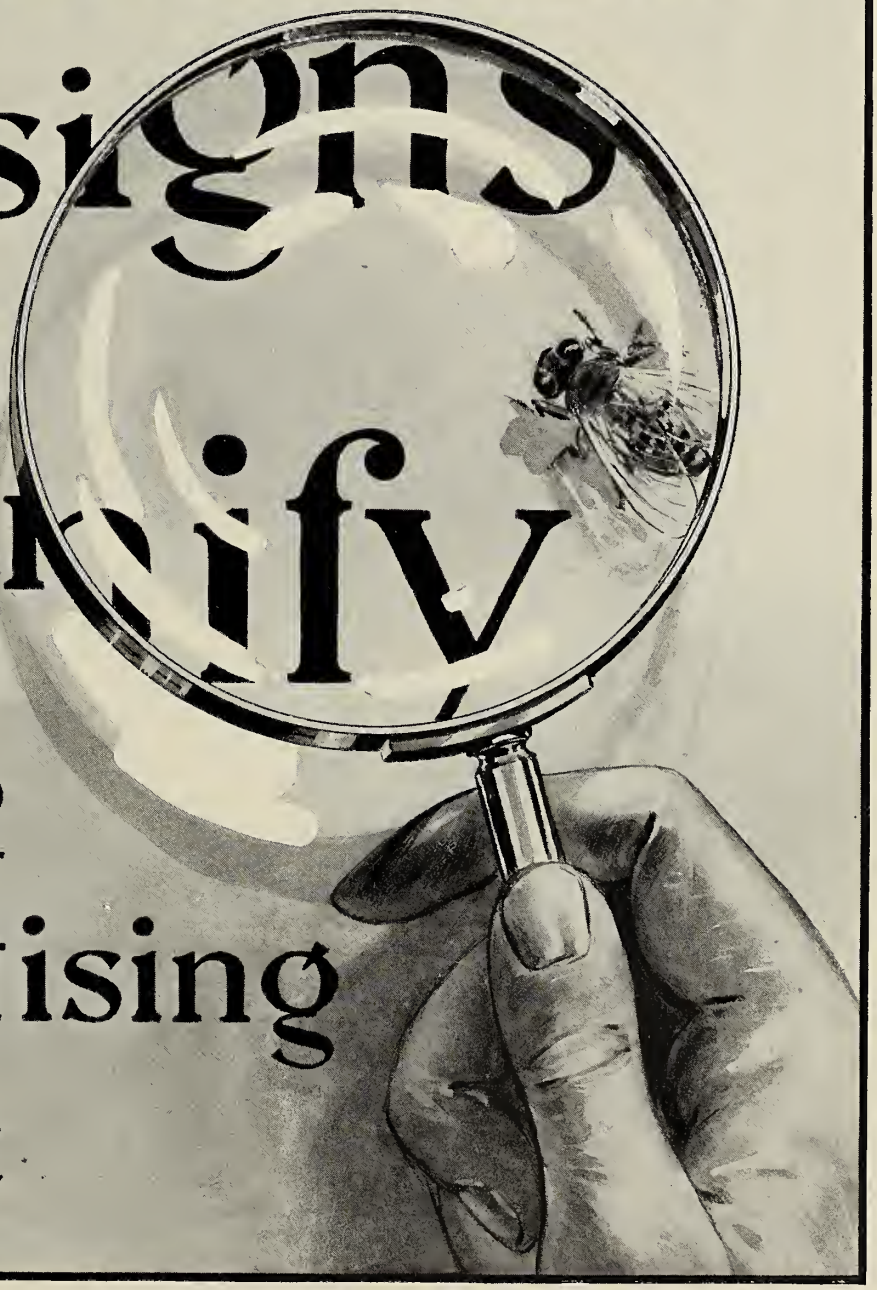
THE U. S. GOVERNMENT selected Thresher Generators for the finest post-office building in the world, at Washington, D. C., because of their superior points of excellence.

Thresher Electric Company,

WRITE TO US FOR INFORMATION. DAYTON, OHIO, U. S. A.

Binner

Designs will magnify



YOUR Advertising Space

The same as **Binner Plates**

SEND FOR BINNER PRICES.
SAMPLES FREE—JUST OUT.

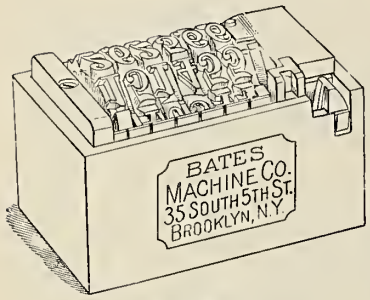
improve the appearance of printed matter, such as Catalogues, Souvenirs, Circulars, Hangers, Etc.

THE MOST COMPLETE ENGRAVING PLANT IN AMERICA.

Binner Engraving Co. Fisher Building, **Chicago.**

A NEW NUMBERING MACHINE

Embodying all essential requirements of a job printing establishment!
Printing and numbering at one operation made entirely feasible!
A most important factor in estimating the cost of any numbered job!
Can you afford to deny it careful consideration?



PATENTS PENDING.

New Model M, 1898.

SOME EXPERIENCES:

ROBERT L. STILLSON,
GOOD PRINTING,
CENTER AND PEARL STS.

New York, Feb. 16, 1898.

THE BATES MACHINE CO.,
N.Y. Life Bldg., New York:

Gentlemen,—I wish to compliment you on the typographic numbering machine which you sold me recently. It has given perfect satisfaction. I think you are several years ahead of other machines of this character. The ease with which it can be cleaned and the omission of the undesirable prefix "No." are to be especially commended.

Yours respectfully,
ROBERT L. STILLSON.

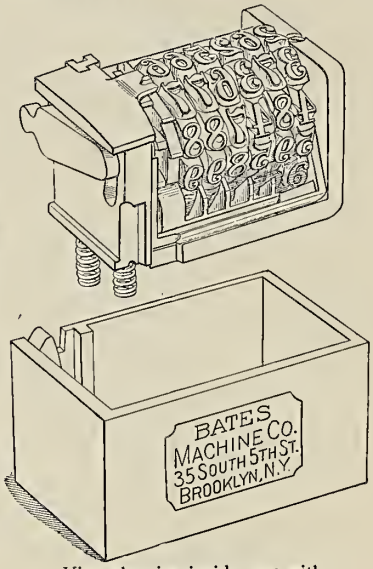
LIBRARY BUREAU.

Boston, Feb. 23, 1898

THE BATES MACHINE CO.,
346 Broadway, New York:

Gentlemen,—Answering your favor of the 16th inst. regarding the typographic numbering machines, those which we have in use are giving good satisfaction. They number accurately and do very neat work, and we find the ease with which they can be cleaned is a great advantage.

Very truly yours,
W. E. PARKER, Treas.



View showing inside case with movement removed.

SOME GOOD FEATURES:

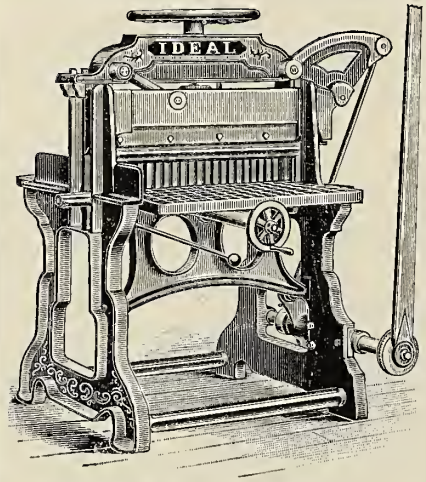
Cleansed in an instant, without taking apart or even unlocking a form.
Used like a cut without any special preparation.
No Plunger with prefix "No."— therefore, no Friskets nor cutting of ink rollers.
Hand-cut Steel Figures — not machine engraved.

THE BATES MACHINE COMPANY,

Operating under the *latest* patents of Edwin G. Bates, the originator and patentee of *all* Bates Numbering Machines.

General Office—N. Y. Life Bldg., Broadway and Leonard St.
NEW YORK, U. S. A.

Factory—35 and 37 South Fifth Street,
BROOKLYN, N. Y.



IDEAL

WESTERN DEALERS
THE CHICAGO NEWSPAPER UNION,
CHICAGO, ILL.

A Crank!

There are not many good business men who would knowingly employ a man to turn a crank to produce a result that might with much greater facility, and less fatigue, be brought about in some other way, yet that is what many good business men are unwittingly doing.

Should it be necessary to move the back gauge twenty-four inches on any lever cutter built in this country, with one exception, it would be necessary to turn a crank forty-eight times around, and a proportionate number of times for any other distance.

Our old back-gauge movement is a time-saver; the new is much more convenient, as it is by means of a lever at the side of the frame easily accessible without stooping down. It is not shown in this cut.

Supposing by the use of this movement but one minute in an hour is saved (and much more than that may be saved), we have as a result ten minutes each day, and five days and two hours in a year.

These cutters will not break, and there has never been a complaint that they do not do their work perfectly. They are built by a man who has had nearly twenty-five years' experience in building paper cutters.

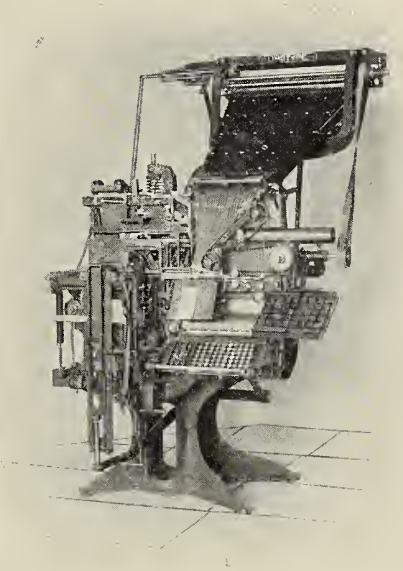
There is no lever cutter built that requires less power to do the cutting. If you want to know about gibs to take up the wear, write to us.

Should any dealer or their agent say to a would-be purchaser of a cutter that they do not want an Ideal, it is safe to conclude that they are selling cutters for the money that is in them, and not for his interest. In fact, there are dealers who have told us that they would sell our cutters if they could get them at as low a price as they can get other makes. When you want a cutter you will make no mistake if you get one of the Flying Gauge kind.

Manufactured by **JOHN M. JONES & CO., Palmyra, N.Y.**

Linotype Composition vs. Hand Composition

5,000 ems per hour vs. *1,000 ems per hour.*	*7c. per lb. for Linotype metal* vs. *25 to 50c. per lb. for type.*
8 to 15 c. per 1,000 ems vs. *25 to 50c. per 1,000 ems.*	*$35.00 for font of matrices* vs. *$50.00 to $500.00 and upward for type.*
No expense for distribution vs. *25 per cent for distribution.*	*2½ c. apiece for matrix sorts* vs. *All your proft for type sorts.*



Over 5,000 Linotypes in daily use.

NOTICE TO BOOK PRINTERS.

WITH THE AID OF OUR DUPLEX MATRIX, whereby Roman, Italics and Small Caps are set from the same keyboard without an instant's delay, book composition can now be done as rapidly as newspaper matter. All existing machines can be changed to accommodate this most valuable improvement.

Mergenthaler Linotype Company,

TRIBUNE BUILDING,
NEW YORK CITY.

PHILIP T. DODGE, President.

Need We Say More?

BRANDON PRINTING CO.
NASHVILLE, TENN.
C. H. BRANDON, *Prest.*

March 12, 1898.

MESSRS. CARVER & SWIFT STAMPING PRESS MFG. CO., 25 N. Seventh St., Philadelphia, Pa. :

Gentlemen,—In answer to your inquiry of the 10th, we beg to say that we have had your machine in operation in our house now about two years. We have certainly had opportunity to test it in every way, especially as to its capacity for work and as a money-making machine, and it gives us great pleasure to say to you that in every way it has come up fully to our expectations, and in some ways gone beyond them. In its capacity and character of the work it has gone far beyond any claim that you made to us in selling us the machine. We have printed dies on this machine seven inches square and as small as one-half inch square. We have run the large dies at the rate of 1,000 per hour, and we have run the small dies at over 1,500 per hour. We beg also to say to you that we used on this machine steel dies, copper dies, zinc dies (made by etchings), and have even used wood-based electrotypes for small runs. We are as much pleased with it as with any machine in our establishment.

Very respectfully, BRANDON PRINTING CO.
C. H. B.

OUR AIM—HIGHEST GRADE OF WORK, PROMPTNESS, REASONABLE PRICES.

WHITING PAPER Company

238-240 ADAMS ST.

CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

HEADQUARTERS FOR ....

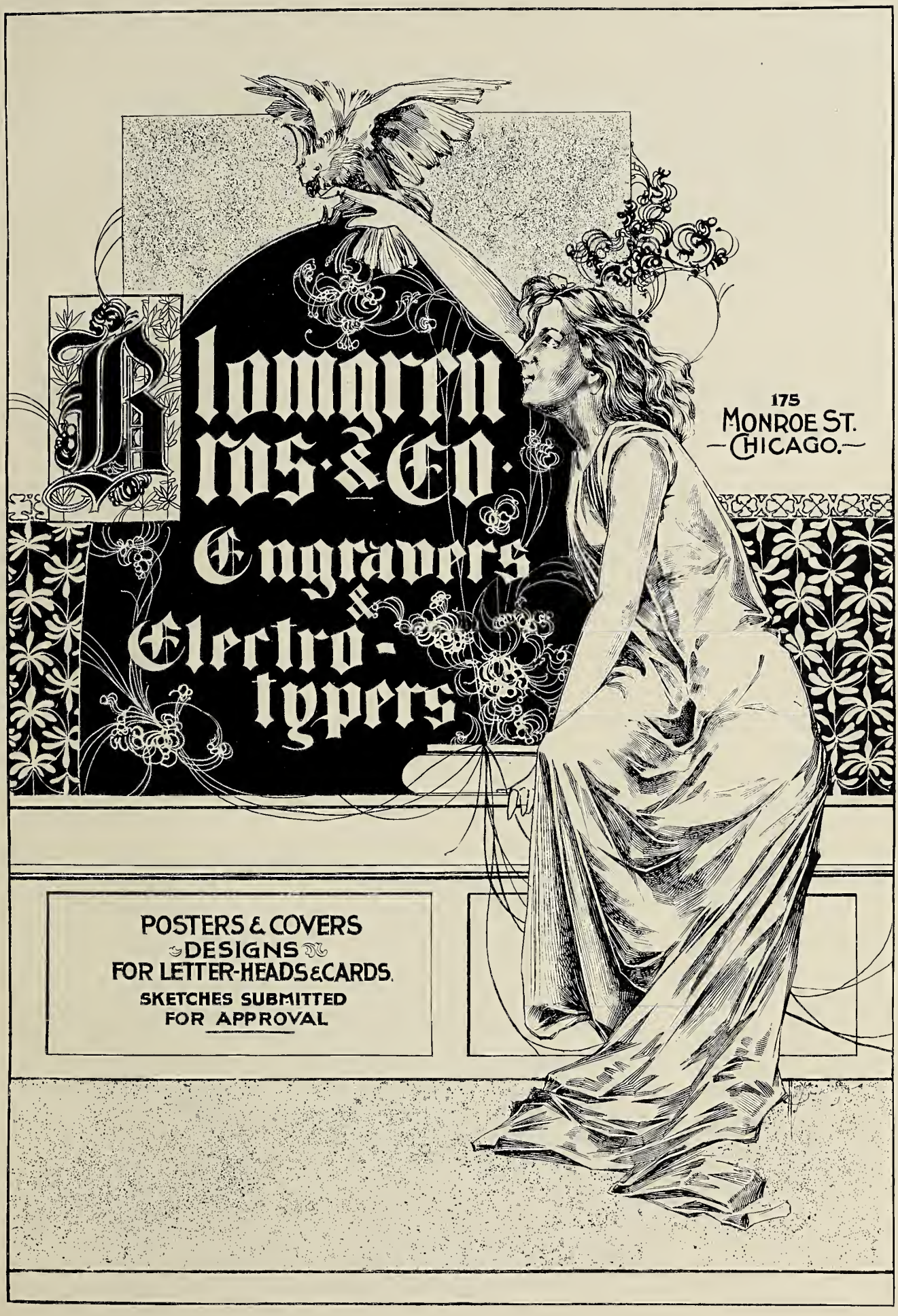
LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, Etc.

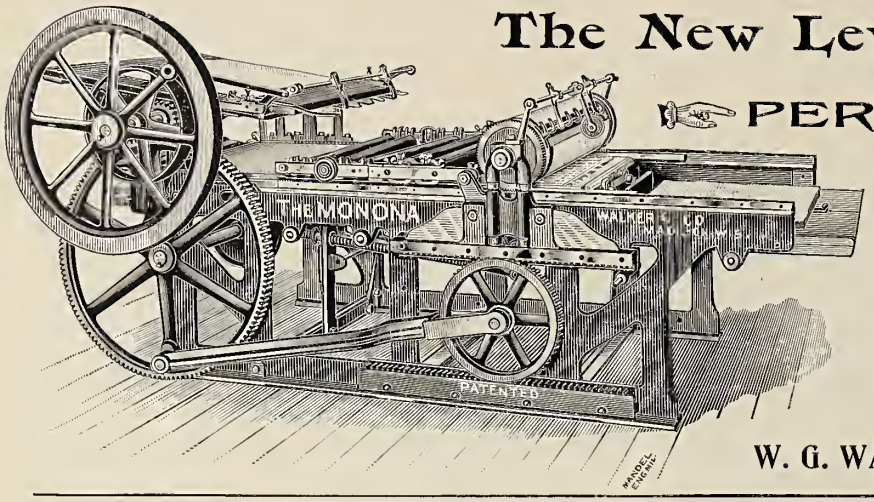
All of the above stock manufactured by our own mills. Capacity 30 tons daily.
Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

Largest Line of COVER PAPERS in the ..... United States.

PLAIN Covers, Antique and Smooth Laid Covers, Princess Cover, Transparent Parchment Cover, Heavy Enameled Cover, Syrian Cover, Paradox Cover, Amazon Cover, Linen Cover, Dresden Handmade Cover, Venetian Cover, Coal Screen Cover, West Indian Cover, Double Enameled Cover, White City Cover, Hercules Cover, Atlas Cover, Duplex Hercules Cover, Persian Waterproof Cover, Union Cover. .... Also full lines Machine Finished, Super-Calendered and Coated Book, Novel Paper, Parker's Blotting, Deckle-Edge Papers, Document Manila, etc.

Illinois Paper Company,
181 Monroe Street, Chicago.


Klimm ros & Co.
Engravers
&
Electro-
typers
175
MONROE ST.
—CHICAGO.—
POSTERS & COVERS
DESIGNS
FOR LETTER-HEADS & CARDS.
SKETCHES SUBMITTED
FOR APPROVAL



The New Leverless Monona.

The ACME of

PERFECTION

In this, our latest press, we feel confident that we present the best thing ever offered American Printers.

It is equal to presses costing *twice* the price.

Made in *two styles*, one for Newspaper and Poster Work and one for Book and Job Work.

Send for descriptive circular and prices to

W. G. WALKER & CO., Props., Madison, Wis.

The Aluminum Plate and Press Company

Office, No. 87 Nassau Street,

Borough of Manhattan, ... NEW YORK CITY.

ALUMINUM PLATES for Surface Printing, and Printing Machinery adapted to the same.

AGENTS for the owners of the original Basic Patent for Printing from an Aluminum Surface.

Factory and Laboratory at Plainfield, N. J.

The mechanical department of our business is under the charge and direction of Mr. John Brooks, for over thirty years superintendent of the Potter Printing Press Works, and Mr. W. S. Huson, for twenty-five years with R. Hoe & Co. and the Campbell Company.

The United States Aluminum Printing Plate Company is the sole owner of the Mullaly and Bullock patent (No. 459,239), the first and basic patent for printing from a surface of aluminum, and The Aluminum Plate and Press Company is its business agent. Any and all infringers of said patent will be vigorously prosecuted.

JAMES WHITE & CO.

DEALERS IN

COVER PAPERS

Have you seen our sample books of RAW SILK AND DECKLE-EDGE PAPERS?

177 Monroe Street. ....CHICAGO.

Engraved and Embossed Stationery.

COMPLETE SAMPLE SETS

of Wedding Invitations, Announcements, Cards, Commencements, Monogramed Stationery, Commercial work, etc.

NOW READY.

Write for particulars.

WM. FREUND & SONS,

ENGRAVERS, EMBOSSERS AND STATIONERS to the trade....

155 State St., CHICAGO.

PLATES ENGRAVED BY THE PHOTO-CHROMOTYPE ENG. CO. PHILA., PA

"SONG."

COPYRIGHTED

SPECIMEN PRINTED
IN THREE COLORS
The Ault & Wiborg Co.
CINCINNATI
CHICAGO
ST. LOUIS

Fine Printing Inks

Ault & Wiborg
441-447 Pearl Street
NEW YORK

CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 N. Fourth St., Phila., Pa.

Beecher, Peck & Lewis,
Detroit, Mich.

Kingsley Paper Co.,
Cleveland, O.

W. A. Stowe,
Grand Rapids, Mich.

Chas. A. Smith Co.,
Pittsburgh, Pa.

Courier Co.,
Buffalo, N. Y.

Alling & Cory,
Rochester, N. Y.

Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Bush Co.,
Louisville, Ky.

Gether & Drebert,
Milwaukee, Wis.

Morgan & Hamilton Co.,
Nashville, Tenn.

F. W. Gardiner Co.,
Salt Lake, Utah.

Bryan Printing Co.,
Columbia, S. C.

State Journal Co.,
Lincoln, Neb.

Alling Paper Co.,
San Antonio, Tex.

Great Western Type Foundry,
Omaha, Neb.

Minnesota Type Foundry Co.,
St. Paul, Minn.

B. M. Wood,
Dayton, Ohio.

Co-Operative Printing Co.,
Seattle, Wash.

DISTRIBUTING AGENTS FOR CANADA:

Toronto Type Foundry,

Toronto. *Montreal.* *Winnipeg.*

F. C. MUGLER,
C. E. BONNER,
PROPS.

QUALITY FIRST — THEN ECONOMY.

PHONE 2792.

GENERAL ENGRAVING CO.

Half Tone,
Zinc Etching,
Wood Engraving.

193 CHAMPLAIN — STREET. — CLEVELAND, O.

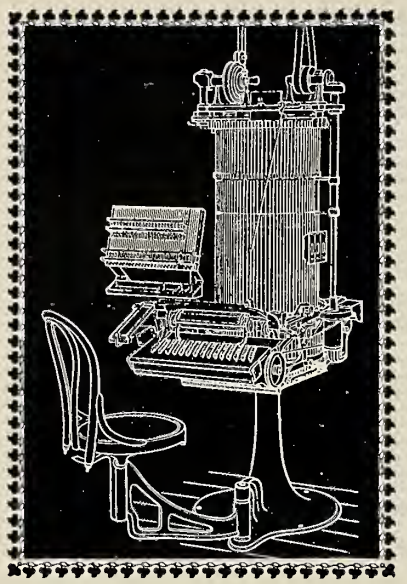
1-2

Thorne Machines are Money Makers

AND WILL EARN THEIR COST IN A FEW MONTHS' USE.

WILL PRODUCE
ALL GRADES OF

Newspaper,
Periodical and
Book
Composition



WILL SET TYPE

Of any Size,
In any Measure,
For all Classes of Work,
In any Language,

AT LESS THAN ONE-HALF THE COST OF HAND WORK.

The only type setting and distributing machine in actual use in composing rooms of AMERICAN, ENGLISH, FRENCH, GERMAN, FINNISH and HEBREW publications.

Thorne Typesetting Machine Company,

Send for.....
Catalogues and Testimonials.

34 Park Row, NEW YORK. *205 Monroe Street, CHICAGO.*

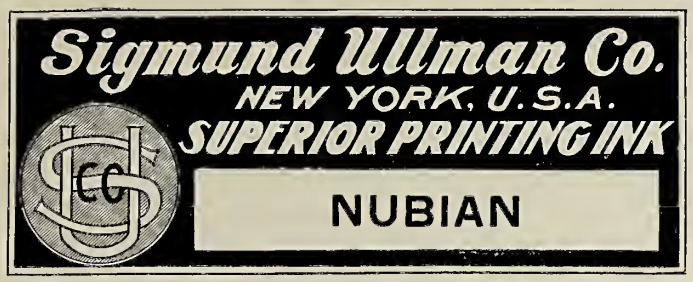
THIS ILLUSTRATION shows work done in brass with a Royle High Speed Router.

These sterling machines are too well known to require much comment. The Royle Straight Line and Radial Arm Routers possess every quality essential to high-grade machines of this class. They do work quickly and well, they are easy to handle, and they last. No engraving plant is complete without one.

LONDON AGENT:
P. LAWRENCE, 63 Farringdon Road, E. C.
MONTREAL AGENT:
C. J. ROBERTSON, 588 Craig Street.

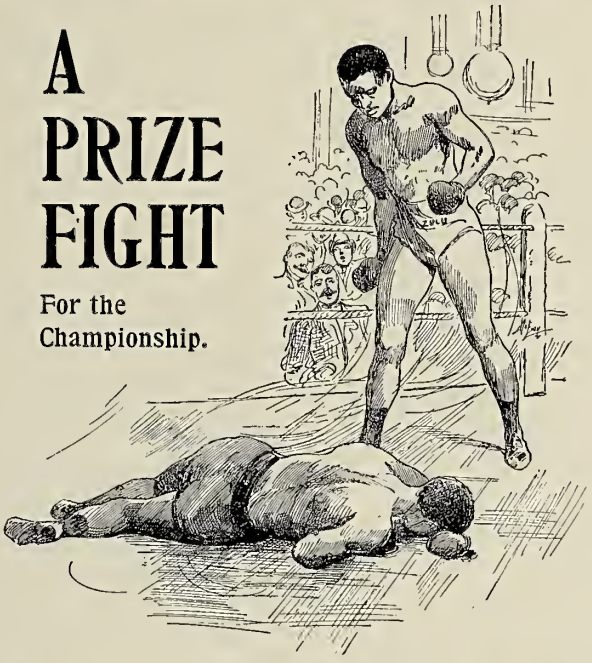
JOHN ROYLE & SONS,

PATERSON, N. J., U. S. A.



A PRIZE FIGHT

For the Championship.



Ullman's Nubian Black has always held the championship. No $1.00 black of any other make could ever approach it in working quality, blackness and finish. WE have always made it, and WE make it now, correct for any press or paper at reduced prices.

Ullman's Zulu Black has been trained to beat the Nubian, in price and quality. We quote prices on Zulu Black as follows:

112	pounds	in 4	28-lb. cans,	. . . . .	25c. per lb.
50	"	5	10 "	. . . . .	30c. "
10	"	10	1 "	. . . . .	35c. "
5	"	20	1/4-lb. tubes,	. . . . .	50c. "

We solicit the orders of every printer in the land. We know them all. We trust them all. Pay for ink when you have found it correct; return it if not satisfactory.

Sigmund Ullman Co.

146th Street and Park Avenue,

New York.

This page is printed with Zulu Black. You know what Nubian does.

THE L. & I. J. WHITE CO., BUFFALO, N. Y.

(ESTABLISHED 1837. INCORPORATED 1892.)

MANUFACTURERS OF

Warranted Superior Quality.

PAPER CUTTING KNIVES.

COPPER-FACED TYPE

We do not make type—
Copper-face it only.
5,000 lbs. per week.
1,000 lbs. per day.
Sorts in three hours.

The durability of type is doubled.
Corrections are more readily made.
The type gives a sharper impression.
Forms wash cleaner.
The copper is a relief to the eye.

NEWTON COPPER-FACED TYPE CO. NEW YORK, March 14, 1898.

Gentlemen,—Where we have been using the product of the Mergenthaler Linotype machines in fine composition and for long runs of presswork, we have been having the slugs copper-faced by your company. It gives us pleasure to state that the copper adds to the sharpness of face and wearing qualities of the slugs. Linotype slugs copper-faced are good for a 100,000 run, preserving a clear, sharp impression throughout. As to job type, we consider the process of copper-facing indispensable. It adds wonderfully to the wearing qualities. We would not think of adding a new font without first copper-facing it.

Yours truly, REDFIELD BROS.

INDISPENSABLE in connection with Typesetting Machines.....20,000 lbs. copper-faced in past six months for machine use.

In estimating cost, deduct spaces and quads (20 per cent weight of font).

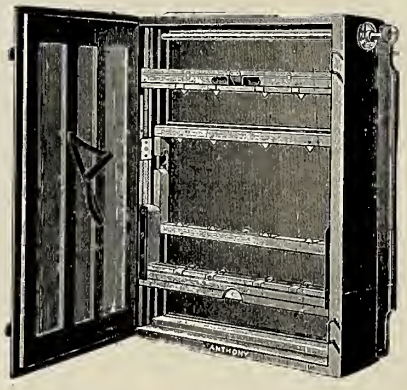
ESTABLISHED 1851.

NEWTON COPPER-FACED TYPE CO.

C. J. ORCHARD, Secretary.

14 Frankfort Street, NEW YORK.

ANTHONY'S PATENT LINE SCREEN HOLDER



No Kits.
No Trouble.
Holds any size of Plate and Screen.
Distance between Plate and Screen adjustable.
Send for Descriptive List.

CROSS-LINE SCREENS....

Unsurpassed for opacity and sharpness of lines and transparency of spaces.
Send for Free Catalogue of Photo-Engravers' Supplies.

The International Annual and American Process Year Book.
Articles by Beeles, Bogardus, Duchochois, Hough, Kupper, Talbot, Walmsley, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York, or 45, 47 and 49 East Randolph Street, Chicago.

Anderson's Photo-Mechanical Processes and Guide to Color Work.
A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York, or 45, 47 and 49 East Randolph Street, Chicago.

AND **THE INLAND PRINTER CO., 214 Monroe St., Chicago.**

"Standard" Renewable Duplicating and Triplicating Books

have become firmly established on the market. They are built to stand hard knocks, severe strains and the roughest sort of usage. Through every test they have emerged triumphant—even the price test. The largest and most popular line made.

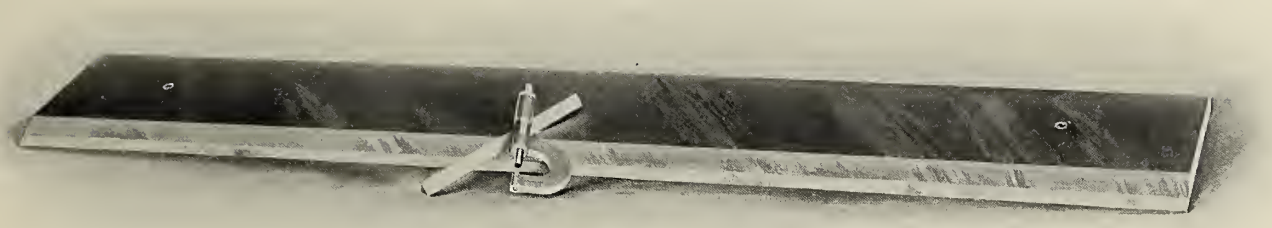
Investigate our 470 line of fine Memorandums, bound in black cowhide seal and made of the celebrated Westlock paper, produced by The Keith Paper Co., of Turners Falls, Mass.

Letter Copying Books. Our aim has always been to make books that will not come apart, or do anything they ought not to do. Not how cheap, yet low in price for the goodness thereof. Special attention is called to our **1548**, a Letter Book known the world over; also our "Fujiyama," made of the finest copying paper imported from Japan, and our "Tokio," another style of Japanese paper.

Factory—Bridge and Front Streets,
BROOKLYN, N. Y.

BOORUM & PEASE COMPANY,
MAKERS OF BLANK BOOKS FOR THE TRADE ONLY,
101-103 Duane St., New York.

ESTABLISHED 1830.



This is the Toughest, Stiffest Edged and Finest Tempered Knife made

WHY? *Coes made it!*

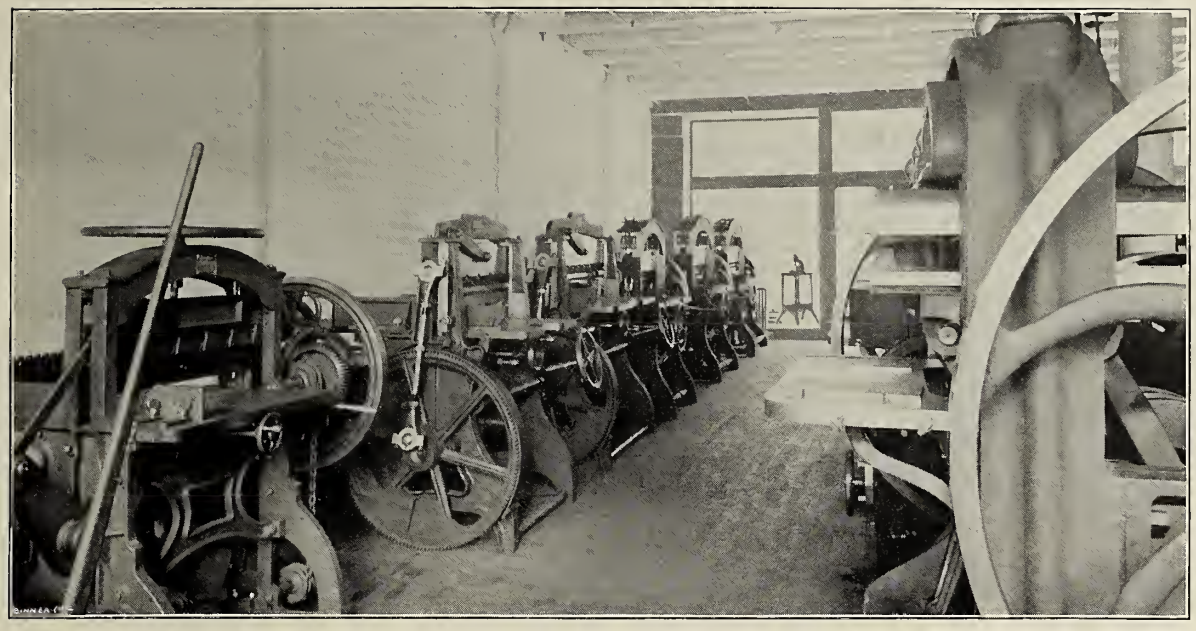
Brand, "Micro-Ground."
Ask us....

New printed matter, new souvenir and our best brains if you mention this.

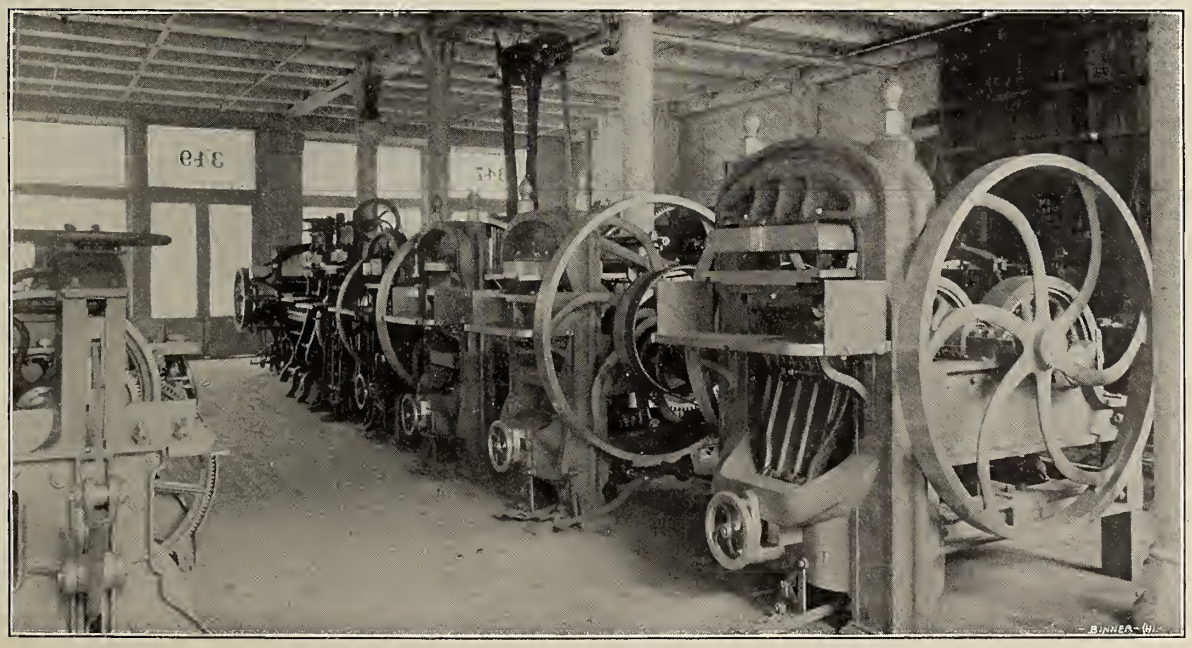
L. COES & CO.

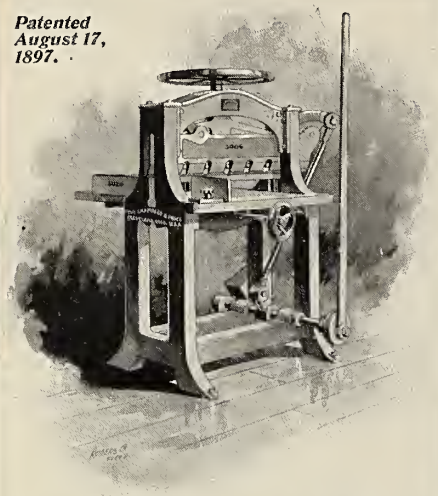
WORCESTER, MASS.

HIGHEST GRADE HALF-TONES
AT
Lowest Prices
Wood
Wax
Zinc
Engraving
Electric City Engraving Co.
507-515 WASHINGTON ST. BUFFALO N.Y.



347 GEORGE E. SANBORN. 349
WESTERN AGENCY
THE STANDARD MACHINERY CO.
MYSTIC CONN.
E. L. MONTAGUE & CO
NEW YORK
Paper Cutting Machines
AND MACHINERY FOR
BOOK BINDERS
AND PRINTERS.
DEARBORN ST.
CHICAGO.





Three Sizes ... 23, 26 and 30 inches.

A FIGHTING MACHINE!

Not exactly a battleship, and yet the Chandler & Price Paper Cutter is fully equipped to attack and overcome the most overwhelming and redoubtable piece of work in the quickest time. Look at the invincible array of its superlatives: GREATEST STRENGTH, FINEST FINISH, LARGEST TABLE, EASIEST LEVERAGE, NEWEST PATTERN, LATEST ATTACHMENTS! These make it easily the peer of any machine of its class afloat. Chandler & Price Cutters and Presses are famous the world over. Write for catalogue to headquarters, Cleveland, Ohio, U. S. A.

High Speed.
Fine Work.
Front Delivery.
Printed side up.

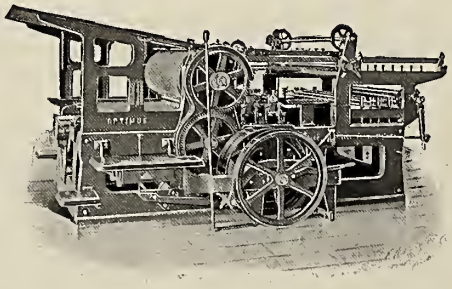
Best Two-Revolution Press ever built.

NEW COLUMBIAN OPTIMUS.

No press capable of turning out the finest grade of job printing can be run at the speed of the Optimus. The Optimus has the **only satisfactory** delivery—**printed side up**—and will deliver any kind of paper, including tissue.

✣ ✣ ✣

We Guarantee the finest delivery, the fastest two-revolution of its size, and a thoroughly first-class press in every way.



The bed is driven by a ball and socket joint, the simplest, most durable and perfect mechanism yet produced for this purpose. The back-up motion is also an important feature of the new Columbian Optimus. Its principal competitors do not have it.

✣ ✣ ✣

Apply for catalogue, prices and full description to

Babcock Printing Press Mfg. Co.

NEW LONDON, - - CONN.

C. A. COLLORD, Mgr. New York Office, 9-10 Tribune Bld'g.

BUILDERS OF THE

OPTIMUS Two-Revolution,
DISPATCH Single Revolution,
STANDARD Drum Cylinder,
REGULAR, COUNTRY
and other Cylinder Presses.

BARNHART BROS. & SPINDLER,

183 to 187 Monroe St., CHICAGO, ILL.

GENERAL WESTERN AGENTS.

For sale by Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

Parsons Paper Company,

Holyoke, Mass., U.S.A.

LARGEST VARIETY OF HIGH-GRADE PAPERS...

Manufacturers of the following well-known grades.....

Scotch Linen Ledger	First-Class Bond
Royal Linen Ledger	Royal Bond
No. 2 Ledger	No. 2 Bond
Extra Linen Laid	Old Hampden Bond
Vendome Linen	Mercantile Bond
Parsons Extra Superfine	Extra Fines
Champion Superfine	No. 2 Fines
Check	Wedding
Envelope	Bristol Board

Also a complete line of Colored Writings watermarked "Parsons Paper Company." Eighteen colors in Laid and five colors in Wove : : : : : :

SEE
OTHER SIDE
OF THIS
SHEET.

Sample Hanger showing various lines furnished on application.

COLORED FLATS WATERMARKED
"Parsons Paper Company."

Always on hand the following sizes and colors:

LAID...

17 x 22 — 20 and 24
17 x 28 — 28 and 32
19 x 24 — 20 and 24

Cream
Rose
Azurine
Blue Green
Lilac
Blue
Dark Blue
Green
Dark Green
Fawn
Amber
Oriental
Pink
Melon
Canary
Corn
Orange
Cherry

WOVE...

17 x 22 — 24
19 x 24 — 28
17 x 28 — 32
19 x 26 — 32

Cream
Light Blue
Rose
Amber
Azure

OWING to dissatisfaction among the trade from the fact that inferior goods are sold as those of our manufacture, we have decided to make our regular lines of Colored Flats, both Wove and Laid, with the watermark "Parsons Paper Company." The papers will also be put up ***500 sheets to the ream.*** We shall endeavor to continue this as the ***standard*** line of Loft-Dried Colors in the market.

PARSONS PAPER CO.
HOLYOKE, MASS.

If you want the BEST, buy Parsons'.

Our Reminder

is a neat HANGER issued with different cuts of our product. It represents only a partial list of the machines we manufacture. Did you receive one? If not, write us.

THE SEYBOLD MACHINE CO.
DAYTON, OHIO.
NEW YORK, CHICAGO, ST LOUIS, LONDON.
Makers of Machinery for Bookbinders Printers, Lithographers, Paper Box Makers Etc

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

THE
PAPER MILLS' COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

High-Grade Papers for High-Class Work.

Fine Printing Papers.

Pure White Coated Book.
The Best Printing Paper.

Superfine Coated Book.
For Proofing, etc.

Litho Coated.

Trichromatic Coated.

"Cream White Text."
For Letterpress.

Strathmore Deckle Edge.
The Most Beautiful Papers.

Strathmore Wedding Bristols.

Strathmore Drawing Boards.

Herald Bond, White and Azure.

"Pure Parchment Fiber," Writings.

"Pure Yellow Fiber," Writings.

"Magnet White Writing," Pure Fiber.

We carry in stock only the best (not cheap) qualities. We are anxious to send valuable sample books of our fine papers, together with our Trade Price List, to desirable trade.

We will not sell to parties who do not have good commercial standing, or who cannot furnish us satisfactory references.

All accounts must be settled monthly, either by cash or note, in accordance with terms of sale.

Postal-card requests for samples and prices of "everything you have in stock" are carefully filed in our waste baskets.

D
TRADE MARK.

PURE WHITE
COATED BOOK

MADE BY DILL & COLLINS AT THEIR

DELAWARE PAPER MILL.

Standard sizes and weights, cut and in the roll, carried in stock. Sample books and full particulars furnished on application to the makers or their agents.

DILL & COLLINS,

20 SOUTH SIXTH STREET,
PHILADELPHIA, PA.,
U. S. A.

NEW YORK OFFICE:
156 FIFTH AVENUE.
ORLANDO B. HASTINGS,
Resident Agent.

Carried in Stock by
The Paper Mills' Company,
Marquette Building, Chicago,
WESTERN AGENTS.

Our Battery of Monitors.

SIZES AND PRICES.

Roll Feed.				Straight Feed.			
No. 1	—Capacity ¾ inch,	. .	$450	No. 0	—Capacity 1⅜ inches,	.	$550
No. 1½	" ½ inch,	. .	300	No. 1	" ¾ inch,	. .	400
No. 2	" ⅜ inch,	. .	200	No. 1½	" ½ inch,	. .	300
No. 2½	" ⅜ inch,	. .	175	No. 2	" ⅜ inch,	. .	200
No. 3	" ¼ inch,	. .	150	No. 3	" ¼ inch,	. .	150
				No. 4	" ¼ inch,	. .	100

WRITE FOR DETAILS TO THE

Latham Machinery Co.

197-201 S. Canal Street, CHICAGO.

SHERIDAN'S NEW MODEL

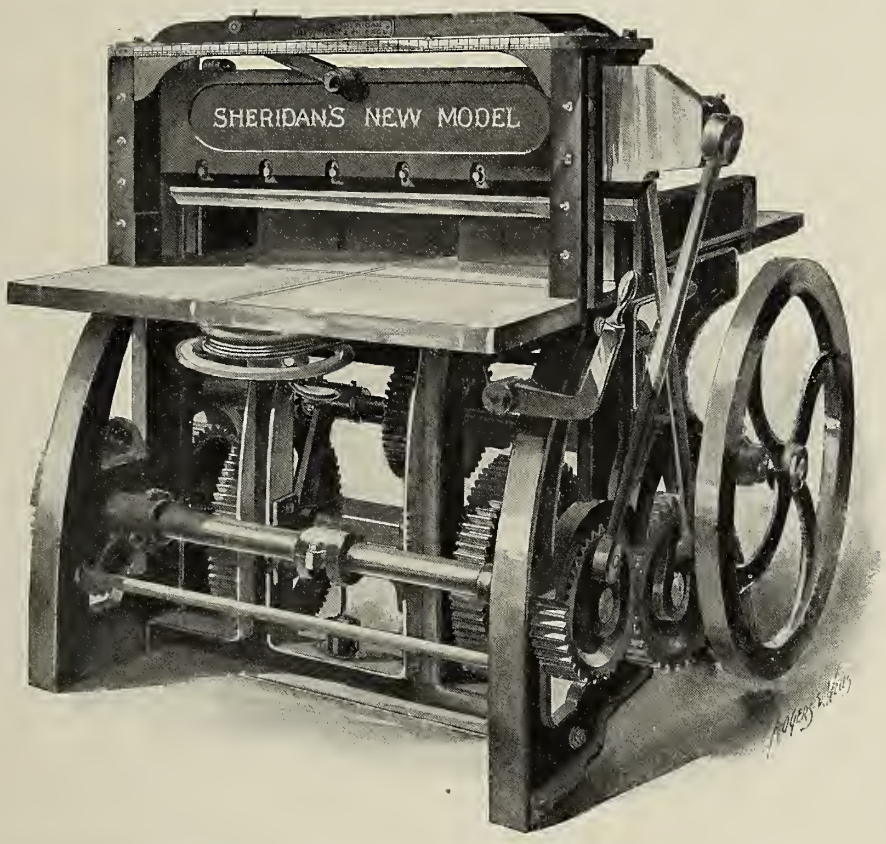
The Acme of Perfection in Paper Cutters.

AUTOMATIC CLAMP with great clamping power, and special FALSE BOTTOM brought down by the foot.

FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting. No shifting of piles.

INDICATOR at top of machine — a new device. Shows position of back gauge.... Mathematically correct.

NOISELESS RIGID EVEN CUT



POWER SPEED ACCURACY

KNIFE STOCK AND CLAMP drawn down from both ends. RESULT.... Uniformly even cut.

SMOOTH, ROTARY MOTION Gives the highest speed without jar, and is absolutely noiseless.

HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.

THESE POINTS MEAN PROFIT TO YOU.

T. W. & C. B. SHERIDAN,

PAPER CUTTERS AND BOOKBINDERS' MACHINERY,

NEW YORK. CHICAGO. LONDON.

BUILT IN ALL SIZES, 36 to 70 Inches.

ASK FOR PRICES AND TERMS.

THE WARNING!—Stronger Envelopes Needed.

The poor quality of envelopes some persons use in sending matter through the mails is causing complaint from Post Office officials. This is particularly true of the registered letter department, through which many persons send coins and other articles that with handling will break through poor envelopes. In this way considerable is lost, and to guard against these losses Postmaster-General Gary has issued a letter warning persons against using poor stationery. The order is as follows:

SECTION 1045. **Matter, how to be Presented for Registration.**—Postmasters, before receiving matter for registration, must require the sender to have it fully, legibly and correctly addressed, the name and address of the sender indorsed upon it, and, if letters, all the contents placed in a firmly sealed envelope strong enough to safely carry inclosures in the mails, and to have affixed the necessary stamps to pay postage and fee. Postmasters and employes are forbidden to address the matter, place the contents in the envelope, seal it or affix the stamps. Third and fourth class matter for registration must also be marked: "Third Class" or "Fourth Class," as the case may be, and be so wrapped as to safely bear transportation and easily admit of examination, which the postmaster should make before registering.

Many complaints have been received at the department in relation to losses of contents of registered letters, which investigations show were caused by the poor quality of the envelopes covering the matter registered. Postmasters should require stronger envelopes, when the letters presented at the registry window evidently contain coin or bulky matter, than would be demanded if the inclosures were apparently of such a character as not to severely test the quality of the envelopes.

JAMES A. GARY, *Postmaster-General.*

THE REMEDY!

Use **Riverside Paper Company's** Standard All-Rag Animal-Sized Pole-Dried Envelope Paper. We make but one grade, and it is noted for its hardness and strength. Any envelope manufacturer can supply you with envelopes made from our paper, if you insist upon it.

Our method of drying papers is the old way—by hanging the paper in sheets on poles, in lofts heated by steam, as shown by illustration above.

RIVERSIDE PAPER COMPANY, Holyoke, Mass.

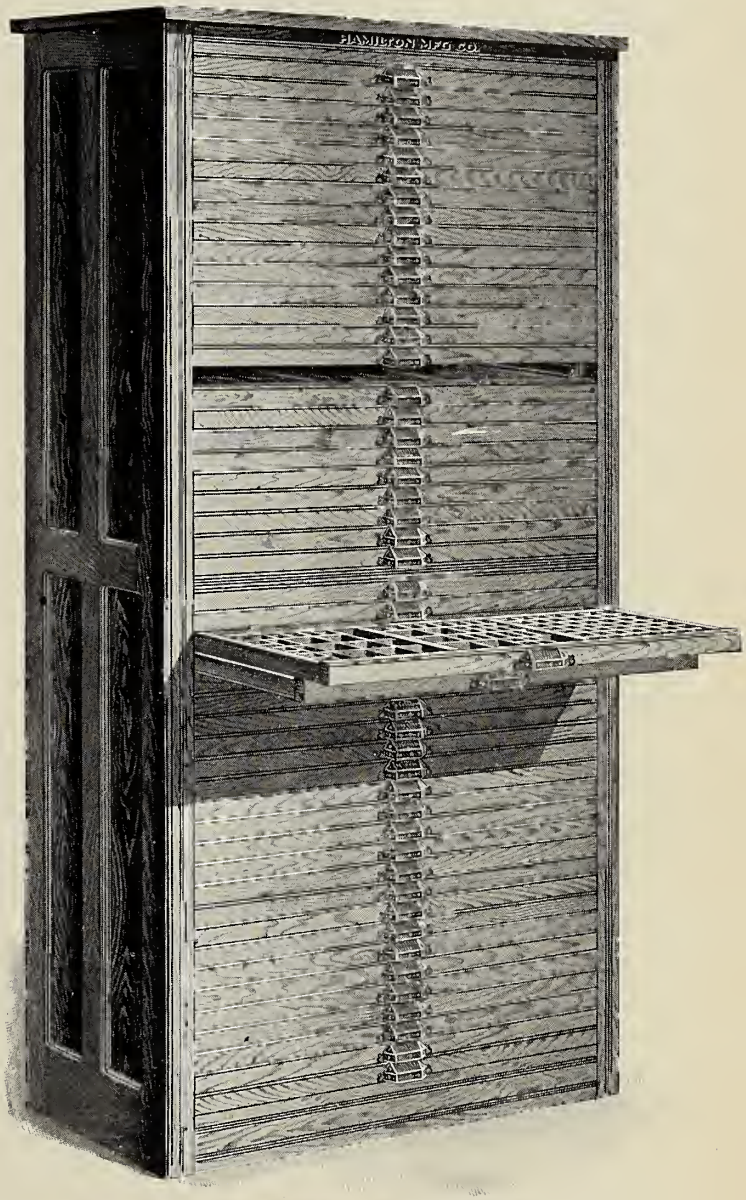
Do You Want More Room?

IT'S a simple thing, but have you ever stopped to inquire where your office is crowded? Is it on the floor or up above the stone frames and news stands? Wonder you never thought of it before! Now, space is space, and it costs you so much per cubic foot in rent or in interest on the money invested in your plant. What's the use of crowding all the material into low cabinets and case stands and thus allowing all the valuable space above this magic line to go to waste? There is a good share of the material in every office that is not in regular and constant use. This can all be stored in the upper parts of high cabinets, and it would be no inconvenience even if it were not so readily accessible. But it is just as accessible in the top case of a 50-case cabinet, for such a cabinet is only 7 feet high over all, and the top case is 4 inches below the flat top. An ordinary man can reach a type case placed at a height of over 7 feet. If you don't believe it, try it yourself on an imaginary case. Tom Thumb, if he were alive, could set type from over half the type cases in use in most printing offices. Why should you fit your office for the convenience of Tom Thumbs? Reach upward and save your valuable space. Relieve the congested condition on the floor and you will be surprised at the result.

Throw Out the Old News Stands

And get some Modern Printing-Office Furniture.

Steel-run cabinets save 25 per cent over wooden-run cabinets because one-fourth more cases can be put in a given space. Don't entertain the idea that these steel-run cabinets are expensive luxuries. Get out your pencil, take our price list and figure ***price per case.*** That's the test. You may be surprised to find out that the 30, 40, 50 and 60 case steel-run cabinets are the cheapest cabinets ***per case*** ever placed on the market. When you order wood goods ask for Hamilton's; then look for our stamp and see that you get them. Every article we make bears our stamp. It is a guaranty of excellence. Our goods are carried in stock by all supply houses.



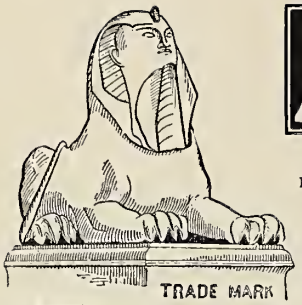
NO. 17 WISCONSIN STEEL-RUN CABINET.

Contains 50 full-sized cases, and occupies but one-half the floor space that is taken by the ordinary 8 or 10 rack news stand. Height, 84 inches.

The Hamilton Mfg. Co.

Eastern Factory and Warehouse,
Middletown, N. Y.

Main Office and Factory.... *Two Rivers, Wis.*



ARABOL.

ARABOL MFG. CO.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes..... Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

EMBOSSING LIQUID For leather, cloth and silk.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.

JUST OUT!

The Cramer Contrast Plates

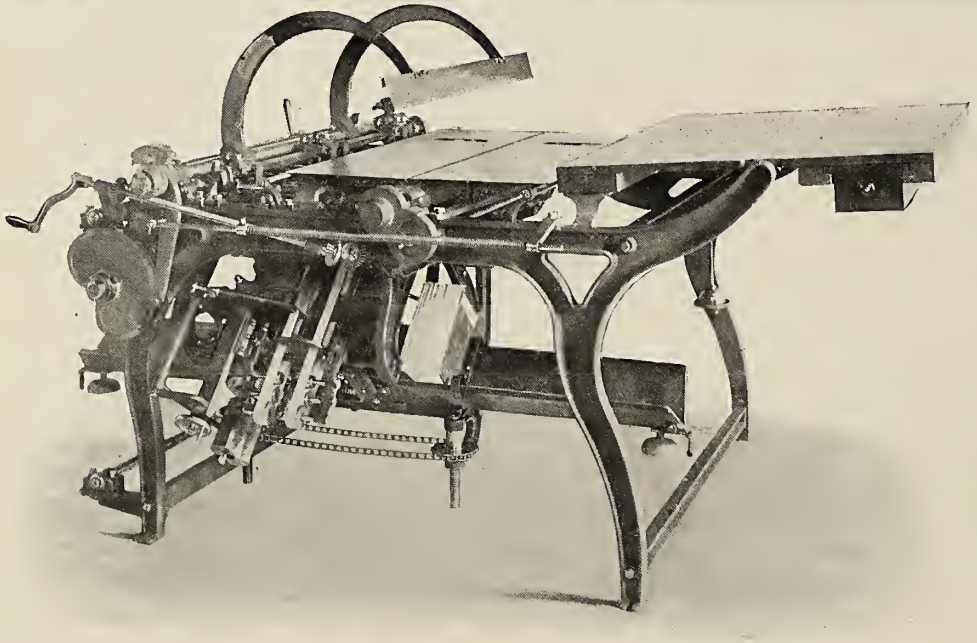
MADE ESPECIALLY FOR PHOTO-MECHANICAL WORK, LINE DRAWINGS AND ALL WORK WHERE THE GREATEST CONTRAST IS DESIRABLE.

Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application.
Manufactured by

G. CRAMER DRY PLATE WORKS,

New York Office, 265 Greene Street. ST. LOUIS, MO.



Chambers' Special Double-Sixteen Point-Feed Machine for Bible Work.

THIS folding machine, No. 601S, is designed expressly for folding thin Bible papers, either inset or outset, and with the greatest possible degree of accuracy. There are certain features in its construction, necessary for accomplishing the work designed, that make it unsuited for folding extremely thick, heavy paper. It is adjustable for double-sixteen sheets ranging in size from 16 x 24 to 28 x 40. Driving pulleys are 6¾ inches in diameter, and should make 200 revolutions per minute. Floor space occupied is 5 feet 3 inches by 7 feet 6 inches.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

Fifty-second Street, below Lancaster Avenue,
PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.

Photo by George T. Woodward, Plattsburg, N. Y.

EASTER-TIDE.

Half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

Copyright, 1898, by The Inland Printer Company.

LIBRARY. APR 4 1898 U. S. PATENT OFFICE.

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXI — No. 1. CHICAGO, APRIL, 1898. TERMS { $2 per year, in advance. Single copies, 20 cents.

PRANKS OF THE PRINTER.

BY LEROY ARMSTRONG.

WATSON & WILSON, printers and publishers, were very much in need of a man. There was the new tax list, just awarded them by the populist county commissioners they had helped to elect, and they did not know a thing about the insanity-breeding problem of rule and figure work. They "had learned the trade" like many another man in the country, and could set straight composition with anybody. Watson, indeed, had developed a talent for display lines, and could satisfy all the demands of Watertown merchants for envelopes and letter-heads, and, by following the general form of ancient, wall-borne specimens, could "do" sale bills to your heart's delight.

But who should save them from the pitfall of rules and figures?

As they stood at the bottom of the stairway thinking of these things, they saw a stranger on the street — Watertown always looked twice at a stranger. It was just unhurried enough to spare the time. This man was of medium height, slender, with the appearance of one who has flourished in cities, catching the style and the garments that are unusual in the country. His hands were slender, and there was a something about the right thumb and forefinger which proclaimed his craft at once.

"He's a printer," said Watson.

"He's seen the sign, and is coming over," said Wilson.

The new man paused at the entrance way, read the cardboard office signs on the stairway, looked at the two men critically, and inquired:

"Any chance for work?"

"How did you know we were the publishers?" asked Watson.

"How did you know I was a printer?" asked the man.

In the afternoon he took charge of the delinquent list, and in half an hour they knew they were secure. He was a craftsman. He knew everything, from bending rule to casting rollers. But he would not pull the hand press, and he would not work Saturday afternoon. They labored with him on those points; but he laughed, and said he was past it.

He was given to jesting; and one of his happiest thoughts was to shoot a spray of water into the eye of an inquisitive citizen who wanted to see purple stars in a galley of dead type, wetted for distribution. He changed the figures in the advertisement of lands delinquent, after the first issue, and wondered if the money lenders who should later purchase could make good title with defective publication. He taught Watson & Wilson how to double their income from foreign advertisers by taking twice as much business as the paper could carry, and stop the press in time to lift out one line, and set in the other. It troubled their consciences — attributes which, he assured them, the foreign advertisers did not possess.

In a good many ways he enjoyed himself. It was clear to everyone that he held the town and all its belongings in something like contempt; but he was so amiable about it, so suave in his treatment of people, that punishment was unthought of, and antipathy was disarmed.

When Watson & Wilson began advertising for the Fourth of July celebration, "the Printer" was ready to move. He had worked three months in one town, and was hungry for the city. They wanted him to stay. They sat down one day in June, when "the paper was off," and tried to argue it. He told them he must make a confession. There was a young woman in the town, sweetheart — affianced, he feared — of a man whom he regarded as his friend; and she had smiled upon him. She was very fair, and he feared he might forget himself, prove disloyal, and court a girl to his friend's undoing. They applauded the chivalric sentiment and went away — Watson assured it was Wilson's

young lady, Wilson convinced it was Watson's girl. The Fourth of July had come. Wilson was master of ceremonies. Watson was leader of the band. People came in delegations from the country. There was a cannon on the bluff, and a float on the river. Wilson wanted something with which to load that 20-pounder. Cramming down wet paper was good in its way, but it didn't make noise enough. The Printer suggested old

Photo by E. C. Pratt, Aurora, Ill.

"Little Grandma."

roller composition. There were loads of it in the big box on the landing. It was the one indestructible thing on earth. It alone could support the theory of matter's persistent continuance.

The country delegations were formed at the south of town, and must march through to the north — a pageant to delight the natives, and fill all rival towns with envy.

"Ram down that roller composition," said the Printer, "and they will hear your old cannon in fourteen counties every time she speaks."

Wilson did as directed. Watson came by with the band. Wilson pulled a very long rod of iron from a fire, ran across the open space, and whipped his red-hot torch upon the powder-sprinkled touchhole of the 20-pounder.

The powder flamed into a geyser of fire, there was a flash, a pause — and then a shock which stopped the current of the river. The roller composition had clung to the gun's interior, refusing ejectment, and the cannon was shattered in a hundred pieces.

The noise was terrible. The concussion shook Watson from his feet and hurled half of the band in a pile above him. It lifted the ambitious Wilson, and set him down in the leading wagon of a passing delegation. How the crowd escaped unharmed was a marvel no man could solve. The forward four feet of the cannon leaped fifty yards and stood up like a post, the yielding but tenacious ancient composition bubbling like a blossom from the ragged iron.

Watson excused himself while the crowd was making inquiries, and started up town for the Printer.

Wilson climbed out of the countryman's wagon and joined his partner in the search.

A messenger boy from the telegraph office met them at the bottom of the stairs, with the regulation yellow envelope.

Watson opened it, and Wilson read over his shoulder. The date was in a county seat twenty miles away.

"I heard your cannon."

And that was the last they ever heard of the Printer.

Written for The Inland Printer.

DISCRIMINATION IN THE USE OF WORDS.*

NO. VII.—BY F. HORACE TEALL.

STRONG disapproval has been expressed of men who criticise certain uses of words, and it surely would be justifiable if all uttered restrictions were like some of them. A most surprising instance of pedantry is the assertion made in a recent book that "campaign" as applied to preparation for an election is indefensible. What could be more natural than likening a political battle to a military campaign, and so taking the word as a common designation of such a battle? All the dictionaries give definitions for the transferred application of "campaign," and not one says anything against it. There is no reason for objecting to it.

The correctness of saying "a celebrity" for a celebrated person is said to be in dispute. Some writers say that it is better to call such people "distinguished persons," but this seems to smack of affectation.

It has been said that "character" and "reputation" are often used as synonyms. Of course no thoughtful person could so use them, because they are words of very different meaning. Probably the error noticed by the writers who say the words are used as synonyms was not what they called it, but a misuse of "character" when "reputation" should have been used. Miss Amelia Edwards wrote, "I thus obtained a character for natural powers," etc. She simply did not write what she meant, nor did she come any nearer to correct expression than if she had used any other wrong word. Any proofreader should have such a misuse corrected.

There is a clear difference between "childish" and "childlike," although it is merely conventional. Etymologically the words are exact synonyms, but, as the Century Dictionary says, the suffix "ish" in words like "childish" has acquired a more or less depreciative or contemptuous force. When a man is said to be childish the meaning should be that he is weaker in

*Copyright, 1897, by F. Horace Teall. All rights reserved.

character or action than a man should be, for that is the only sense that will be conveyed to a reader who knows the word correctly. A sentence quoted in a book to show wrong use of "childish" contains the words "childish unconsciousness of admiration," which would have been right if the word criticised had retained its original simplicity of sense, but which is wrong, because the right word for that simplicity is "childlike."

A word that has educed a variety of opinion among purists is "clever." Alfred Ayres, in "The Verbalist," says it is most improperly used in this country in the sense of good-natured, well-disposed, good-hearted. C. W. Bardeen, in "Verbal Pitfalls," says it may be considered legitimate, though harped at by some critics, and quotes M. Schele de Vere as calling it one of the most disputed words in our speech, that seems to have been undeservedly criticised, as its meaning varies almost infinitely with the locality where it is used. R. C. Trench, in "English, Past and Present," says: "'Clever' is an excellent example of a low-born word which almost without observation has found its way into good society, though meaning one thing in our [English] dialects, another in America, and another in our standard English." It has been said that the word is rarely used in the United States in the common English sense (skillful, quick, adroit), but that is undoubtedly the best sense in which to use it. The word seems to be one that may well be left unchallenged by a proofreader, no matter how a writer uses it.

Another word about which authorities differ is "climax," used in the sense of acme. William C. Hodgson says of it: "A use as wrong as it is popular, though sanctioned even by Professor Skeat, with whom the word means highest degree. As well might 'ascending scale' mean the top note of the keyboard. Neither Johnson nor Webster recognized the modern use of 'climax' in the sense of acme." The Webster's Unabridged and International do recognize it, and so do all the other modern dictionaries except Worcester's, though the Standard says, in its "Faulty Diction," that "climax" is not properly the same as "acme," though sometimes so used by writers. All this disagreement seems to lead naturally to the conclusion that the sense objected to is not seriously objectionable, and yet it is undoubtedly true that the best use of the word is in its strictly rhetorical sense of "a figure in which the parts of a sentence or paragraph are so arranged that each succeeding one rises above its predecessor in impressiveness." It is clearly preferable to use some other expression for the sense in which "climax" is the subject of dispute.

Such expressions as "save the plotters from condign and most deserved punishment," "He deserves condign punishment," and "does not deserve condign punishment the less because it often succeeds in escaping it," seem to indicate that their writers think "condign" means severe. It does not. It means well deserved or merited, and to deserve condign punishment is simply to deserve deserved punishment. This shows clearly that "condign" should not be used as it stands in the expressions quoted.

"Comprise" is frequently misused, as in the phrase "houses comprising the row," seen in one of the few newspapers that make a special point of using only the best language and in the best way, and in which bad diction is a little worse than it is in others that are less pretentious. Houses compose a row; the row comprises the houses. To compose is to form by being placed together, and to comprise is to include or grasp together, as elements in a collection. The error of substitution is very common, but no amount of currency can make this wrong use correct. Some instances noted are, "vessels comprising the fleet," "companies comprising the syndicate," "deputies who comprised the congress," "towns now comprise a part of the city." Each of these should have been corrected by the proofreader, as in each "compose" is plainly the right word.

Photo by E. C. Pratt, Aurora, Ill.

"Little Grandpa."

We seldom say that anything is "condoned," by which we should mean forgiven, except a violation of the marriage vow, although "condone" is allowable in other connections. Fitzedward Hall says: "'Condone,' an old legal technicality, has of late received a popular welcome as a stately euphemism for pardon or overlook." Nevertheless, it is better to avoid the word except in its legal restriction even in the sense of forgive, and it is not correctly usable in any other sense.

It is said to have been used in place of "compensate" and of "atone for," but the error is certainly not frequent.

"Consider" is said by some writers to be perverted from its true meaning by most of those who use it. It is said the word is made to do service for "think," "suppose," and "regard," in such expressions as "I consider his course unjustifiable," "I have always considered it my duty," "I consider him as a clever man." So common is this use that it may be held justifiable, especially as all the lexicographers record it without objection. Yet it surely is more common than it should be, as the other words, more simple in their meaning, often fully express the intended sense. "Consider," when best used in this way, should imply matured opinion, following real consideration or reflection.

Actions or happenings are continual when they are repeated at intervals, regular or otherwise. An action or occurrence is continuous from its beginning to its ending, however short the time, though seldom so called unless lasting at least relatively a long time. A line of any kind (as a railroad line) is continuous if unbroken or uninterrupted. The distinction is not always preserved, though it should be. It is real error to confuse the words, either by saying "continual" for uninterrupted continuance or "continuous" for that which is interrupted. In the Century Dictionary we find a list of synonyms under the word "incessant," with the remark that "in the Bible 'continual' is sometimes used for 'continuous,' but the distinction is now clearly established." In the definitions the dictionary does not enforce the distinction.

An absolute error that is often printed is the misuse of "converse" when reverse, opposite, inverse, or contrary is meant. The converse of a proposition or statement is not a contradictory statement, but one that uses the same terms in inverse order. Thus, "Every religious man must be honest" gives as its converse, "Every honest man must be religious." It is seldom necessary to use "converse" in this way in ordinary writing, as the proper occasion seldom occurs.

(*To be continued.*)

Written for THE INLAND PRINTER.

ELECTROTYPING — MOLDING.

NO. XI.— BY C. S. PARTRIDGE.

THE most important department of electrotyping, from the workman's point of view, is the molding, and it is here that the question of profit or loss on a job is often determined. In some other departments of the foundry the work may be slighted to some extent without materially affecting the output, but carelessness or inefficiency on the part of the molder always means delay, extra expense for finishing inferior electrotypes, and possibly a final rejection of the job. A cheap (poor) molder is always the most expensive man in the foundry, for unless a perfect mold is obtained the time expended in later operations of depositing, casting and finishing will be wasted. The material most generally employed for molding composition is beeswax, mixed with a little crude turpentine and plumbago. The proportions vary somewhat, according to the ideas of the molder. A good combination is composed of pure beeswax 85 per cent, turpentine 10 per cent, and plumbago 5 per cent. If the molding room is very warm, about 5 per cent of burgundy pitch may be added with advantage. In some instances gutta-percha is employed as a molding material, and under proper conditions the results obtained are very satisfactory. The kind best

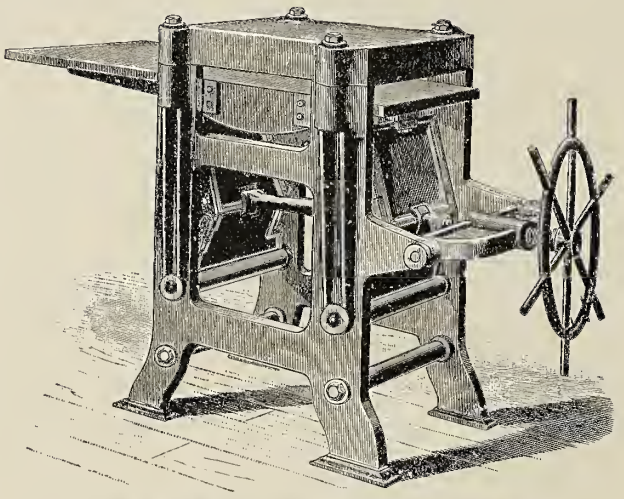


FIG. 9. ELECTROTYPERS' HAND MOLDING PRESS.

adapted for the work is what is known as the unmanufactured but purified sheet. Gutta-percha takes a coating of blacklead readily, and is impervious to the solution. When used for molding without pressure, as is usually the case in duplicating steel engravings or articles of a fragile nature, it is melted and thoroughly mixed with about forty per cent refined lard, or it may be dissolved in bisulphide of carbon, and then moderately heated until it is thin enough to pour.

A good molding composition for certain purposes may be made by melting together 1 pound of lead, ¾ pound of tin, and 1½ pounds of bismuth. This alloy melts at the temperature of boiling water, and assumes a soft but firm condition just before setting, at which time the impression should be made. The principal advantage of this composition is found in the fact that it expands in cooling, and therefore takes a very sharp impression. An elastic composition recommended by Urquhart, which may be used for molding an entire object at one time, is prepared as follows: 8 pounds of good glue is soaked in cold water until quite soft. It is then placed in a glue pot and mixed with 2 pounds of treacle. The whole is heated and thoroughly incorporated by stirring; when the mold is not likely to be roughly handled, ½ pound of beeswax may be added to the mixture. This material is poured around the prepared object, and when set may be cut open from top to bottom, and the object removed; the mold will now spring into its original position and shape. The tendency of this composition to absorb water may be prevented by immersing the mold in a weak solution of

bichromate of potash, and drying in the sun. An insoluble coating is thus secured.

A list of materials suitable for molding composition might be extended to include nearly any inelastic substance which can be sufficiently softened to receive an impression from type or cuts with a reasonable degree of pressure. Within a few years various molding compounds have been introduced into the market which are claimed to be cheaper than beeswax and in some respects superior. The base of these compounds is said to be ozokerite or a kind of crude paraffin. However, there is no material which, for general work, equals in popularity pure beeswax. Freedom from lumps, fiber, or grain insures a perfect medium for the production of the finest lines and shades of engraving. It may be easily softened by heat to the degree most suitable for molding and will not perceptibly shrink in cooling or recover its form after receiving an impression. Moreover it takes blacklead readily, is unabsorbent and may be used over and over innumerable times. In this age of adulterations it is not always easy to obtain pure wax, but most adulterations may be detected. The materials which are most commonly mixed with wax are paraffin, resin and tallow, and the presence of these substances may be suspected if the fracture is smooth instead of granular.

To prepare wax for molding it should be melted in a steam-jacketed kettle and heated for several hours to expel all the moisture. About ten per cent of crude turpentine and five per cent blacklead should then be added and thoroughly incorporated. Having been thus

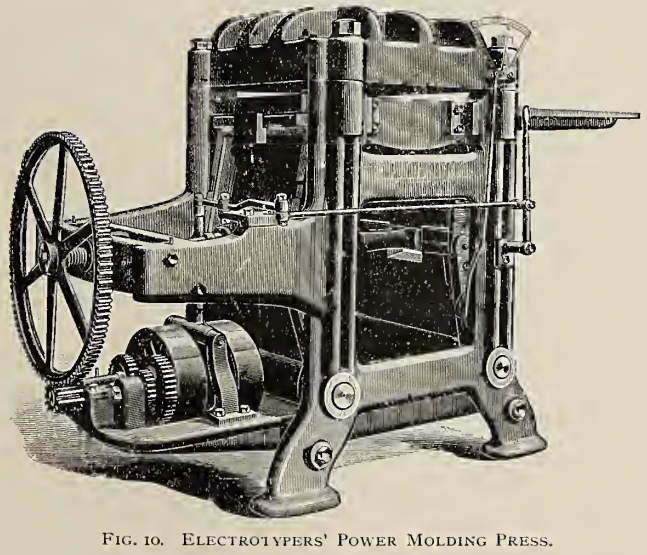


FIG. 10. ELECTROTYPERS' POWER MOLDING PRESS.

prepared the wax is dipped out and poured through a strainer upon some shallow trays of brass or other metal and allowed to cool. These trays, or cases, are sometimes made of brass plates of a convenient size with the edges raised about one-fourth of an inch so as to form a shallow pan. Such cases are, however, quite expensive and entirely unnecessary, as a perfectly flat plate made of electrotype backing metal will serve the purpose even better than brass, for in the event of its becoming bent or warped it may be easily straightened by simply laying it on a flat surface and planing it down with a hammer and block. A raised edge may be obtained by surrounding the case with wood or metal strips of suitable height. It is customary to place the cases on a stone or iron table large enough to accommodate several at the same time and located within convenient distance of the wax-melting pot. When a stone table is employed for the purpose it should be very thick, not less than five or six inches, in order that it may quickly absorb the heat from the cases and thereby facilitate the cooling of the wax, otherwise much time would be consumed in waiting for the wax to set sufficiently to stand handling. Even a heavy stone table, unless of extraordinary size, will not cool cases fast enough when the volume of work is considerable, and under such conditions it is advisable to employ a hollow iron table provided with water and waste connections so that a circulation of cold water may be maintained and the time required to cool the cases reduced to the minimum. Such a table may have permanently secured to its surface a strip of iron, three-eighths of an inch thick, extending entirely around the outside edge. The flat cases, about one-eighth of an inch thick, are then laid on the table and wax poured on them until it reaches the height of the ⅜-inch strips. The cases may be separated, if desired, by strips of wood. After the wax has set, the cases are cut out with a knife and removed from the table, and the residue returned to the kettle. The iron table may be made still more effective by providing it also with steam connections, for it often happens on a cold morning that the table is too cold to cast perfect cases, and considerable time is consumed in producing the proper temperature by outside influences. In pouring the wax on the cases it is always advisable to strain it and thereby insure the exclusion of all dirt or foreign matter which may have found its way into the melting kettle. Immediately after pouring, a straight edge or wire should be drawn over the surface of the cases to remove any air bubbles which may have formed. Any bubbles which do not yield to this treatment may be lightly touched with a hot building-iron.

(*To be continued.*)

AN ARGUMENT FOR ILLUSTRATED CATALOGUES FOR THE SOUTH AMERICAN TRADE.

The following correspondence, it is believed, will be found a strong argument in favor of illustrated catalogues for the South American trade, and might be considered with advantage by the Bureau of the South American Republics. The gentleman who desires the game cocks has broad ideas of the purposes of a typographical specimen book:

[TRANSLATION.]

ZARCERO, COSTA RICA, February 5, 1898.

American Type Founders' Co.,
Export Department, 27 William street, New York:

SIRS,—I have seen your catalogue. I request of you to answer me, if the fine fowls marked in same, that is to say, hens, are of fine fighting breed or are of other kinds of breeds. I am fond of cock-fighting game, and this is the reason of addressing you on this subject. If they are of fine fighting I request of you to tell me what are the prices of the female and male, f. o. b., in Limon or Puntas Arenas of Costa Rica, and if you accept in payment the canceled postage stamps, and how many I should send for each pair.

Yours truly, S. PANIAGUA G.

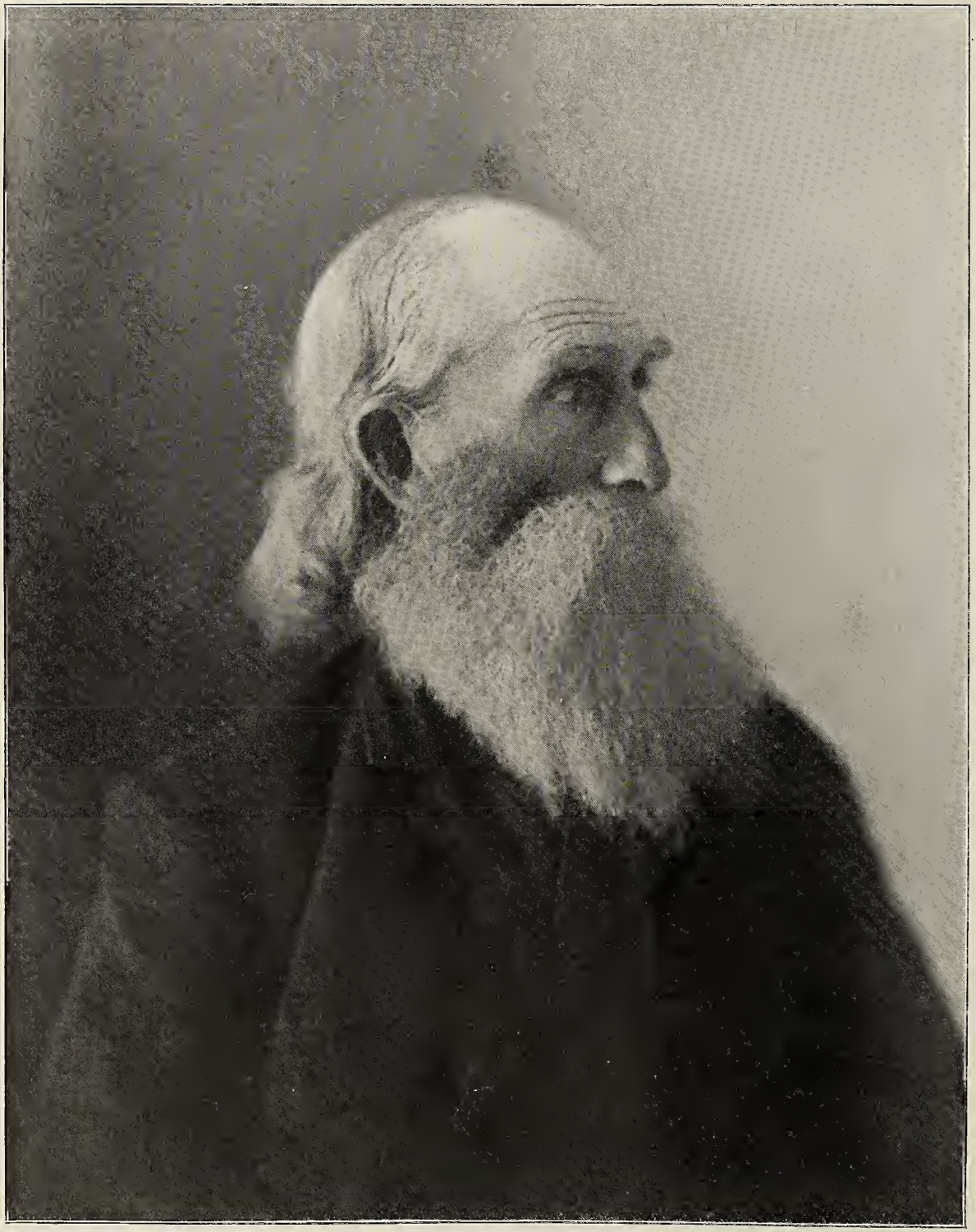


Photo by J. H. Tarbell, Asheville, N. C.

A VETERAN OF THE CONFEDERACY.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 Monroe Street, Chicago, U. S. A.

Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer.

Address all Communications to The Inland Printer Company.

New York Office: No. 150 Nassau street, corner of Spruce.
George E. Lincoln, Manager.

Vol. XXI. APRIL, 1898. No. 1.

The Inland Printer is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix Place, London, W. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, Iwanowskaja No. 15, St. Petersburg, Russia.

THE UNITED STATES GOVERNMENT PRINTING.

ONE of the busiest places in the city of Washington, if not in the entire country, is the Government Printing Office. It is a veritable buzzing hive of industry. During the course of the year the amount of matter turned out of this huge place is tremendous, and fully explains why the office is so constantly busy. The year 1897 was a particularly busy one; in the course of the year the office shipped 318,866 public documents, averaging 1,045 each day. This was an increase of 129,244 shipments over those of 1896. Of the documents turned out, 182,797 were distributed by the Superintendent of Documents over the country generally, to libraries, public and educational, where they are easily accessible to the people of the country. Every State library in the Union receives its full quota, and, says Mr. Crandall, the Superintendent of Documents (speaking of libraries in general), "As these libraries are found in every State and Territory, and in almost every congressional district, it cannot be said that the Government is not doing its full duty in placing before its people the printed records of its proceedings. When we consider that in addition to this vast library distribution there is an even more profuse distribution to individuals by members of Congress, etc., it is the simplest truism to say that never before were the people of any country so plentifully supplied with the means of knowing the action of the government under which they live."

The number of documents sold during the year was 16,127, and the receipts therefor were $4,016.15. Four-fifths in number and two-fifths in value were the Agricultural Department publications. It can thus be seen that but a very small proportion of the public documents are bought; in England all public documents must be purchased and at prices that are not trifling. It is safe to say that probably the citizens of the United States keep themselves better informed as a whole as to government proceedings than do the citizens of the tight little island of England.

During the course of the year the Government Printing Office received and sent more than half a million pieces of mail matter, and of these about 30,000 were letters.

Of late the Government Printing Office has been acting the part of a sort of general information bureau for the country at large. Says Mr. Crandall on this subject: "As there are about two hundred and fifty branches of the Government which at times issue publications, the best informed citizen, or even official, may be pardoned for not being familiar with most of them. Formerly it was not easy to get accurate information as to the documents issued by each, except from the publishing bureaus themselves, and the difficulties in the way of historians, librarians and investigators in search of Government records were great. That the advantage of having a single office to which inquiries regarding all public documents may be directed, with the certainty of getting an intelligible advice, is appreciated by the

people, is amply shown by the extensive and constantly growing correspondence of this kind which comes to this office."

In the Government Printing Office is a library where copies of every Government publication are preserved, and which also contains a large number of volumes obtained by exchange with other publishing houses. This library is efficiently managed under an admirable system, although the librarian who was in charge for years has recently gone to New York to fill an engagement in the public library in that city, and Mr. Crandall says that in its completeness in preserving every kind of public document, and every edition of the same, it is not rivaled by any other collection, though there are several others which have more old documents.

LINING INITIAL LETTERS.

A DECORATIVE artist writes to THE INLAND PRINTER suggesting that the initial letter on the first page of the February number should not have been set above the type, but that the decoration should have been made to line with the top line of the reading matter. It is probable that there are a good many who will agree with the correspondent that the initial with its decorations should be taken as a whole and placed in position without regard to its meaning. This view, to some extent, is a reflection from the study of the books made by the old printers, in which there were many beauties that we cannot afford to imitate because they must be imitated by processes made obsolete by competition and machinery. With the beauties of the workmanship of the old printers, there were also very many coarse contrivances, and to include such crudities where a modern adaptation is only to be attempted does not show a selective taste, everything considered. While the close-set pages of an old book, or a modern book in imitation of the old-time printing, would not admit of the initial being placed otherwise than as compactly as possible, the adaptations of the styles of the old printers are very frequently set open and freely leaded with a plentiful use of white space. In such cases it is not desirable to crowd the initial letter but to line it with the letter, leaving the decoration free. THE INLAND PRINTER holds that the treatment of the initial in the February issue is correct. It does not, however expect that this view will be unanimously accepted, and will be glad to publish expressions of opinion on the matter, with examples if possible.

PRINTERS AND TEMPERANCE.

EACH trade or profession as well as each nation has its accepted typical characteristics. It does not matter that the accepted type no longer in any way represents those who follow the trade supposed to be characterized by it. It is all one. Our great-great-grandfathers were amused with the idea that all printers were drunken, and it is still considered a pleasant thing by those not acquainted with the sentiments or aspirations of the modern printer to class him and his morals with the printers of generations back at a time when both drinking and profanity and loose living were common among the people because approved of by the fashion of the day. At the recent banquet of the Old-Time Printers, of Chicago, Mayor Harrison jestingly spoke of the drinking habits of printers and among other things said that on the night of his father's last election to the mayoralty there were only two sober printers in the *Times* composing room, and they were two who had taken the Keeley Cure. Some fifty years ago possibly this would have been thought a pretty stroke of wit, and there is of course no doubt that Mayor Harrison, on this occasion, had no wish to be otherwise than amusing. But the Old-Time Printers did not like the pleasantry, and have not been slow in expressing their disapproval. Printers have their faults like other human beings, but they are no more given to dissipation than editors, lawyers or other professional men or tradesmen. If the printers were all drunk on the night of the last election of the late Mr. Carter Harrison, one is forced to the conclusion that they were unable to keep pace with the conviviality of the occasion, and being unaccustomed to stimulants they were more readily overcome than the rest of the town.

ENTERING AND BILLING ORDERS DESCRIPTIVELY.

APPARENT overcharges are the cause of many protested bills returned to the printer for explanation. This is largely due to a false idea of economy of time and bookkeeping on the part of the printer. For instance, a customer orders one thousand postal cards printed. The work is done and delivered, and billed to him as "1,000 postals, $12.50," instead of making a separate item of each, as

Postals	$10.00
Printing same in blue ink	2 50
	$12.50

Thus bringing to the notice of the customer the fact that cash had to be paid to procure the stock, which is a good point. Another instance: A customer has ordered five thousand six and a half catalogues, and it is billed "5,000 catalogues, $100." Now, it would not take much more time and would be much more convenient and satisfactory if the job were billed in this style:

5,000 catalogues, 32 pages, 3½ by 6¼; cover, blue ink; inside, black ink; bound with two wire staples; per contract $100

By billing in this way the customer knows what he has purchased, and the bill serves him in many ways when looking up prices for future orders, and at the same time this plan is an aid to collection of accounts as it gives less excuse for delay. Many other instances might be cited here, but these will be sufficient to convey the idea. In "christening" a job one should be careful to use the same terms throughout. If it is a half-note business statement, call it so on your order book, order blank, and lastly on your bill. If it is a business card and it is printed on both sides, say so on your bill, and do not bill it merely as "1,000 business

cards, $5.50," and let your customer wonder why they cost so much. A little care on the part of the person entering the orders and billing goods will save much time and unnecessary explanations by busy office men whose time should be much more profitably engaged.

NEW METHODS, NEW IDEAS, AND SOME PRINTERS.

AN old printer, who has had much to do with the business end of the printing trade, arraigns printers generally for their lack of appreciation of the new devices and new methods sought to be introduced to the trade from time to time. He claims that probably nothing stands more in the way of the introduction and adoption of new and labor-saving devices than the old-fogyism of the workman, and possibly in no industry is this more apparent than in that of printing. So well understood is this among those who have dealings with printers that they ridicule the oft-quoted term of printers being the "most intelligent of all the craftsmen." It is an undeniable fact that the majority of printers will continue to use old, antiquated methods and means of accomplishing their work rather than adopt the many more useful devices which are constantly being perfected, and if any new device is adopted at all it is rarely by their sanction.

Take, for instance, the introduction of the Hempel quoins. They were condemned in many offices. They have been thrown under the imposing stones with epithets thrown after them, with gratification shining upon the face of the printer driving up the old wooden quoins a moment later. Had it been left to the printers, wooden quoins would still be in demand.

A veteran salesman of printers' material declares that he would under no circumstances permit a new device, however meritorious, to enter an office the sale of which depended upon the decision of the printers. His experience has taught him that the slightest derogatory remark made against the device by any one of the employes, even before the merits of the device are understood, will have the effect of the article being condemned or rejected.

A case came under notice lately. A salesman left a new mailing machine subject to acceptance, if found satisfactory. A number gathered around, looked contemptuously at it and pronounced it "no good." It was returned without even having had a trial. If they had known that a large number of these same mailers were in successful use their verdict would have been different.

Another case is of a certain new type wash with undoubted merit. In nine cases out of ten where it is left in an office subject to acceptance, it is returned with the report of the workmen that it is valueless.

Printers, apparently, do not stop to think that the manufacturers looked well into the merits of their products, and that skilled, up-to-date craftsmen and mechanical engineers had been consulted and had recognized the usefulness, utility, convenience or economy of the goods offered for sale before money had been invested in the manufacture. They simply see a new article or method which is different from what they are accustomed to and condemn it. Some condemn it through a disinclination to investigate; others because they had always gotten along without it, and others again because they think it a new-fangled idea gotten up by some "jay shoemaker," who should not be encouraged anyway.

Having worked in quite a number of offices I have noticed that when a new article would be sent to the composing room without instructions that that article would be used without a comment, or if a comment was made it would be one recognizing its advantages. But should it be delivered with the request that a report be made upon its utility, then every member of the force would imagine himself an expert and alleged imperfections would be dilated upon until no one would have the hardihood to speak a word in its favor.

This is not done with malice, but is usually the result of the desire to prove to their employers that they have a knowledge of what is required to do their work, that superior to that of any inventor, manufacturer or dealer in the land.

This state of affairs exists to such an extent that it works many financial hardships and much perplexity to the one who has money invested in these manufactured articles, and were it not for the competition which exists and which compels the owners of printing offices to adopt these new devices, it is safe to say that no improvement in our offices would be in evidence today over the times when Gutenberg first invented the art of printing.

The printer wishes to be let alone; he wishes to set the types, lock up the forms and put them upon the press in the same manner in which he was taught when an apprentice, and any innovation upon these methods is not desirable to him.

There was some excuse in his efforts to overcome the adoption of typesetting machines, but why this antipathy against all devices at the time when they are being introduced and which are of direct assistance to him in his work is a conundrum hard to answer.

ALUMINUM SUPERSEDING LITHOGRAPHIC STONE.

NOW that aluminum appears to be the coming metal, or rather the metal that has already come, as a substitute for the lithographic stone (the long-expected desideratum), the important question — the question in which the trade is especially interested — is as to the method of treating the aluminum plate before and after it has received the design or drawing. Whatever doubts may have been entertained as to its applicability to surface printing, the fact that it has been already tried, and with satisfactory results, not only on ordinary but on the finest and most artistic work, has convinced those who have been hitherto most skeptical on the subject. It has, as its advocates claim, met all the requirements of the lithographic art, and while it possesses the vitally essential property of porosity, it has a decided

advantage over the rigid, heavy and cumbersome stone in its lightness, and particularly in its flexibility which renders it especially available for use on rotary presses, by which a much higher rate of speed can be attained.

As to the treatment of the plate preparatory to and after receiving the design, the methods are substantially the same as those which have been hitherto used, and, although various processes have been employed, they are really nothing more nor less than chemical equivalents. Senefelder himself, in his futile search among the various metals after a substitute for the stone, used various acids in their preparation, and nitric, phosphoric, hydrochloric and other ingredients have since been employed with more or less success for etching purposes. The main point has always been to prevent the ink from extending beyond the design, as in the case of the stone, a suitable etcher being absolutely necessary to the successful prosecution of the work. Senefelder obtained a patent in the early part of this century for such an etcher, and nitric, phosphoric, gallic and other acids have been used almost universally by the trade in all kinds of lithographic printing.

Phosphoric acid was in use, according to a description of zincography published in the Encyclopede Technologique nearly half a century ago — as far back as 1855. The effect of this acid on the zinc plate, as stated in this publication, was to create "an insoluble salt," by means of which the ink of the drawing was prevented from spreading beyond the proper limit — in other words, to prevent the work from filling up. Such was the effect, as claimed, of the so-called "insoluble salt," produced on the surface of the plate by the action of this acid.

Some years after (in 1882) there appeared an article in Spon's Cyclopedia, in which printing on zinc was described in detail, and particular reference was made to the process of treating with certain chemical ingredients plates composed of that metal. The formula consisted of gallic acid, gum arabic, phosphoric acid and water. About five years later, a French writer named Geymet, treating of the subject, stated that the same ingredients were used, that is, water, gallic acid, gum arabic and phosphoric acid. In all these processes, phosphoric or equivalent acids constituted an essential part of the composition, and whether they produced a so-called insoluble salt or a salt that was soluble, it mattered not, they were nothing more nor less than etchers.

Geymet's method of treating zinc plates is quoted by another French author, named Villon, who in an elaborate work in two volumes on Lithography, published in 1891, refers in a separate chapter to aluminography, in which he tells the reader that the same acids used in the preparation of zinc are available for printing from aluminum plates — that is, phosphoric and gallic acids and gum and water — phosphoric evidently being an essential part of the formula. Thus we have exactly the same etchers or their equivalents from the days of Senefelder down to the present time. There may be some difference in the proportion of the several ingredients, but this was regulated by the judgment of the printer whose experience was the best guide as to quantities.

Still later than the processes referred to are those recommended by Strecker in 1892, by Arnold in the same year — both of Germany — and by Toobe, of Brooklyn. Strecker's formula is essentially the same as that given many years before in the two above-named encyclopedias, and the "insoluble salt" formed on the zinc plate by the action of phosphoric acid is paralleled by the "insoluble salt" deposited on the aluminum plate by the same acid as noted by Villon prior to Arnold and Strecker and Toobe. The simple fact is that the effect of these acids or their equivalents were well known to the trade, and as they were all "etchers" it was wholly a matter of selection, the printer being free to use any particular acid which he deemed best adapted to the purpose. It mattered not which was employed so long as the effect desired — the etching of the design or drawing—was accomplished, there being no exclusive right to or monopoly in the use of nitric, phosphoric or gallic acids or their equivalents.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. XII.— BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

IN our last chapter we said that we believed that if you would attempt to draw a portrait for your newspaper, following our advice faithfully, you would meet with more success than you would imagine. But you say, perhaps, that you are not prepared to attempt a portrait because we have given you no directions for pen drawing. Well, here you are partly right and partly wrong. There *is* a science of pen drawing that you may study with profit, but in order to draw a simple portrait for your newspaper it is not necessary for you to have any further instruction than we have given you. If it is going to pay you to follow drawing at all, you should be able at this stage of progress to make a tolerably good drawing for a newspaper portrait. But, you say, "What size should I make the drawing?" We reply, "Almost any size, though usually not smaller than the cut is to appear." But that it may be smaller is seen by our two Watts cuts. Here is a cut the exact size of the original Watts, as it went to the engraver, who by mistake enlarged it to the size it appeared in Chapter VIII. I accepted this enlargement gladly, so as to show you that a drawing may be enlarged or reduced, but more especially with the idea of showing you the usual size that a drawing is made, for reduction; for you will always be safe in making your portrait the size of the Watts in Chapter VIII if you wish it to appear the size of the present cut. I cannot over-emphasize the importance of your realizing that you have been told sufficient about pen drawing for you to go ahead and make drawings for your paper. If there

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

is anything more to be learned I am candid in saying that you are better able to find out what it is than I am, for it is almost entirely a matter of printing, and not of engraving. Photo-engravers can nowadays reproduce almost any kind of a drawing, but a cut which

GEORGE FREDERICK WATTS, R.A.

An English newspaper cut—from *Tit-Bits*, artist unknown. An excellent example of newspaper work. Note that the skull-cap is not represented partly gray and partly black because the artist meant to indicate a cap that was one color in front and another in the back, but he meant to show the rounding of the cranium, just as Gaillard did in varying the tones in the hair of the old woman.

An enlargement of this cut was given in Chapter VIII. If a drawing is made the size of that enlargement, it can satisfactorily be reduced to the size of the cut above. Of course it may reduce to smaller dimensions; the greater the reduction the nearer the lines come together, and their closeness makes them more difficult to print.

might print well in a magazine might not print at all in your country newspaper. You know better than I do the trouble of "bringing up" a fine cut on poor paper, on a cylinder press, and when you are making your drawing it is for you to keep in mind the kind of paper it is to be printed on, and to keep your lines sufficiently open accordingly. Ordinary intelligence should be your guide. Let us take the Renard Grandmother for an example; in the background is a series of the simplest lines imaginable. If you should make your drawing the same size as our cut, and the lines the same distance apart, it could be easily reduced to an inch wide, and print in a magazine, but it would not then print in a country newspaper; the lines would be so near together that they would fill up. The cut might print in a city newspaper, but it is not likely. The truth is that a printer can tell better about this than I can. All I can say is that as a general thing a set of parallel lines print better than cross-hatched lines.

(In using the expressions, "a magazine," "a city newspaper" and "a country newspaper," to represent first, second and third class printing, I am well aware that the distinction is an arbitrary and not a real one; that sometimes by using good ink, good stock and by printing *slowly*, the country printer can run a cut in his newspaper with better results than can a city paper using poorer stock and ink for the sake of economy, and printed at lightning speed. But the reader will kindly let the expressions stand for (1) perfect press, good stock and ink, and expert overlaying; (2) perfect press, ordinary "news" stock, poor ink, and little overlaying; (3) poorest stock, ink, cheap press, and not expert overlaying.)

Next to the preference of one set of lines to cross-hatched lines, it is to be said that a dark is better obtained by pressing on the pen than by putting the lines near together. We publish a superb example of pen drawing for newspaper work — the Stevenson, by Wyatt Eaton. We believe that this is the *ne plus ultra* of newspaper portraiture, for the lines are strong and vigorous, there being no possibility of their running together in printing. I should advise you to look

THE GRANDMOTHER.

Pen Drawing, by E. Renard, from a French Catalogue.

The parallel lines in the background represent a tint, and herein is the foundation of pen drawing, as distinguished from wash drawing: parallel lines are used to represent a tint; if they are further apart, they represent a lighter tint, if nearer together a darker tint; or again, if the artist presses on his pen more heavily on one set of lines than another, he can also get a darker tone without putting the lines any closer together. For newspaper work such a method is preferable to placing the lines near together; the Wyatt Eaton shows the pressing on the pen method perfectly.

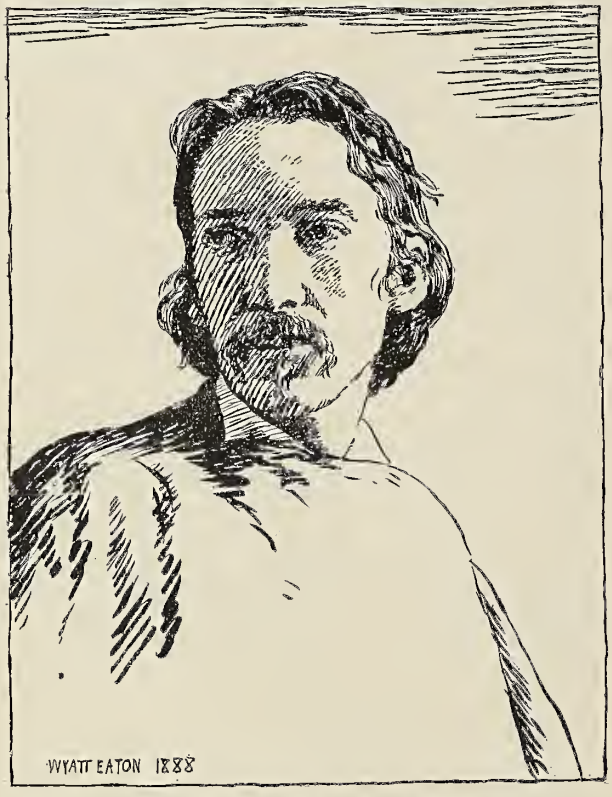
at this portrait under a magnifying glass that you may realize how very simple the treatment is.

McClure's "Human Documents" contains a baker's dozen of half-tones of Stevenson, from photographs.

You might procure this pamphlet and copy the half-tones in pen, using the Wyatt Eaton as a guide.

(And in parentheses I would say you will notice that the naso-labial lines on both sides of the face are strongly marked, and yet instead of there being one line going in the direction of the muscle, as in Bonnard's "Choudieu," we have on the light side of the face eight perpendicular lines, and on the shaded side six blots with almost horizonal, but slightly oblique, direction! Do you not, therefore, see that it is not the kind of line you use, not a matter of "what way the lines go," but where you put your tones that counts in drawing? If Wyatt Eaton had not seen the strongly marked naso-labial line on Stevenson's face, he would not have put these two triangular forms radiating from the nostril. Moreover, Eaton could have represented these lines in another way just as well. Also, it would take too long to explain other subtle features of this drawing, but we would add that you will rarely see so much tone on the light cheek as in this drawing. Stevenson was an invalid, and this tone represents the sunken cheek of ill-health.)

Now, if you will examine the Sickert portrait of Wilson, you will find an equally artistic drawing, but one

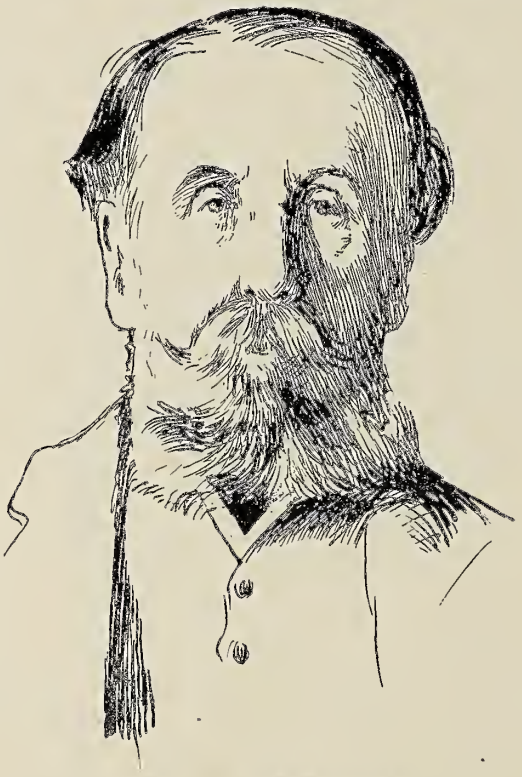


PORTRAIT OF ROBERT LOUIS STEVENSON.

Drawn, probably with a quill pen, by Wyatt Eaton, in 1888, the original 8 by 10 inches. The drawing was made in an open manner so that it would print on the poorest kind of paper, as it was used as a placard to announce a story by Stevenson, in the New York *Sun*. Reproduced by kind permission of the S. S. McClure Co., by whom it is copyrighted. A reduction of this drawing, greater than the above, adorned the cover of the March, 1897, *McClure's Magazine*.

not quite so adaptable to newspaper printing; for the darks are partly obtained by putting the lines near together rather than by great pressure, and in our reproduction they have frequently run together where in the original print, which was 6 by 9 inches, they were separated. And so also in printing on poor paper; there is a chance that the interstices will fill up, while they would not in the Eaton.

As, however, this drawing was made for printing on a thin manila paper, not on coated paper, and there is



PORTRAIT OF C. RIVERS WILSON.

Pen drawing by Walter Sickert. From the London *Whirlwind*, 1890. An example of artistic portrait-drawing suitable for newspapers, showing darks obtained both by placing fine lines near together (see just above mustache on shaded side), and darks obtained by pressing on the pen (see heavy lines on shaded side of nose).

great deal of pressure on the pen (note especially the side of the nose), which was put on knowingly by the artist, that should be imitated in newspaper work.

In regard to the way to make such heavy lines, we would say that it is a mere matter of practice; the selection of pen has little to do with it. Excellent results may be got by using a brush instead of the pen, and we dare say that Mr. Eaton used a quill pen. But as a matter of fact, the artist usually prefers to use a very fine pen such as a crow quill, or mapping pen, which is flexible, it thus being that a dark line is got, not by a blunt-pointed pen, but by allowing the nibs of a flexible pen to spread so that the ink flows very freely from it. For ordinary purposes a Gillot 303 or 170 is frequently used by the artists. But it is a matter of practice mainly, and the pen you usually write with is apt to be the best medium for practice at first. In fact, we are particularly anxious to have our reader not worry about pen technic. Let him realize that he might wish to put his drawing upon the chalk plate, in which case he would make a tracing of a photograph, and, placing it upon the chalk, press upon it with a

hard-pointed pencil, and thus transfer his outline into an indentation on the chalk. He would then take the scraping tool and clear away the chalk whereat he wishes a line. The fact being that he would introduce lines only where he knew there should be lines in nature, as in the case of the naso-labial line, the eyelids, etc.; and he would broaden his lines only where he knew the tones should be darker in nature than where he had used a set of fine lines. There would be no use of pen at all!

So you see we have come right to the milk in the cocoanut — right to the matter this series was to teach. Many readers no doubt were disgusted when they did not find in our first chapters directions for the use of the pen and a list of materials for pen drawing, but those who may have occasion to do their portraits in chalk plate will thank us for our hints on the study of nature and the study of lines, no matter how made.

(To be continued.)

LITHO-RELIEF ENGRAVING.

LITHO-RELIEF is the name given to a new method of engraving, or rather, to a new departure from an old process, namely, the chalk-plate process, by the Hoke Engraving Plate Company.

A drawing of the design, or picture, is made upon a plate, and the cut from which the printing is done is obtained by making a stereotype cast from the plate.

A litho-relief engraving plate consists of a base plate of hard, highly polished steel, tempered to a blue black, with a very thin coating, or film, of a white, porous artificial stone, closely cemented to the face of the steel. This coating of stone is about as thick as a sheet of paper, and is full of small cells extending upward from the surface of the base plate. A stereotype taken from an unengraved plate will print a stipple tint, for the reason that the molten metal runs into all the little pores of the stone down to the base plate, thus forming, when the metal has cooled, a type face covered with fine projections. If the stone coating be scraped or shaved down, additional cells, or pores, are opened, and the dots, or projections of the stereotype will become more numerous, and the printed tint correspondingly darker, until, if all the stone is removed so as to show the base plate clean, the print will show solid black.

The steel base plate is in no wise cut or engraved, but simply forms a stop for the engraving tool, and for the molten metal as it conforms to the indentures of the stone; so that the surface of all the lines and dots of the cast will be in the same plane.

Beginning, the artist transfers the design to the surface of the stone, by tracing over carbon paper, or a sketch may be drawn with lead pencil, directly on the surface. Then, with steel tools made similar to ink-erasers, he shaves, or scrapes, the stone down until it shows the desired shade in the different parts of the picture. The picture on the plate will show just as it will print, for the more pores that are opened by scraping, the more will the dark base plate show through the white stone coating — in effect similar to a cameo.

In the chalk-plate process all effects must be obtained by multiplicity of lines, but by the litho-relief method broad stippled shades can be obtained easily and rapidly. The texture of the print closely resembles ordinary lithography; and by reason of the small cost of a plant for the new process, and its simplicity, cheapness and rapidity, it is possible that it may supersede lithography for many lines of work, not simply for black-and-white, but colorwork also. For, where it is desired to print in color, it is only necessary to make as many stereotypes as there are to be color blocks, and the portions of each not needed are cut away — which is an easy task, as the metal is soft.

The texture of the stereotype renders any tooling generally unnecessary, though any correction of the artist's work may be done on the cast.

The texture of the plates may be fine or coarse, according to the porosity of the stone — a matter which is regulated in the manufacture of the plates.

A number of stereotypes can be made from a drawing upon a litho-relief plate, without any visible damage to the plate. The small cut shown herewith is printed from an electrotype made from a third stereotype. No correction or tooling is done on the stereotype; it being shown just as it came off the plate.

The relief of a litho-relief cut is greater than that of a halftone of a corresponding fineness of texture; and the medium and coarse grades are suitable for daily newspapers — a purpose for which the process is well suited, owing to the fact that it is much more rapid than any other yet invented. Cuts have been made ready for the press, it is said, in less than fifteen minutes from the time the artist commenced the drawing.

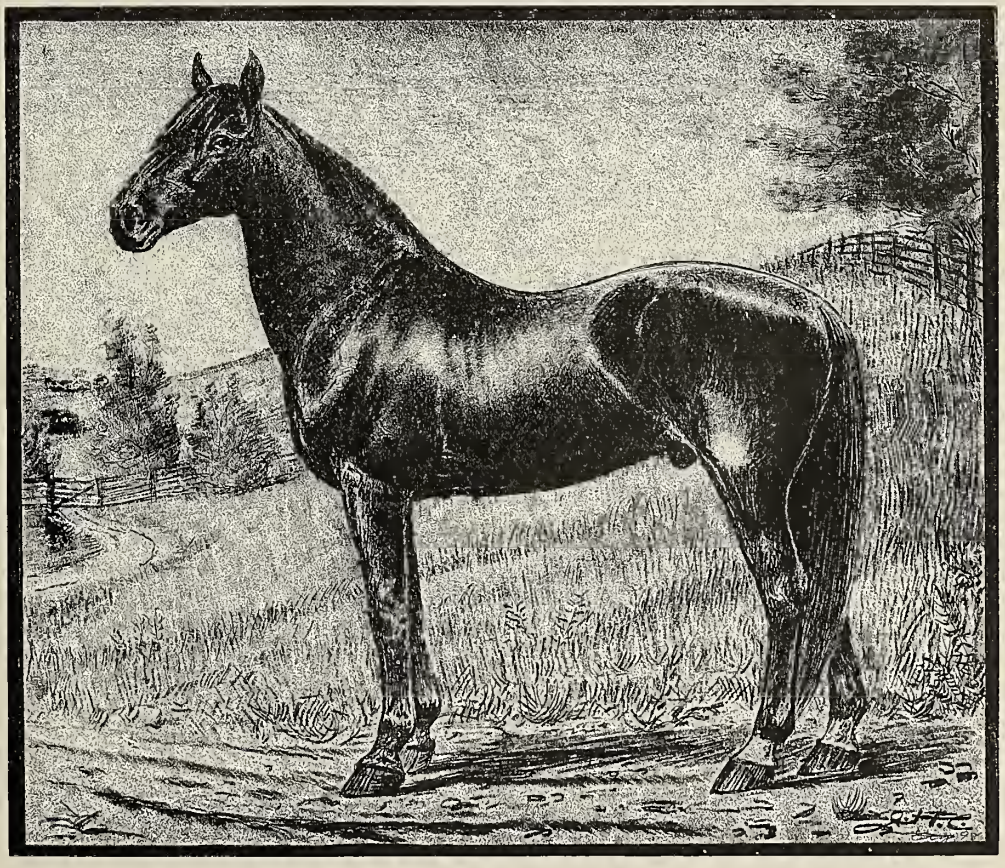


Photo by S. I. Hallett.

A FISH STORY.—No. 1.

Photo by S. I. Hallett.

A FISH STORY.—No. 2.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A FISH STORY.

To the Editor: ASPEN, COLO., February 11, 1898.

As the fishing season will soon be upon us, I have taken the liberty of sending you two photographs, made by Mr. S. I. Hallett of this city, which I thought might interest the readers of your magazine. If suitable, I should be pleased to have them appear in THE INLAND PRINTER. The pictures were taken at Snow Mass Creek, about twenty miles from Aspen, the characters being Mr. L. A. W. Brown, a local insurance agent, and Mr. H. L. McNair, county treasurer. At the time the artist took the snap shot Mr. Brown had just returned from a trip up the creek and having come near catching a "big fellow," is endeavoring to convince his friend, Mr. McNair, of the fact. It is said by their friends that neither of the gentlemen ever caught a fish, though they have enough tackle to "loot a lake." The "flask of tea" upon the log is disowned by all, and the artist thinks it must have been an imperfection in the dry plate. J. L. RILAND.

[Reproductions of the pictures are shown upon the opposite page. No further comments are necessary.—EDITOR.]

"PROFIT IN THOROUGHNESS."

To the Editor: HUNTINGDON, PA., February 9, 1898.

"Profit in Thoroughness," in the current number of THE INLAND PRINTER, is a very interesting article. It places the credit for originality in some of the improvements in putting up printed stationery to the one person to whom the credit is due. The writer has been closely associated with the late Mr. Blair for over twenty years past and has therefore been in close touch with his developments of thoroughness and success in the printing business. Mr. Blair inaugurated many new schemes in the printing business that were never touched on before. The system of job numbers was originated by him; no package of printing was allowed to be delivered unless it was put up in the neatest possible manner, and no printing was allowed to be completed without having some of the neatness that characterized all the work that he had anything to do with. His constant aim was, as is that of the publishers of THE INLAND PRINTER, the elevation of the printing business, and his great success was the result of starting right—by starting right I mean thorough system, strong ideas, and most of all, a clean, bright printing office. His greatest pride was in having the floor of his office thoroughly clean, no litter allowed to accumulate, all refuse burnt up promptly, all machinery in the very best of condition, and all material and machinery the latest and most improved. We observe that you have been watching the results obtained from these arrangements and that you have been a very keen observer. We are grateful for the notice and thank you for giving credit to Mr. Blair for the decided improvements in the printing business that are now being used by thousands of printers throughout the United States and of which he was the originator. J. C. BLAIR COMPANY,

E. M. C. AFRICA, *President.*

I COULD not get along without THE INLAND PRINTER. It keeps a person posted at all times. No other magazine published equals it.—*D. E. Cusick, Danville, Illinois.*

1-4

DESIGNERS AND ENGRAVERS OF TYPE.

NO. III.—BY WILLIAM E. LOY.

AUGUST E. WOERNER.

THE slight variation in romans does not appeal to one who has not given thought to the development of type faces as produced during this century. Here is where the highest skill, the eye for exact proportions, and the trained hand are demanded. In purely ornamental or eccentric designs one does not notice a lack of proportion, unless sufficiently marked to appeal to the casual observer; but in a book page one expects evenness of color combined with proper balance of form throughout. This lack of harmony between capitals, lower case and figures is painfully apparent in one of the many French Old Styles made in the United States, where the capitals and figures scattered over a page actually look like wrong-font letters. These faults in cutting are frequent, but are generally noted and corrected when the punches or pattern letters are proved.

AUGUST E. WOERNER.

The art of engraving steel punches is exceedingly difficult. Added to the exactness required in all the details, the metal is not easy to manipulate. Fournier, who wrote on the subject in 1825, remarks that the "labor of the engraver is, without contradiction, of all those which join in bookmaking, that of which the execution requires the most special talent, and of which the skillful results procure most justly for their author the honorable title of artist. To engage in this kind of engraving it is necessary to be endowed with great accuracy of eye, for it is by sight alone that faults are redressed."

One of the best engravers of romans whose work was chiefly performed in America, was August E. Woerner, who died in New York, July 27, 1896, at the early age of fifty-two. Mr. Woerner was born in Frankfort-am-Main, December 18, 1844. His father having died when the boy was quite young, he was early thrown on his own resources to provide for himself and his widowed mother. As a lad he sought employment at various occupations, but it was not until he had reached his fourteenth year that an opportunity to learn punch cutting was offered him. This was at the foundry of F. Flinsch, Frankfort, and here he found work congenial to his tastes, and in the prosecution of which he rapidly advanced. He remained in the employ of this famous foundry until his apprenticeship expired, which was in 1864, when he went to Basle, Switzerland, where he obtained employment in Haase's type foundry. During the four years he was at Basle his time was fully occupied, but in 1868 he determined to try his fortunes in America. The first work he did was for James Conner's Sons, and he remained with them for several years. He then went to George Bruce's Son & Co., afterward to Farmer, Little & Co., remaining with the latter firm until his death, a period of twenty years. During the time he was with Bruce's foundry he cut some of their best roman faces, including Agate, Nonpareil, Minion and Brevier No. 11; Agate, Nonpareil, Minion and Brevier No. 21; English No. 13, and Nonpareil German No. 91. He also cut one size of the famous Penman Script, the Pica No. 2053, nearly all the nonpareil borders from No. 69 to 123, and all the nonpareil-and-a-half borders from No. 1 to No. 68.

Mr. Woerner's cutting for the Farmer, Little & Co. foundry was of a much wider range. It not only included their later and more desirable roman and old style faces, but a number of display fonts. Of the roman faces he cut for this foundry their Pearl No. 6; Agate 17 and 22; Nonpareil 18, 22, 23, 24; Minion 18, 19, 21, 22, 23 and 24; Brevier 23 and 24; Bourgeois 15 and 23; Long Primer 15, 19, 20 and 21; Small Pica 20; and Pica 18. He also cut Nonpareil, Minion, Brevier, Bourgeois,

Long Primer and Small Pica Old Style No. 5; Nonpareil, Brevier, Long Primer and Small Pica Old Style No. 7. He cut, also, Nonpareil and Brevier Lightface, the initial size (24-point) of Card Gothic and the three sizes of Gotham.

Mr. Woerner's cutting was made after the designs or suggestions furnished him, but he showed a capacity for developing the ideas briefly outlined for him in a masterly manner. An examination of the specimen pages shows a perfect evenness of color, the line of the letter is true, and the whole effect is pleasing. His romans are free from the knife-like serifs which cause so much trouble at every stage of manufacture in the foundry, and very soon lose their character at the press.

Mr. Woerner was never a rugged man, though enjoying good health. Two years before his death he contracted a cold which developed into laryngitis. This was eventually the cause of his taking off. He had the esteem of all engaged in his particular work, by whom he was considered without a superior in his particular line.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE TYPOTHETÆ AS IT IS AND AS IT MIGHT BE.

Under the above caption, Mr. Henry W. Cherouny, of the Cherouny Printing & Publishing Company, of New York, sends me a long letter taking issue with some of the views expressed by Mr. J. J. Little in this department of the February number of THE INLAND PRINTER. According to Mr. Cherouny, the greatest evil confronting the master printer is not the undue aggressiveness of associations of employes, but the unrestrained competition between the master printers themselves. In a word, Mr. Cherouny opens up the question, How far is it feasible and proper for the Typothetæ to restrict trade competition among its members? The question is a large one. It suggests a long vista of embarrassing sub-queries not touched upon in Mr. Cherouny's letter and is altogether too broad a subject to be dismissed in a single issue. Those who are interested are invited to contribute brief statements of their ideas. The invitation is particularly extended to any who have experimented along the lines suggested.

Taking for his text Mr. Little's assertion, "That there is a community of interests between employer and employe," Mr. Cherouny writes:

"When the Typothetæ was organized there were some enthusiastic members who thought that this association, claiming to be the brains of the great economic body of printers, should show its mental superiority not only by magnanimity of judgment when in conflict with the Union, but also by the adoption of a policy of enlightened self-interest, which would try to make of the individualized printers and inimical workingmen one strong army for the defense of those interests which the Typothetæ has in common with the Union. But these enthusiasts were considered 'cranks,' and their voice was hushed. I was one of them and left the Typothetæ, thinking that its members required more grinding between the two millstones — cutthroat competition and trades-unionism — before they would appreciate that noble spirit of solidarity which gave the ancient guilds their prestige.

"The Typothetæ remained, as Mr. Little puts it, in his allegory about the United States Government, an association of defense against aggressive trades-unionism. It opened fine rooms, ate well-cooked dinners, listened to fine speeches — but it did not neutralize Union influences on the pay roll and office regulations. The naked truth is that Union rules fix the wages and business custom, even when there are no visible chapels. The question of prices for printed matter was often a subject of private conversation. Every member knew stories of insane and malevolent competition which gnawed the 'fat' of his work away — but none dared publicly to denounce the ever-smiling brother who continually prattles about the sacredness of competition while ruining his competitor and therewith the trade.

"Thus it came to pass that, as Mr. Little says, 'the employing printers have permitted the almost complete destruction of their business.' While the Typothetæ quarreled with the Union and talked about the printers' honorable position in society, the customers carried away our incomes, leaving just enough to keep us alive. And the middle men and agents, when among themselves, chuckle derisively at their tricks in reducing prices, and at our helplessness when they step into our offices with the haughty air of Southern slave drivers, wielding the whip of our brother typo's estimate until we accept their terms.

"This deplorable condition of our honorable craft cannot grow much worse. I daresay the trade has arrived at the point of despair, and, therefore, I hope to meet an open ear when I repeat what I have said whenever two or three of us met in discussion. Our breadwinners are not our enemies. That which reduces our incomes, and shatters our nerves, and makes us hate our trade, and takes away our joy of life — that is the prevailing business system of unlimited competition. It may have been a blessing to our people when the country was sparsely settled; but now it is a curse for all of us.

"Indeed, it seems as if in our good old trade all the evil passions of human nature were set to work to make the liberty of competition a weapon of self-destruction. Let us confess our guilt like men. We are all sinners! Under the caption, 'It is business,' we have done things that we ought not to have done, and left undone things that we ought to have done. Therefore, there is no health in us, though we have long ago hushed our conscience by saying: 'There was Shylock X, Y, Z, who compelled us to make prices which we knew to be bad'; or, 'This is a struggle for existence; we must kill Tom, Dick and Harry that we may survive.'

"But now there is no more room for self-excuse and self-adulation. The bottom under our feet is giving way. Yet our case is not hopeless. This business system of cutthroat competition is our own work, and, therefore, we can undo it. Cutthroat competition is the creation of egotism unrestrained by reason. Let us muster up what there is left of reason within our ranks, and restrain the fiend and stop him from spoiling the soil which we have to till.

"I care not for the silly modern phrases about 'the struggle of existence,' or the immutableness of 'the law of supply and demand'; I say we can, by common action, limit the competition among us, and adopt such business rules as will secure full scope to every honest endeavor and ample remuneration for large and small printers.

"To this end we have in our peculiarly constructed social body but two ways. The one mostly adopted by trades in like position is to form trusts — that is, to consolidate the productive capital of our economic body, in order to arbitrarily control prices and wages. This obliterates our independence, and makes clerks of all of us. Don't let us think of it.

"The other method of limiting competition among us is to form an association which fixes minimum and maximum prices, the former to protect the craft, and the latter to guard the public against extortion. If the Typothetæ would adopt this course it could become the guardian of the income of its members, and also the protector of the public against those Shylocks who, standing on the writ of industrial liberty, rob the trade of its dues, and, when they have the chance, confiding customers of their money.

"But if we want this desirable end, we must also want the means to gain it. The Typothetæ that 'spake like a child, and thought like a child,' must become a man 'and put away childish things.' It must stop posing as a protector of 'those who prefer not to affiliate with unions.' It need not be a defender of antiquated economic theories, nor of individual liberty; our

courts are sufficient for this. Indeed, the Typothetæ as the defender of individualism is very much like Don Quixote as defender of virtue running his spear into a windmill or liberating a gang of thieves. Tell me, Mr. Little, why would you like to have an army of nonunionists tramping the streets of New York? Neither you nor the firms associated with you in the Typothetæ want to employ them. Thank God! Even among bosses they speak contemptuously of nonunion offices nowadays.

"Do you want the army of these to secure a low pay roll for Messrs. Rush, Push & Overtime, to enable them to ruin your own good custom? Or would you have them merely for the purpose of threatening the haughty chairman of your chapel

Photo by Steckel, Los Angeles, Cal.

"In Maiden Meditation, Fancy Free."

with a strike when he dictates office rules without asking you? Common sense should teach us that it is not wise to foster individualism when association for mutual protection is needed.

"The Typothetæ must adopt what Mr. Little calls the 'radical' union rule, that the great body of printers is more than its members, and that the body hath just claims upon the members (see I. Cor. xiii, good reading for typos). There is no reason for the Typothetæ to compel every printer to become a member. But if it be granted that the trade can no longer exist under the present rules of business intercourse, then there is very good reason for insisting that every printer abide with such rules as a responsible body of organized printers introduces to save their craft.

"Our title to fix rules binding on all printers rests on the principle of self-preservation. As the United States can enforce the right of eminent domain and set aside the sacred rights of personal property; as the Government can suspend not only habeas corpus acts, but also the command, 'Thou shalt not kill,' when the conditions vital to its existence are endangered; so can any body of mechanics suspend the prevailing liberty of competition as soon as this very liberty endangers their existence. Furthermore, when individual printers and customers have no fixed rule as to what is just in intercourse, then it behooves the guild of printers to define what is right and wrong for the individuals.

"Every great lawgiver and philosopher of mankind has sanctioned the right of guilds to fix the laws of custom, and with such only we are confronted — not with moral laws or laws of State. To cite the oldest example, I call attention to Menu, viii, 41: 'A king shall study and protect the peculiar laws of guilds.' And viii, 46: 'What may have been practiced by virtuous men that he shall establish as law.'

"Arriving finally at the question, 'How is the Typothetæ to enforce its rules?' I can in this letter merely say where there is a will there is a way. The stubbornness of unions and the haughtiness of leading employers may yet be serious obstacles. But, if passion still blinds reason, believe me, there are agents at work which will in a few years open the eyes of all: the typesetting machine and the country printer with his cheap labor.

"Meanwhile, Mr. Editor, let me assert my firm belief that some day we will have a United States Typothetæ which settles all questions on prices, wages and business rules, in conjunction with the International Typographical Union, with justice to the inhabitants of large cities and country districts. Furthermore, that, without taking recourse to State laws, we shall enforce all edicts concerning our material welfare. When no workingman will help the fellow that ruins all of us by cutting prices, and when no electrotyper and no bookbinder will assist him in his career of destruction, then, my dear printer, you need no longer sit brooding in your counting room, not knowing how to keep inviolate your honor as citizen and printer. Then, my good Typothetæ, you will also be able to be liberal to the breadwinners."

TOPICS FOR TYPOTHETÆS.

Secretary Heath, of the Buffalo Typothetæ, has issued a neat little folder giving a list of topics for discussion during 1898. The several subjects are assigned as follows:

April 11—"Printing office bookkeeping." Mr. George E. Burrows.

May 9—"The discipline of employes." Mr. A. C. Van Duzee.

June 13—"Cost of machine work as compared with hand composition." Mr. George M. Hausauer.

July 13—"Paper" (from the standpoint of a paper dealer). Mr. Frederick M. Greene.

September 12—"The preparation of copy, and 'office style.'" Mr. James A. Pierce.

October 10—"Order blanks, time slips and reports." Mr. Jos. Baer.

November 14—"The specialist in printing." Mr. A. B. Floyd.

December 12—"The large office and the small office." Mr. L. B. Clark.

The several subjects are divided into convenient sub-topics for more intelligent discussion. Altogether the Buffalo Typothetæ has a most profitable year's work ahead of it.

THE LAW AND THE LABEL.

Master printers who are inclined to regard the "union label" with disfavor will read with interest a decision rendered by Vice-Chancellor Stevens, of the Chancery Court of New Jersey, whose effect will be, if sustained by the higher courts, to annul the rights hitherto claimed under special legislative acts protecting such emblems from infringement. The case was one brought by the Journeymen Hatters' Union against a local manufacturer. The vice-chancellor held that the complainants did not show that their mark or label had been applied to a vendable commodity of which they were owners, or in which they trade, and that they had put such a commodity with their mark upon the market.

The special act granting protection to the unions and the right to recover damages under certain circumstances, the court held to be an effort by the legislature to convert a right incapable of being asserted in a court of justice into a complete and perfect one — a right protected criminally and civilly. Before the passage of this act, the right of property in a label could only be asserted by those who owned or traded in the goods to which it was applied. After its passage the label was

to become a species of property in itself, without reference to whether the owners of the label owned or traded in the goods to which it applied or not, or to whether the label had ever been applied to any goods or not.

The vice-chancellor objected to the law because it was unconstitutional in that it gave to one class a privilege from which other classes to whom the act was appropriate were excluded. The act was also declared defective in other particulars and the bill of the complainants dismissed. The United Hatters have declared their intention of appealing to the highest court of New Jersey against the finding.

The Typothetæ of Kansas City has brought suit to test the legality of an ordinance adopted by the common council of that city, requiring the use of the union label upon all official printing. The suit is brought on behalf of Lawton & Burnap, and nominal damages are asked. The claim is set up that the ordinance is at variance with the provisions of the Constitution of the United States. The complainants in their petition allege that they make no distinction in the employment of union or nonunion men, hence they are denied the privilege of using the union label. In order to secure a contract from the city under those conditions they allege they would be compelled to discharge from their service many competent and faithful men. They contend that the Constitution of the United States expressly forbids such class legislation. They also cite the fact that all, or nearly all, of the leading printing offices of the city, those most competent to do the work required, bear the same relation to labor, union and nonunion, as do complainants.

Photo by O'Keefe & Stockdorf, Leadville, Colo.

A COLORADO PRODUCT.

NOT A COMPLETE UNION VICTORY.

The Michigan board of auditors, which recently awarded the contract for the State printing to Robert Smith & Co., of Lansing, a union firm, although its bid was, on its face, $3,700 higher than that of the Review & Herald Publishing Company, of Battle Creek, a nonunion firm, publishes a statement as to why the bid was so awarded. The unions made a great hue and cry for fear the work should go to the nonunion concern, and have boasted that their influence caused the board to give the contract to the higher bidder. The explanation of the board does not bear out that theory.

"The controlling factor in the minds of the board was that the slight difference in the cost to the State, being less than four per cent upon the face of the bid, would not compensate for the vexation and delay that would be caused by having the printing done at such a distance from the capital, and the increase in expenses in various ways which would be entailed thereby," is the way the board puts it. The contract for the binding was awarded to the Review & Herald Company.

NOTES.

THE Porter Printing Company, of Moline, Illinois, has suffered a loss of $20,000 by fire; insured for one-half.

E. F. WOODSIDE, a Washington printer forced out by the machines, bought a thousand aprons. These he rents to printers at 5 cents a week, supplying a clean one every week. He makes more in this way than he ever did setting type.

THE job printing firm of Lipes & Singmaster, in Fort Wayne, Indiana, has been dissolved, Mr. A. T. Lipes retiring.

ARTHUR G. WORMWOOD and Herbert Z. Berry have formed a copartnership to carry on a book and job printing business at Aurora, Illinois.

THE Michigan Press Association will hold its summer meeting at Muskegon. A trip over the Central Pacific Railroad to the coast is also contemplated.

THE publishers of daily newspapers in the smaller cities of Michigan are organizing an "Inland Press Association," for the gathering of special news and other coöperative enterprises.

LABOR COMMISSIONER MCDONOUGH, of New York, strikes a blow at "municipal ownership" in his annual report recently submitted to the legislature of that State. His investigations show that as between plants operated by private and public

ownership, the appreciation of the property and the rate of wages paid under the former condition exceed those of the latter.

R. G. SMITH and W. L. Porter have opened an office at Oconto, Wisconsin, for the printing and publication of county atlases and special zinc-plate work under the firm name of Smith & Porter.

THE J. M. W. Jones Printing Company, of Chicago, has sued the Republican State Central Committee of Illinois for $1,500 alleged to be due for printing during the presidential campaign of 1896.

EDWARD MEISENHEIMER, a well-known employing printer of Milwaukee, started into business at the age of fourteen with a capital of $35 and no knowledge of the trade. He is now twenty-eight and owns a well-equipped office and is doing a good business.

THE *Morning News*, of Battle Creek, Michigan, has suspended after ninety-five issues. The press and material have been purchased by the Expounder Printing Company, of Marshall. This is the seventh failure of morning newspaper ventures at Battle Creek.

AT the annual election of the Chicago Typothetæ, held March 3, 1898, the following officers were elected for the ensuing year: William Johnston, president; Thomas Knapp, W. P. Dunn, vice-presidents; W. F. Hall, 21-25 Plymouth place, secretary; Franz Gindele, treasurer. Executive committee — W. B. Conkey, chairman; George A. Poole, W. P. Henneberry, R. R. Donnelley, Andrew McNally.

AMONG the belated reports of Ben Franklin dinners is that of the Typothetæ of New Haven, Connecticut. George A. Ellis, president of the Boston Typothetæ responded to a toast, as well as many gentlemen of local prominence. The banquet was attended by about seventy guests and was presided over by Cornelius S. Morehouse, of the firm of Tuttle, Morehouse & Taylor, while Mr. John D. Jackson served as toastmaster.

MR. J. STEARNS CUSHING, secretary of the United Typothetæ of America, has issued the following official notice: "At the request of the Typothetæ of Milwaukee, and by the unanimous approval and consent of the executive committee of the United Typothetæ of America, the twelfth annual convention of the United Typothetæ of America will be held at Milwaukee, Wisconsin, August 23 to 26, 1898."

A SUBSCRIBER asks the names and addresses of the officers of the United Typothetæ of America. They are as follows: N. L. Burdick, president, Milwaukee, Wis.; J. Stearns Cushing, secretary, Norwood, Mass.; R. R. Donnelley, treasurer, Chicago, Ill. Vice-Presidents — Joseph Eichbaum, first vice-president, Pittsburg, Pa.; Frank Hudson, second vice-president, Kansas City, Mo.; E. W. Foster, third vice-president, Nashville, Tenn.; Fred Spencer, fourth vice-president, Cincinnati, Ohio; James A. Rogers, fifth vice-president, New York, N. Y.; A. F. Rutter, sixth vice-president, Toronto, Ontario. Executive Committee — Joseph J. Little, chairman, New York, N. Y.; Charles H. Dittess, Philadelphia, Pa.; Edwin Freegard, St. Louis, Mo.; H. D. Brown, St. Paul, Minn.; Louis A. Wyman, Boston, Mass.; George E. Cole, Chicago, Ill.; Herbert L. Baker, Buffalo, N. Y.; President and Secretary, *ex officio*.

A SUBSCRIBER in Topeka, Kansas, puts the following questions on printing office ethics: (1) An employe has asked an advance of wages without receiving same. Subsequently an offer of better wages is made by another house. If he accepts this and gives his employer reasonable notice of quitting, has the latter just cause to complain because no opportunity was given him to make the advance and retain the employe? (2) In the course of his work an employe becomes familiar with the contents of documents being printed, and to be given to the public. After their issue, and everybody has access to them, is it proper for said employe to publicly criticise the documents or the authority issuing them because of the contents of the same, making use of the intimate knowledge gained as an employe? *Answer.*— While the relation of employer and employe is logically that of buyer and seller, there are usually circumstances in the attitude of the one to the other that should demand a greater consideration and forbearance than in the question of buying and selling. The employer in the case cited had his opportunity to retain his employe. The latter, in all probability, did not ask for an increase without an assurance that he was getting less than his due. If his request was denied the employer might expect that he would try to better himself if he could. The employer has no cause for complaint. (2) There are no circumstances of an ordinary nature that makes it proper for an employe to make public any knowledge gained as an employe unless such publicity is permitted by the employer.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. $1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. $1.30.

Writer (monthly), $1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. $2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. $1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. $1.

NEW WEBSTER DICTIONARY and Complete Vest-Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2⅝ by 5⅝; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum and stamp holder, gold edges, 60 cents.

A LETTER TO THE EDITOR of the New York *Times* says that "to speak of a suppositious case, meaning a supposititious one, has always seemed to me simple illiteracy." But the real illiteracy would be shown in using "suppositious," which is not a word at all, in any sense. What the writer means is a supposed or hypothetical case.

PERIOD BEFORE HYPHEN LEADERS.—W. E. Y., Akron, Ohio, asks whether it is better to use or to omit the period after an initial coming next to hyphen leaders. *Answer.*—The work is certainly more finished when the period is used, especially when, as in the sample sent, it is used after other initials. No fixed rule of practice exists for such cases.

"NONE SAYS."—F. P., Moundridge, Kansas, asks why "says" is correct as used in "none of the dictionaries says anything," in our February issue. *Answer.*—It is correct because "none" was used in its strict sense of "no one," which is singular in number. This subject was fully explained in the January Notes and Queries, under the head, "None Were, or None Was."

PARENTHESIS AND BRACKET.—The *Sun*, of New York, in answer to a correspondent who wrote, "I was taught that parentheses and brackets are not interchangeable," says in effect that they are interchangeable. Nevertheless, there is a clear distinction in their proper use, namely, that parentheses inclose matter that "is a part of the story," as the *Sun's* questioner wrote, and brackets inclose something that is not a part of the story.

THE ACADEMY says: "The purists threaten to become insufferable pedants. It is now the custom of the printer's

reader — our great authority — to treat 'none' as invariably singular, a contraction for 'no one.' But it is useful as a plural, and is so used in Shakespeare." Of course the word is useful as a plural, and proofreaders should learn to follow copy when it is so written. Probably not once in a hundred times when "none" is written with a plural verb is it right to change the verb and make it singular.

"A Plea for the Semicolon" was the title of a recent article in the *Chap-Book*, in which the writer mentioned what he calls "the general decline of the art of good punctuation." The *Telegram*, of Hartford, Connecticut, reproduces much of the article under the heading, "The Decadence of Punctuation." In fact, there is no decline or decadence of punctuation, for a very simple reason, that holds good for all or nearly all similar cases. Punctuation is not a science, but it is an art; and some artists always make better productions than others. The real intention of the original article, though, is undoubtedly true, namely, that comparatively few proofreaders and editors really know the value of a semicolon. Probably no error is more common than the use of a comma where a semicolon should be used. If there is decadence now, the art has been decaying from the start; for there never was a time when good punctuation was universal, or even any more common than it is now.

Possessives.— E. R. S., Traer, Iowa, desires our opinion whether "Lenox'" or "Lenox's" is correct in the possessive case, also our choice between "somebody else's house" and "somebody's else house." *Answer.*— "Lenox's" is the correct form. An apostrophe alone is properly usable only for the plural possessive, except in a few idiomatic phrases like "for

Photo by Beatrice Tonnesen, Chicago.

"Peek-a-Boo."

An initial letter suggestion for advertisers.

conscience' sake," which should never be printed otherwise. "Somebody else's house" is right, and the other is abominably wrong. "Somebody's else house" represents "some body's other house," and as this is not meant it should not be said.

Courtesy in Criticism.— Some hero-worshipers simply cannot allow any expression of opinion that conflicts with that of their hero to go unchallenged. It is dangerous to allow one's self to become so bound to the teachings of any grammarian. One grammarian having been said to have written something unreasonable, one of his admirers immediately accused the critic of being discourteous. The grammarian in question attacked one of his predecessors in the most offensive terms possible, short of vileness of expression, and accused him of stealing. Such vituperation could not emanate from one who could not be unreasonable. If the hero-worshiper wishes to read a strong opinion about grammarians, here is one from the New York *Sun:* "There never was an English grammar that didn't darken understanding. The whole pack of English grammars is but a set of fossilized rules and *obiter dicta*. Use your English grammar, if heaven has been so harsh as to give you one, for fuel. Burn it. It is an ignorant and a presumptuous heretic and sinner against our sacred English speech." Probably this is not as guileless as it might be, but it is far more discourteous anyway than merely saying that one assertion in a grammar is unreasonable. Without a hint of guile, and with absolute sincerity and no discourtesy, it may be said that the grammar that contains nothing unreasonable has not yet been written. Likewise, there never was a grammar that was quite as bad as the *Sun* says all English grammars are.

Press Discussion of Words.— We have especially noted all articles about words recently published in the periodical press, in the hope of finding something profitable for proofreaders. No doubt there is occasionally printed an item of real information, but nothing of that nature has appeared in the last two months, so far as we can ascertain. Matters of mere curiosity — as palindromes, curious names, comments on queer uses and sources of words — are prominent. The perennial dispute about "shall" and "will" is still progressing — if mere controversy may be called progress. Good directions for distinguishing the proper uses of these words are given in all the dictionaries, the Century's treatment being as good as any, if not absolutely the best. Among the titles found in the wordy discussion are the following: "The Misuse of Words," New York *Times*, January 16; "The Cultus of the Adjective," *Longmans' Magazine*, quoted in New York *Times*, January 16; "Some Few," New York *Sun*, January 17; "Students' English," *Independent*, New York, January 20; "Growth of 'Snipt' Spelling," Chicago *Tribune*, January 28; "Careless Writing," New York *Times*, January 28; "The Split Infinitive," New York *Sun*, January 30 (the Boston *Herald* says of this that "the *Sun*, inimical as it has always been to the split infinitive, now admits it may yet come within the reach of all"); "Good English," *Saturday Evening Gazette*, Boston, February 5; "The Imp of the Press," New York *Times*, February 12; "University English," *Chronicle Telegraph*, Pittsburg, Pennsylvania, February 12; "Newspaper English," the *Academy*, reprinted in the New York *Times*, February 13; "Comparatively Speaking," showing that adjectives like "black," "truthful," and "perfect" may be compared, as "blacker," etc., New York *Sun*, February 16; "The Word 'Accident' Defined," New York *Times*, February 16.

A Bid for Printing.— E. A. F., Niobrara, Nebraska, writes: "Please define the following language: 'I will print all legal notices and delinquent tax list as by law provided, and also the proceedings of your board for twenty dollars.' I inclose copies of all the laws bearing on the subject of legal printing in Nebraska. My design when framing the sentence was to secure all the legal printing at full legal rates and the proceedings for twenty dollars. That intepretation has been questioned and made to read that all should be done for twenty dollars. I desire to know, in the light of the laws as they exist, if my language is correct or not." *Answer.*—As President Lincoln used to say, this reminds me of a story. A minister was asked by his daughter what something he said in his sermon meant, and he told her so clearly that she at once understood, and she then asked why he had not said it that way in the pulpit. He told her he thought all the older people at least knew what he meant, but his wife said that it was not clear to

her until he explained it. It is always best, when one desires to be understood, to say just what one means. Thus, E. A. F. would have left no possibility of misinterpretation if he had written "at full legal rates" instead of "as by law provided." His sentence as written names only one amount, and does not even imply another, "as by law provided" meaning, in its words, without reference to intention, "in the manner provided," and not "for a certain price." The law allows, for legal notices, one dollar for each ten lines for the first insertion and fifty cents each subsequent insertion, and charges of twenty cents each for some and ten cents for other descriptions in the tax list. It cannot be possible that any court would construe any bid, no matter how inadequately worded, as an offer to print all legal notices for a year for twenty dollars. As Bumble says, "If the law supposes that, the law is a ass — a idiot." Undoubtedly, however, the best way to make a proposal or a bid for work is to specify clearly every detail. The language in question is not a clear or correct statement of its intention. Since writing the opinion given above we have been informed that a judge *did* construe the wording of the bid to mean $20 for all the work — about $1,200 worth. And this arose through an actual contract made with another paper, which undertook to do the $1,200 worth of printing for $20! The case certainly affords a striking lesson as to the value of clear expression.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, 150 Nassau street, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

"The Mechanical Details of the Linotype and Their Adjustment." By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

THE Belisle Printing & Publishing Company, of Worcester, Massachusetts, have installed two linotypes.

THE *Svenska Dagbladet*, the leading newspaper in Stockholm, Sweden, has installed two linotypes.

THE Williams Printing Company, New York City, printers of the *Iron Age*, recently installed three linotypes.

THERE have been two increases and nine decreases in machine scale of prices during the past two years.

THE Lanston Monotype Company report that they have now regained the ground lost by the late disastrous fire.

THE Louisville *Courier-Journal* has sold four of its twenty linotype machines to Mr. Hutchins, of the Washington *Times*.

MR. C. H. RYDER, book and job printer, New Haven, Connecticut, has installed a Thorne machine for fine book and magazine work.

"SCHOONERS of beer chased each other like matrices in a Mergenthaler," would be an appropriate description of a recent convention held in New York City.

THE Vicksburg (Miss.) *Dispatch* recently installed Thorne machines in their composing room and are well pleased with the evident economy thus far exhibited.

PRESIDENT DONNELLY, of Typographical Union No. 6, is operating a linotype in the Stillwell Printing Company's office. This company is also using Thorne machines.

BEFORE machines were introduced into the bookroom of the State Printing Office at Lansing, Michigan, over forty compositors were employed. Now barely fifteen are required.

MR. HAROLD M. DUNCAN, formerly sales agent for the Lanston Monotype machine, has severed his connection with the American company, and is now looking after the interests of the English company which has lately been formed.

THORNE typesetting machines are now being used upon the *News* of Danville, Illinois. In a recent letter which we received from that city the Thornes were given a splendid "send off."

THE demand of increasing business has obliged Mr. Charles D. Sibley, 12 Vandewater street, New York City, to install two more Thorne machines recently. He now has four at work steadily on bookwork.

A MONTHLY paper devoted to the interests of the Ancient Order of Foresters is published by Mr. George Utting, of Syracuse, New York, formerly a linotype operator upon the collapsed *News* of that city.

SARASHON & SON, New York City, publishers of the *Jewish Daily Gazette*, have added another Thorne to their plant. The Thorne machine is the only typesetting machine in the world producing Hebrew composition.

OVER 150 cities in the United States have an eight-hour day for machine operators, and one, Fort Worth, Texas, has a six-hour day, while Jamestown, New York, is the only city having a ten-hour day for the same employment.

WITHIN a week the following firms have purchased linotype machines: *Record*, Los Angeles, 2; *Sun*, Baltimore, 7 additional; Lawyers' Coöperative Publishing Company, Rochester, 4; *Munsey's Magazine*, 2; Ciocia & Aste, New York City, 2.

WITH the average machinist's vague idea of the requirements of the printing office, and the average operator's vague idea of the mechanism of the machine, the linotype is placed in that intermediary state described as between the "devil and the deep sea."

HAND composition in Philadelphia is 40 cents per 1,000 ems on morning, evening and weekly newspapers, and bookwork. The machine scale is 14 cents for morning, 12 cents for evening and weekly papers, and 12½ cents for bookwork, corrected matter upon the galley.

MR. WILLIAM H. MOORE, 25 City Hall Place, New York City, a practical linotype machinist, having charge of the Manhattan Typesetting Company's linotypes, announces by card that he makes a specialty of furnishing and regrinding mold knives at very reasonable rates.

THE daily Hudson County *Dispatch*, published in Union, New Jersey, has been getting from 45,000 to 50,000 ems per day of eight hours from its Thorne typesetting machine ever since its installation, and consider it an invaluable aid in the conduct of its business.

THE Velox Press is the title of a new linotype machine plant located at 47 Ann street, New York City. Two machines are now in use, but others are soon to follow. Mr. W. A. Lounsbury is in charge of the new office. It is the intention to do composition for the trade.

IN cleaning space bands graphite is merely a help. "Elbow grease," and lots of it, is the prime factor, and space bands cannot be successfully cleaned without it. It is simply senseless to cover them with graphite and, in knocking it off again, imagine that you have done your duty.

THE activity noticeable in the offices of the Dow Composing Machine Company indicates an early advent of their truly meritorious machine upon the market. It is evident that their heretofore unostentatious methods are being cast aside and an aggressive business policy substituted in its stead.

IT is a pleasure to record the unqualified praise given the Hoyt linotype metal by the American Press Association. In all its branches where linotype machines are employed this metal is used. No class of printing offices require more careful attention to its output than this firm, as its patrons are employing printers who are often more critical about the work

MITCHELL'S PASS, NEAR CAPE TOWN, SOUTH AFRICA.

Half-tone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.

furnished them than of the work they furnish to others. A metal which thus demonstrates its utility must be near the standard for which all linotype users are now looking.

Says the *Typographical Journal:* "Our International can safely plume itself on being one of the few, if not the only labor organization that has met a flood of machinery and lived to say its members controlled them, without loss of wages, lengthening of hours or increment of apprentices."

The Augusta *Round Table* was instituted by the machine-displaced printers of Augusta, Georgia, under the auspices of Typographical Union No. 41. It has now passed its twentieth issue, contains snappy, readable articles, is embellished with illustrations, and has a healthy advertising patronage.

One-Half Horse-Power.—"Operator," Springfield, Ohio, asks the necessary horse-power for running a linotype. *Answer.*—While less than a half horse-power will run the machine, this amount should be estimated and provided, which will give a reasonable surplus in case of slack power.

The Parsons Paper Company, of Holyoke, Massachusetts, acting as special agents for South American and Mexican parties, lately placed their orders for two linotypes for F. P. Hoeck, and for five linotypes for the *El Mundo*, both of the City of Mexico, and also one machine for San Paulo, Brazil.

Overtime.—In reply to "Operator," Wilmington, we quote the following from the *Typographical Journal:* "The rate paid for overtime in machine offices varies in most instances from one-third to two prices, though in a majority of unions the scale calls for price and one-half after the maximum working hours."

Adjust the Assembler Belt.—W. F. H., Wilmington, Delaware, asks the cause and the remedy for the matrices of his capital letters falling off of the side of the assembler belt. *Answer.*—The assembler belt is not running evenly upon the pulleys. This you can easily remedy by turning the stud of the top pulley in such a way that the belt will run evenly.

In Petersburg, Virginia, and in Quebec, Canada, the machine scale is 7 cents per 1,000 ems, while on the evening papers in Montreal, Davenport, Iowa, Charlotte, North Carolina, Superior, Wisconsin, and Rockford, Illinois, it is 8 cents per 1,000 ems. Pueblo, Colorado, has the highest piece scale, which is 16 cents for morning papers, and 14 cents for evening papers.

Mr. Thomas Wildes, the pioneer in the linotype metal field, continues to supply a large proportion of machine plants with his well-known metal. Those who are interested in this class of metal and in the trials, failures and successes which this pioneer in its manufacture experienced before the correct formula was discovered, can be pleasantly and profitably entertained by listening to Mr. Wildes' recital of his former perplexities and final triumph.

The Toledo (Ohio) *Union* notes the fact, apropos of the wonderful progress of the Mergenthaler linotype composing machine and its almost universal adoption, that it was only six years ago, in Toledo, that "the agile hand compositor on the *Commercial* could not see his way clear to relinquish a 38-cents-per-thousand situation to accept $3 for a night's work while learning to operate the machine. It has now become a scramble for the chance to learn, in which the best men come off victors.

In the Chicago *Tribune's* composing room is a linotype in successful operation that has no plunger in connection with the metal pot. Compressed air has been substituted as a power to eject the metal, a cap having been placed on the well of the metal pot and connection made with a homemade air pump about the size of a tomato can. The slugs produced are solid, and with a lower temperature to the metal than ever possible with the plunger, a clear face is produced. The metal is ejected in a quantity just sufficient to fill the mold and with a very slight force, thus saving the walls of the matrices and practically doing away with hot slugs, squirts and back flows. The inventor, Frank Severn, has applied for a patent, and practical machinists say it is a great improvement.

Ottawa (Ont.) Typographical Union, No. 102, has decided not to permit the free tuition upon the linotype which has been proposed by some of its members whereby the Dominion Printing Office machines were to be used for that purpose. It was argued that no government institution should have the privilege of opening a free school that would flood the outside commercial market with operators, and thus destroy a profitable calling already so much tried since the introduction of the iron typesetter.

The users of the linotype in Chicago and vicinity will be pleased to learn that a stock room for linotype supplies has been established in McVicker's Theater building, Chicago, by Mr. J. W. Sutherland. In a circular issued by the Mergenthaler Company, announcing this fact, they state that "a full line of matrices, spaces and other reliable supplies will be carried at regular prices, and that immediate shipment can be secured by mail or telegraph." This will be a most desirable convenience for the western patrons of the Linotype Company, and will doubtless become popular at once.

The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, will receive the blessings of a multitude of machine offices for placing at their disposal a much-needed matrix cabinet, where matrices may be stored in printing-office fashion, rather than as is the custom of storing in machine shops. These cabinets provide a convenient and safe receptacle for the storage of matrices, space bands, and the smaller tools which accompany the machine. They are made in four sizes, of 6, 8, 10 and 12 matrix drawers, and each cabinet contains an extra drawer for space bands and tools. Their adoption in the machine offices is assured.

The Electric Compositor is the name of a new machine for setting and casting type slugs now being constructed by Eaton & Gilman, of Cleveland, Ohio. It is expected that the new machine will soon be for sale. It has attracted enough capital to put it on the market in first-class style, and it bids fair to be a strong rival of those now in use. In construction it is entirely different from those now used. It is run by electricity, hence its name, and casts a slug. It will set caps, small caps and lower case. The speed of the machine depends entirely upon the operator. It is the intention of the manufacturers to place the machines on the market at such a figure that almost any office can afford to put them in.—*Press and Printer.*

Size of Gas Pipes for Metal-Pot Use.—"Matrix," in a very interesting and laudatory letter about this machine composition department, asks us to give him the dimensions of gas pipes necessary for a plant of linotypes. *Answer.*—As he omitted to state the number of machines, he will find the following about correct: For one machine a ½-inch supply pipe, and for each additional machine increase the pipe ¼ inch until a 2-inch pipe is arrived at, this size supply pipe will be sufficient for twenty machines. Each machine should have a ½-inch feed pipe. While this sized feed pipe will easily furnish double the quantity of gas required (which is fifteen feet an hour), it is better to provide against the fluctuation of the gas pressure.

The Mergenthaler Linotype Company's insert in the February number of The Inland Printer has called forth many inquiries from printers throughout the entire country. The page insert consisted of four separate forms, one form being an electrotype from the linotype slugs, another was linotype slugs copper-faced, another was the same stereotyped, while the fourth form was the regular slugs. This was done to demonstrate the utility of either method, but the letters received invariably ask to know more about the copper-facing process, as it appears to have been a revelation to many who had not heretofore thought of treating their slugs in this manner to

withstand long runs. A little thinking on their part would recall to mind that but a few years ago newspapers almost universally so treated their type. Copper-facing linotype slugs for bookwork will doubtless become equally universal.

A GREAT howl of complaint from a large book office employing linotypes was recently registered against the metal firm from whom they had purchased linotype metal. The metal in the pot instead of being in a free liquid state looked "mushy" and the very few lines which they succeeded in casting would not solidify, and were about the consistency of hard soap. A scorching letter was written the metal firm, in which, among a great many other pointed things, suit for damages caused by delay was threatened at once. Investigation followed which

SULKS.

resulted in the discovery that the foreman, who had also become imbued with economy, had dumped a lot of zinc plates in the large metal pot, not knowing that zinc, of all metals, is the terror to the type founder and consequently will be to all linotype users as well, and to this particular firm hereafter.

AN operator has this to say about the time when he finished learning to operate the Mergenthaler. It seems that the superintendent of the paper was in the habit of walking around through the aisles watching the operators at work. It was his second or third night, and the superintendent's eye was on him and he was dreadfully rattled. He could only think of this sentence:

"The man in the moon went up to see what"—

It makes just a line, and the new operator set it up seven times while the superintendent watched him with admiring gaze, and was afterward heard to remark what a splendid operator Mr. Leslie was—he had such an even motion.—*Chicago Federationist.*

"THE old order changeth, yielding place to new," is becoming increasingly illustrated by the experiences of the printing trade, and especially of the compositor today, for as the months pass round the inroads of the typesetting machine in the field of hand labor become more and more evident. Fate is against the compositor, as it is certain that the new attachments to the Thorne and Empire machines will greatly increase their demand, and with the Dow, the McMillan, the Cox, the Lanston, the Goodson and others upon the eve of introduction in the field, the compositor will have but a slim chance to secure employment. With the Mergenthaler already occupying the newspaper offices, which were the most prolific sources of securing employment, and with the book field being invaded by all the different machines, it is simply a case of compulsory cessation from earning a livelihood at his trade which now confronts the compositor.

ANOTHER claimant to notice has just appeared in the field of machine typesetting, in London, England. It is fathered by Alexander Rosdestwenskij and Eugene Bounimowitch, and if it will set up and distribute their names without error it will do. The machinery includes both typesetting and distributing mechanism, and is partly controlled by electro-magnets. The characters are arranged in cases or channels in a magazine, and arranged to be released by the fingering of a keyboard, and to fall on a movable sheet or table. They are then pushed along by a slide into a composing stick. The slide is operable either by magnets or by a pedal. It does not appear that any means are provided for justifying the lines. It is claimed that several rows of type cases or channels may be placed behind each other, so that several kinds of type can be set with very little change in the machine. It is probable that either the description is incomplete or else the machine is not practical.—*Printer and Bookmaker.*

THE Mergenthaler Linotype Company has made the most important improvement upon their machine since 1891. It consists of a device which enables the setting of italics and small caps, in addition to the usual body faces from the one keyboard and magazine, with the same speed as the ordinary matrix. To accomplish this much-sought and valuable attainment, the italic or small cap character is cut upon the same matrix with the regular letter, and by the use of a "shift" key, similar to that of a Remington typewriter, the operator can produce an italic or small cap word or sentence without an instant's delay. The device was placed upon one of D. Appleton & Co's machines over two months ago, and has been in constant commercial use ever since. Superintendent J. H. Brown, of this firm, speaking of the device, says that "it has operated smoothly, and entirely satisfactorily, and has shown a very marked gain in output in book composition over the ordinary machine." This improvement removes one of the greatest barriers which have existed with the linotype's successful entrance in the book field. All existing linotypes can be readily changed to book machines.

MR. WILLIAM REED DUNROY, who has acquired much more than a local celebrity as a graceful writer and versifier in the newspapers of Nebraska, and whose recent volume of poems, "Corn Tassels," has been very favorably received by those who are presumed to know "poetry as is poetry" pays his respects to this department as follows:

THE PI LINE.

I wrote a pretty poem to my love
With words that rhymed with kiss and bliss,
But when the linotyper set it up
The prettiest line appeared like this:
theysnbgfrwe2435475 8697-kmnakmsndgmknhsbegdfd

I toiled with patience many a dreary day
To write a sonnet to my lady's eyes,
But when the printed page I sought to read
I found this line to my surprise:
absh nrmj podmskahat6374869-mnakmdneheb

And often in my verse I find a line
That I am sure I never penned,
And on the linotyper's head I call
These dire imprecations to descend:
————!————!!————!!!————!!!!

REPORTS from several offices using the Thorne machine show that a truly wonderful amount of type is set on it. Mr. F. S. Morton, manager of the *Daily Press*, at Portland, Maine, was recently in New York and said a *Press* office team in one night set 61,000 ems, setting their own heads out of the case.

This is great work, and no doubt the team was spurred on to do this amount by the team employed by their contemporary, the *Daily Argus*, who a few nights previous set 60,000 ems. It is only fair to say that the average runs in each of these offices exceeds 300,000 ems weekly. Another office in New England whose average runs exceed 300,000 ems weekly for each team is the Hartford, Connecticut, *Daily Post*. During the rush incidental to a change of dress, Mr. J. A. Madden, the foreman, reports one of his girl teams as setting 84,000 ems in eleven hours, which certainly is remarkable work. Mr. Madden shows the measured "dupes" of this work to anyone doubting the amount. Messrs. Street & Smith, New York City, report one of their teams as setting 72,000 ems in nine hours recently, and that they were not trying to see how much they could do, either, while the average work of the teams at the American Press Association, in New York City, is always over 300,000 ems each week of six days of eight hours per day, and it is a common thing for any of their teams to touch the 60,000 mark when they have straight work ahead of them.

MERCURY, SHEARED LETTERS, MOUTHPIECES, ETC.—L. P. H., of Ansonia, Connecticut, asks: (1) How often should the mercury in the gas regulators be cleaned in order to work well? (2) What is the cause of some of the letters of a line being sheared on the bottom, especially the tail letters? (3) How would you extract a mouthpiece that had been left in place for three years, and in consequence will not start even for the hammer? (4) Where are space bands most likely to be broken—in justification or as they enter the cap to be transferred? (5) With good care, how long can matrices be expected to give good service? *Answers.*—(1) In some cities, where the gas is very impure and dirty, the mercury may have to be cleaned every six months. In many machines in New York City and Philadelphia, the mercury has not been cleaned in three years. It is governed entirely by the quality of the gas furnished. (2) Tail letters sheared on the bottom is caused by the elevator dropping back before the slug is fully stripped from the matrices. Set the elevator right and this trouble will cease. (3) Get a mouthpiece extractor from the Linotype Company. (4) It is not definitely known where space bands are broken. Different machinists have different views and theories upon this point. (5) With good care, matrices should give good service for two years and over.

HIGH LETTERS, BURRS, SPEED.—"Machinist," Baltimore, asks: (1) What is the cause of high letters appearing all through my work of late and in what way can it be overcome? (2) When a set of matrices begin to show burrs, can they be fixed? (3) Do you think a machine is speeded fast enough at 62 to get the best results? *Answers.*—(1) The cause of high letters appearing after a font has heretofore been working all right in this respect may arise from several causes; it may be due to slight bruises, sustained, perhaps, when lines are pied at different times; or it may be due to small particles of compact foreign substances upon the face edge of the matrices. If bruises cause the trouble, correct them with a fine file; if dirt, remove it; or it may be caused by sending in too tight a line, and the power of the metal pot is not sufficient to force them into proper position. (2) When matrices begin to show burrs there are several ways practiced to overcome the difficulty with more or less satisfactory results. The justification mechanism should be carefully cleaned and adjusted, to the end that it may work free and absolutely correct; this frequently checks the evil as the jaws of the vise will then hold the matrix line in a firmer lock. A great many machinists grind the matrices upon an emery wheel, which will remove the burrs but it injures their subsequent usefulness somewhat for tabular justification. A device or tool is advertised by a Los Angeles, California, party, which claims to remedy matrices thus affected, but we do not know of its merits. Again, when not too far gone, some machinists will build new walls, using blue ointment or other substances for the purpose, but this can only be done by the greatest care and experience, and even then it is of doubtful merit as it frequently causes adhesions to the space bands, which endangers the other matrices. We have little faith in restoring matrices once affected and advise destroying them. (3) A higher speed would be preferable only on account of increased output. At your present speed of 62 your machines will last much longer. They should never be run over 66.

F. B. CONVERSE, of Louisville, Kentucky, has recently patented in Great Britain a typesetting and justifying machine. The type are contained in the magazine, in which they rest in the usual series of channels. The pressure of a key at the keyboard actuates a pusher that thrusts out the lowest type of the appropriate channel, allowing it to slide down to the central point where the line is formed. When a space-key is touched, the thin edge of a wedge is inserted, and when the line is set as full as may be, a block is moved up against the thick ends of the several wedges, spreading them to the width of the measure and effecting the justifying. The line then travels in a carrier to the space magazine, where a series of spaces of graduated sizes is stored. The length of the thick end of the wedges determines the point at which the carrier shall stop with the line, and so brings the line beneath the channels containing spaces of the size of the wedges at the point where they pass through the line. The wedges are then pushed out of the line

Photo by Sarony.

M. B. CURTIS.

one at a time, and the justifying spaces take their places, after which the wedges are returned to the first position by means of a rod on which they are strung. The justified line is then pushed onto the galley. The movement of a single lever by the operator initiates the whole operation of disposing of the line as soon as it is composed, the remainder of the work being automatic. This system permits the use of duplicate channels in the magazine for the letters most used, both channels in such

cases being operable from the same key. If the operator sets a line too short or too long to be justified, the wedge mechanism is automatically locked, and work cannot proceed until he fills the line properly. A leading device is included in the mechanism. Most of the movements are brought about by cams. The mechanism appears to be feasible, the only point open to criticism being no provision (as far as the writer can ascertain) for the use of spaces of more than one size in a line. For sufficiently accurate justification by machine it is usually considered necessary, after spacing a line part way with one size of space, to take the next size larger or smaller space to complete the justification, according as the line tends to underrun or overrun. No mention is made of such a provision here, which would seem to necessitate the use of at least a hundred carefully graduated sizes of spaces, and the handling of so many sizes of spaces would certainly be a great nuisance for the distributing machine, increasing its size in a proportion equivalent to what it would be if it had to handle twice the usual number of type characters.

THE ELECTRIC COMPOSITOR.

FOR several years past Benjamin F. Bellows, of Cleveland, Ohio, has been developing a composing machine that is designed to assemble matrices and cast line-slugs, and operated largely by electrical mechanisms. A company has been formed to push the invention, and is known as the Electric Compositor Company, of Wheeling, West Virginia. The issuing of two patents enables the publication at this time of a comprehensive description of the machine.

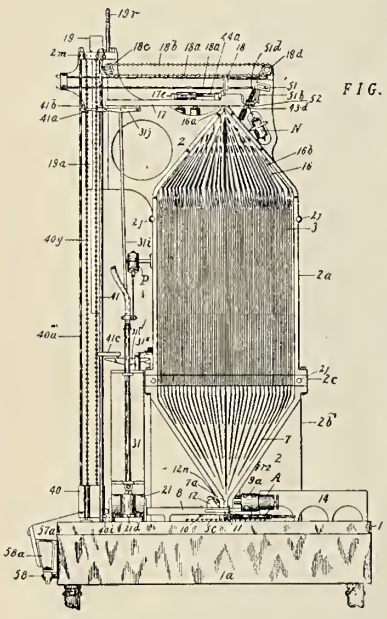


FIG. 1

Fig. 1 affords a front view of the machine, with the legs cut off to save space. The main central portion 2a is the matrix magazine, containing as many channels as there are type characters to be represented. The keyboard is indicated in the lower central portion of 5c, and in answer to the manipulation of the keyboard matrices are released from the magazine and descend by gravity along the converging ways 7, until they reach the assembling spout 7a, which is more clearly shown in Fig. 2. As the matrices come down they are pushed by a plunger to the left in the assembling trough 8 until a line is composed as shown at 10 in Fig. 2.

The justification is then accomplished by means described later, and the line of matrices is pushed into the mold 21 (Fig. 1). This mold is in the form of a cylindrical block, having a longitudinal opening for a mold-clamp, there being between the mold-clamp and the mold a recess adapted to receive the assembled line of matrices. The cast is made by means of a pump forcing in the hot metal from the mold-pot 31, and the resultant slug is pushed out through shearing devices to a galley. Meanwhile the dead line of matrices is transferred to the elevator 40, shown at the lower left side of Fig. 1. This elevator travels up and down on guides 40a, carried by an endless sprocket chain 40g. It transports the dead matrices to the top of the machine, and transfers them to the horizontal guideway 17. Along this the matrices are pushed until they reach the gate immediately below 18, and just over the top mouth of the magazine. In order that they may be dropped one at a time, so that each may pass the proper switches to guide it down the diverging slides to its proper channel in the magazine, ready to be used again, an ingenious and complex electrical and mechanical combination of devices is used. To understand it we must take note of the five matrices shown in Fig. 3, which are alike except that the slots 15a are of different widths, according to the body width of the type character represented, and for the number and arrangement of the holes 15c. When a matrix reaches the gate over the top of the magazine, these holes engage pins, and according to the pins that are admitted to the holes electric connections are made, that operate magnets to set the switches in correct position for permitting that matrix to slide down to its proper place.

In Fig. 1 only a few electro-magnets, as N, are shown, but there are a large number of them placed through the machine, and made use of wherever possible to operate the devices. Instead of being power driven, through belts and pulleys, like most machines, the power is obtained by electrical currents conducted to the magnets. The falling of the matrix in the first instance makes an electrical contact that throws a magnet into operation and causes the matrices to be pushed along in the line. Similar contacts are made as the work proceeds and the matrices circulate, so that power is brought into play at every point where required. All the operations are brought about as a result of the fingering of the keyboard, the movements being produced by gravity, springs and electro-magnets.

The justifying mechanism is illustrated in Fig. 4. The line of matrices is indicated at 72f, and the tubes 72 are inserted at each word division for the guidance of a space of the proper justifying size. As the matrices are being assembled, the touching of a space-key brings the lower end of a tube into the line, and when the line contains as many matrices as it can properly hold, it is justified by the release of spaces of the required thickness, which are automatically selected and released into the top of the tubes, falling to place by gravity. The tubes are then automatically withdrawn from the line, which is pushed together and carried to the mold. Nine different thicknesses of spaces are used for justification, all being on the point system, and varying from one to nine points in thickness. For releasing the spaces there are 135 vertically moving rods, any of which when moved upward operates from three to eight rocker-plates. The combinations possible with these rods and rocker-plates are so numerous that it is possible to select one suited to any required combination for releasing the right number of spaces of the necessary thicknesses to fill or justify the line.

The patentee admits that the mechanism as described will not allow of less than three spaces in a line, nor more than eight, but reserves the right to alter these numbers, which is

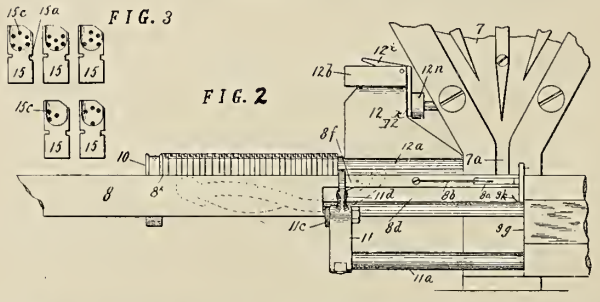


FIG. 3

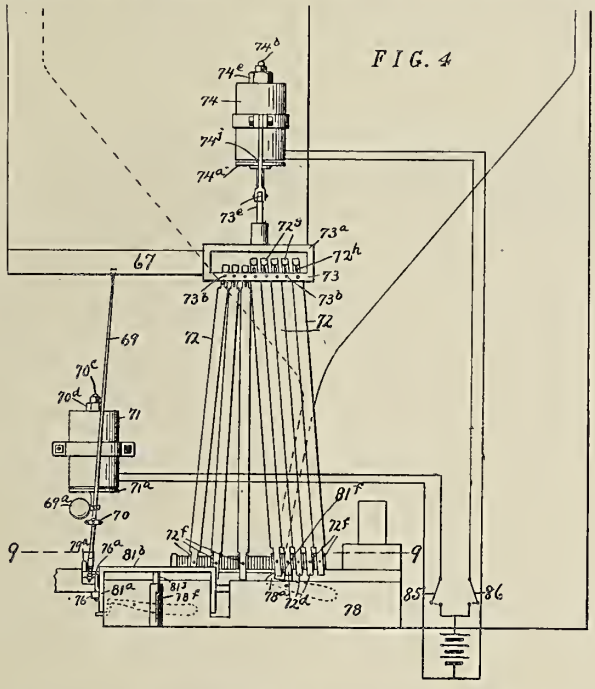
FIG. 2

wise, as the limit is certainly too restricted. A further difficulty with the justification, as here illustrated, is that the tubes through which the spaces descend are so thick (one-quarter of an inch) that at least two matrices are required to form a word, and such short words as "I" and "a" must necessarily be provided with a blank matrix on one side instead of a justifying space, and if the line require to be wide spaced, the operator will have to stop and correct the inaccurate spacing with his fingers before casting the line-slug. It will certainly be neces-

sary to reduce the thickness of these tubes before the justifying mechanism can be regarded as commercially satisfactory. Doubtless the inventor recognizes this difficulty, and will obviate it in later patents. In his claim for a justifying mechanism he does not limit himself to the line-casting machine, but claims its application to any form of mechanical typesetter.

His principal claim is for "the combination of a plurality of spacer-magazines containing spacers of different thicknesses, independent escapement mechanisms for severally releasing the

FIG. 4



said spacers, assembling-tubes adapted to receive the released spacers, and mechanism for severally introducing the discharge end of said tubes into the assembling line of matrices, and mechanism for simultaneously operating suitable escapement mechanisms, substantially as and for the purpose specified."

A FRAUDULENT ADVERTISER.

THE INLAND PRINTER has been informed by Mr. C. M. Waters, post office inspector at Denver, Colorado, under date of February 28, 1898, that a number of subscribers to THE INLAND PRINTER have been victimized on account of an advertisement which appeared in this publication in last December and January. The advertisement offered a photo-engraving outfit for sale for $65, which was said to have cost over $300. $15 was to be sent in advance, and the balance to be sent upon receipt of the goods, if they proved to be as represented. The advertisement was inserted by W. S. Buckner, 21-22 Union Block, Denver, Colorado. As a result of this advertisement many subscribers have been victimized to the extent of $15. The inspector reports that as yet he has been unable to locate W. S. Buckner, but that he has his brother James R. Buckner under bonds to await the action of the United States grand jury. J. Fred Carpenter, of Philadelphia, Lon Hardman, of St. Joseph, Mo., H. W. Knight, of Seneca Falls, N. Y., and the photo-electro concern of Scranton, Pa., are among the victims. Any parties who have suffered on account of the insertion of this advertisement are requested to send all correspondence in their possession, including envelopes and particulars of remittance, etc., to C. M. Waters, Post Office Inspector, Denver, Colorado, at once.

ADVERTISING is to business what steam is to machinery — the grand propelling power.—*Macaulay.*

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc. See also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. $3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 37 engravings; 367 pages. $3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

TO MAKE COPYING INK WORK.—L. E. B., of Marathon, Iowa, asks: "How can I make copying ink work on jobbers? It seems to dry up on disk in a few minutes." *Answer.*—Add a few drops of good glycerin to the ink. A few drops of water distributed on the inked disk will cause the ink to work satisfactorily for a short time; but glycerin will likely afford you satisfaction.

DEFECTIVE PRESS PUNCHES.—J. B. K., Carnegie, Pennsylvania, writes: "Why don't some of the inventors get out a press punch that is practical and will stand a little use? The punches I have used chip off and get so rough as to have the appearance of being chewed. The Dillingham punches do not make a large enough hole for hanging over an ordinary tack head, whereas most of the punching is for hanging-up purposes."

ROYAL PURPLE INK ON OLD-GOLD PAPER.—H. W. J., of Ipava, Illinois, says: "I have a job which calls for royal purple ink on old-gold paper. My ink is all right on white paper; but when printed on the old-gold paper it is a long way from royal purple. Can you tell me what to do to get the desired effect?" *Answer.*—Mix about three parts white with the purple. If this does not give you the shade desired, then add to or reduce, as the strength of the purple will permit. Use good white ink.

WANTS TO KNOW HOW EMBOSSING CAN BE LEARNED.—W. H., of Brooklyn, New York, writes: "Can you inform me what process is employed to produce embossing similar to the inclosed sample; and also what materials are necessary and how it is done?" *Answer.*—The sample sent us has been produced by the usual method on a printing press, the red form being printed first and the lettering and border embossed after the color has become dry. Two plates have been made use

of—a male and a female. To acquire a practical knowledge of how to do embossing, we recommend the little work entitled "Embossing," by P. J. Lawlor; it is listed under this department heading.

Copperplate Printing Ink.—C. H. M., of Port Huron, Michigan, writes as follows: "I wish to secure the *very* best ink for printing calling cards, etc., from copperplate engraving. Will you please let me know how to make such ink and where to obtain the blackest powder for such an ink. My ink is a gray-black, and the lines, when examined under a glass, are a little blurred?" *Answer.*—You are likely to get a much better ink from a reputable inkmaker than you can compound without proper facilities. Send to any of our advertisers who manufacture plate inks, and state what you want and they will supply you promptly. Should you prefer to make your own inks, the work entitled "The Manufacture of Ink," noted under this department heading, will be found essential to your acquiring a proper knowledge of the manufacture of inks.

When and How Often Should Rollers be Washed.—D. A. T., of Dayton, Virginia, writes to know: (1) "How often should the rollers on a cylinder press be washed (or cleaned) when in constant use, day after day, on clean book-work? Should they be cleaned every evening? (2) When rollers on a cylinder press are to be idle for several days, or a week, should they be cleaned before being put away, or when again starting press?" *Answer.*—(1) For good book press-work the rollers should be washed, at least, twice a day; and more often if the ink is coarsely ground or dries too rapidly while the press is running. In most of the large pressrooms, if we except newspapers, the custom is to always wash the rollers when through work in the evenings, and to sponge off the face a few minutes before putting them in the press in the morning. (2) Rollers will keep in better condition, when they are laid away for days, if the ink is allowed to remain on them. It is advisable, however, to rub a little machine oil over the inked surface, so that the ink will remain moist and be removed easily when required for use.

To Repair Wood Type.—A. R., of Quarryville, Pennsylvania, writes as follows: "Would you kindly name a composition suitable to repair wood type that was unlucky by being caught by the grippers, or has otherwise become defaced?" *Answer.*—By moistening, with water, the parts slightly affected, it will be found that the indentation will disappear. A cement, made of shellac, reduced with alcohol, will be found efficacious for building up breakage of or defects in wood type or tint-blocks. The type or blocks must be cleansed of oil, ink or dirt, and the shellac applied and allowed to dry thoroughly; after which it should be "faced" with a fine file, and then finished with pumice stone or very fine emery cloth.

"The Harmonizer"—What Is It?—H. S., of Philadelphia, Pennsylvania, wants to know what "The Harmonizer" is. He has heard about it, but does not know what its uses are. Well, then, let us tell you that it is Mr. John F. Earhart's new work on harmonizing colored inks on colored papers. A great deal of time and expense is usually wasted in experimenting with what may prove a happy combination of ink and paper. By the use of this work all this is avoided, and the critic and the æsthetic in taste have an ocular demonstration

Half-tone by Williamson-Haffner Engraving Co., Denver, Colo.

UN COIN D'ATELIER, PAR DANTAN.

such as only artistic skill, experience and brains could supply. By the publication of this book, which is certainly now an indispensable work in every printing office and technical library, Mr. Earhart has put the entire craft under obligations.

About Cleaning Rollers When Changing Colors.—F. B., of Central City, Nebraska, propounds the following questions: (1) "Are the ordinary colored inks any more wearing on rollers than plain black? (2) After working a job in color, is it necessary, or advisable, in returning to black, to wash plate and rollers; or can the black, in ordinary cases, be run right on on top of the color?" *Answer.*—(1) Colored inks are more severe in wear on composition rollers than black inks, except it be blacks with a large quantity of "driers." (2) It is not good form to "slop" colors, namely, to run a black over a yellow or red, unless the quality of the presswork is of a secondary nature. In the case of cheap or inferior work, then a black ink may be run over any colored ink and with little detriment.

Wants Our Opinion on a Letter-Heading.—W. F. M., of Marlboro, Massachusetts, has sent us a specimen of a letter-head gotten out for his establishment. This specimen is printed with a dark, reddish brown ink on a very delicate rose-tint paper, regarding which he writes: "I wish the name and price of the best book you know of relating to presswork. Kindly pass your candid opinion on this letter-head, as to color, paper, presswork and ink. What color would harmonize best with rose-tint wove paper?" *Answer.*—Among the list of books under this heading, the work entitled "Presswork" is the best for the pressroom. The specimen of letter-head is quite neat; well engraved and artistically printed, because the harmony of ink and paper is commendable. By way of variety in the tones of brown, you might employ a light, warm brown, made of twenty parts of orange and one of black; or a chocolate brown, made of five parts of orange and one of black. A pleasing dark olive-brown, made of three parts of medium yellow and one of black, may be worth trying the next time the job is printed. We suggest also, in this connection, that the flowers and leaves in the middle of the design be lightened up a little in the overlay, and that an additional sheet of 10-pound folio paper be put on the words "printers publishers"—tapering it away on the "ers" of the last word; also, a similar sheet of paper over the solids of the panel containing the foregoing words.

Why the Silver Bronze Rubs Off.—Employes of R. P. Co., of Salt Lake City, Utah, write: "Please find two copies of a cover job, run on a platen jobber, with good sizing (silver), and bronzed as soon as printed. Notice on one of these copies that the bronze adheres to it, while on the other copy it rubs off easily. What is the cause? Both copies printed within a few minutes apart. Is it the stock, sizing or bronze, or the method used to apply the bronze?" *Answer.*—There appears to be some mistake here, either in the statement made about both copies sent being printed within a few minutes of each other, or else one of the copies has been sent by accident. We say this because the copies sent have been printed from entirely different forms, and on different tones of blue cover paper. The size ink used has not proven strong enough to hold on the silver bronze; and, to make the danger greater in this respect, enough sizing probably has not been carried. If you will add a few drops of copal varnish to the white size and mix them well together before applying to the press disk, you will find that the silver bronze will adhere properly. Rub on the bronze with a quick and continued motion until you feel that the wad of cotton, with which you apply the bronze, slides very easily over the printed surface. If you are in doubt about bronze holding on, it is wise to run off only a few copies and test the holding-on quality of your size the following morning.

What Causes "Slurring" on a Cylinder Press?—A. J. B., of Lowell, Massachusetts, writes: "Will you kindly inform me what causes slurring on a cylinder press? I have a Cottrell drum, 37 by 43 inches, and a four-page programme which I run upon it was slurred on the 'leaving off' inside margin edges of the two pages on the gripper side, and but hardly noticeable on the taking edges of the two lateral pages. Can you tell me if it is caused by the bearers not being type-high, or by the cylinder not resting on the bearers firmly?" *Answer.*—The cause of slurring may be attributed to either of the defects stated. From an examination of the small diagram sent us we are led to the belief that possibly you have carried a sheet or two more packing than was necessary, or that the draw-sheet has not been sufficiently taut on the cylinder head to prevent creasing between the running margin. The largeness of the drum of the press has much to do with the usual detail necessary to producing sharp and clean printing, in which case it is essential that the draw-sheet be shrunk on the cylinder rather than merely drawn on, and pasted on the leaving ends. As you have at hand a copy of "Presswork," we suggest that you read the special treatise on *tympans*, beginning on page 27 and ending on page 50. Carefully study what appears on and between these pages, and you will be the better enabled to cope with the difficulties which may beset your path from slurring and many other causes emanating from improper tympaning.

Troubled by Rollers Becoming "Slick."—H. E. B., of Greenville, South Carolina, writes: "The last two lots of rollers I have had have given me lots of trouble. After I use them about a month, the surface gets slick, with no life or

Initial Designs by Pierre Artigue, San Diego, Cal.

suction, and the only thing that does any good is to sponge them, and that don't last long. I tried washing them with kerosene, and some of them with machine oil, but they both act the same. I seasoned the rollers well before using. What is the matter with them? Can I do anything to help them?" *Answer.*—From what you say about washing your rollers with kerosene and machine oil, with the result that they soon become "slick" and without suction, we judge that the composition used in the rollers is made from old stock, old roller composition remelted too often; or that it is composed of glue and molasses, and that you have over-seasoned them, or kept them in too dry a place. If the composition forming the covering of the rollers is what is known as glue and glycerin composition, and is new and fresh, there should not be any trouble, because the nature of the stock is entirely different from slickiness or dryness, and either of the liquids used to wash them would not affect them to this degree. If the composition is old and dark in color, scarcely anything can be done with it that will overcome the fault found with the rollers. In an extremity, we have washed off, nightly, old and dried-up rollers, and coated their face with glycerin, sponging this off in the morning with clean water. After thus treating for several mornings, the rollers will regain much of their tackiness and suction. If glue and molasses composition alone has been used to cover the rollers, then they should be kept in a close box, in which a small quantity of wet sawdust, earth or water has been placed at the bottom. When rollers become dry and "slick" they may be assisted in suction by washing the surface in weak lye and sponging off the same with clean water.

Advertising is like learning—"a little is a dangerous thing."—*P. T. Barnum.*

NEWSPAPER ARTISTS.—WILL E. CHAPIN.

BY R. B. HOLMES.

IN the coterie of brilliant cartoonists developed by the intensity of the late presidential campaign, none deserves a higher rank than Will E. Chapin, of the Los Angeles *Times*, whose work was remarkable, not only as showing a masterly grasp of the situation, but for its simplicity and strength of expression. Mr. Chapin enjoys the distinction of having turned out a cartoon every day while the contest was at its height, a feat not achieved by any other artist in the country; and many of the leading papers that employed as many as three cartoonists were not able to accomplish this result. The daily evolution of distinctly new ideas, and an original treatment of a new subject bearing upon the campaign, evidence a remarkable fertility of artistic invention.

WILL E. CHAPIN.

Charles F. Lummis, the famous author and editor, has the following to say regarding Mr. Chapin's work: "Perhaps no newspaper cartoonist has won so enviable a reputation during the present political campaign as has Mr. W. E. Chapin, of the Los Angeles *Times*. None of his achievements approach the mediocre and too often low-lived plane of the majority of this class of work. On the other hand, every one of them says something vital, and says it simply, intelligently and thoroughly. A number of these cartoons have been reproduced by leading eastern publications, and have far from suffered by comparison with that brilliant field." Mr. Chapin is of the school that believes that the cartoon has a loftier mission than the broad caricature which so frequently defaces some of our leading journals. While the latter attracts laughter by its coarse humor and distorted drawing, its impression is not at all lasting. The true cartoon, on the other hand, should crystallize the situation and leave a permanent impression.

Mr. Chapin is a first-class all-round newspaper man, having represented *Frank Leslie's* during the anarchist troubles in Chicago, in a most brilliant manner, and distinguished himself by his work at Homestead, for the Buffalo *Express*, during the riots. While in Chicago he was a literary contributor to the leading metropolitan journals, and his illustrated humorous skits and stories of adventure received marked commendation.

In these days, when the newspaper artist is a specialist, it is rarely that a single individual possesses a wide versatility. Mr. Chapin, however, is equally excellent in animal, portrait and landscape work, lettering and book illustrations. He is a good colorist, and his horses, especially, have a remarkable vigor.

He has been in California but three years, having been obliged to leave Chicago on account of the too-rigorous climate. In that time his work on the *Times* has made it the best illustrated paper on the Pacific coast, and has placed its art department on an equal footing with the leading journals of the country. Chapin's work on the numerous special editions of the *Times* equals magazine illustration, and has won him, and the paper with which he is connected, wide reputation. His style is clear, simple, and strong, and the samples which we publish show better than any description what it is like.

WILLIAM MCKINLEY, SR.
Drawn by Will E. Chapin.

COURSING IN SOUTHERN CALIFORNIA.
Drawn by Will E. Chapin.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

MANUAL OF THE ART OF BOOKBINDING.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. $2.25.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. $1.

BOOKBINDING.—By J. W. Zaehnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. $1.75.

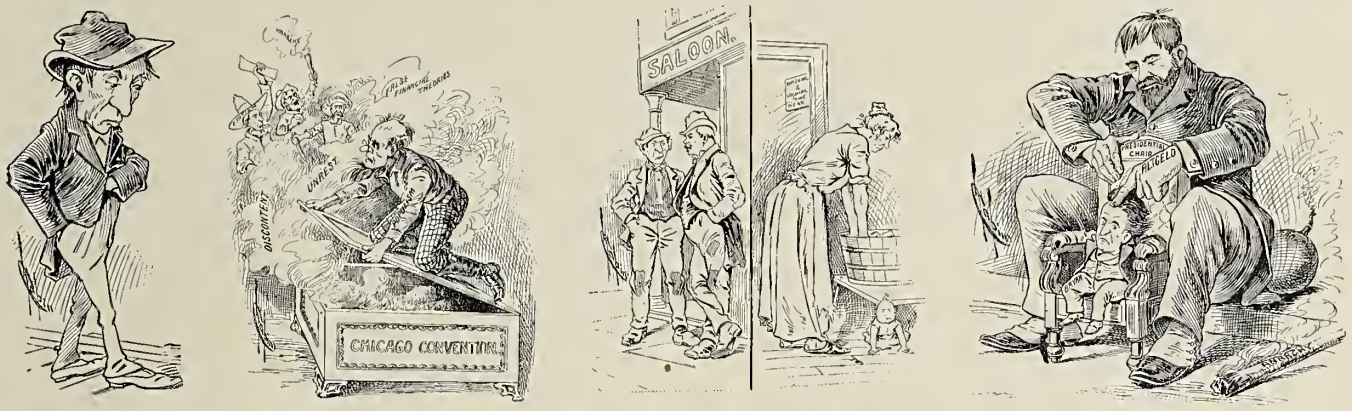
A FLEXIBLE GLUE.—G. C. Benze, Chicago, wants a recipe for a flexible glue that will not become stiff and crack in time. *Answer.*—Combine seven parts of good ground glue with two parts of brown sugar and one part of glycerin. Mix thoroughly and soak together. Then cook as ordinarily.

WIRE-STITCHERS FOR A JOB BINDERY.—J. B. V. wants to know the name of the most practical wire-stitcher for all-round use in a job bindery. *Answer.*—I will avoid advertising in this column as much as possible, but I don't mind saying that the machine wanted will be found mentioned in another part of this number.

GRINDING PAPER KNIVES.—C. H. G., Chicago, wants to know where he can get his knives ground on a grindstone on the old-style plan, as his knives are being ruined by the modern emery-wheel methods. *Answer.*—The writer has seen knives ground at Sheridan's, in New York, on a big sand wheel, with

a man sitting astride up at the top. A knife can be properly ground on an emery wheel if sufficient care is taken to prevent the knife from getting hot.

Books on Bookbinding.—G. A. Weinmann, Frankfort Station, Illinois, wants to get a copy of a treatise on bookbinding giving complete directions in each and every branch of the trade. *Answer.*—I do not know of any such treatise. Some of the books listed above are of value, but there are no books dealing with the very latest methods, as the trade is advancing and methods changing very rapidly.



Newspaper Cartoons by Will E. Chapin.

Binders' Flour Paste.—Model Ledger Company, South Bend, Indiana, want to know of a good recipe for binders' flour paste. *Answer.*—To one part of boiling water add one part of flour mixed with cold water to the consistency of a thick cream. Subject the whole to heat and at the same time stir thoroughly until it boils, when it is ready for use. A little alum is sometimes used as a preservative.

Makers of Envelope Machinery.—A correspondent of the *American Stationer* asks for the names and addresses of manufacturers of envelope machinery, and the following list is given: Edward Ermold, 654 Hudson street, New York; Frank A. Jones, 167 Wooster street, New York; Martin Rau, 39 Centre street, New York; Emanuel Rau, 214 Centre street, New York; Lester & Wasley, Norwich, Connecticut.

Wire and Thread Stitcher.—A booklover wants to know "if there is not a machine which will sew papers almost as economically as the barbarous practice of stapling with wire." *Answer.*—We all abhor the wire-stitcher, but it makes the cheapest binding. Very thin books can be sewn through in a single section or side stitched cheaply, but when it comes to a thick magazine, there is nothing but wire, unless it is regularly bound.

Gold and Silver Embossing.—L. F., New Orleans, Louisiana, wants to know how gold and silver is applied to leather, paper and cardboard, and wants the process described in detail. *Answer.*—To describe the different processes of stamping would require more space than this department is allowed. In a general way, leather to be stamped with gold is sized with egg albumen and water. This depends a great deal, of course, on the particular leather. A water-grained buffing will stamp very nicely without any sizing. Silver is never used on leather, as it tarnishes too quickly. Leaf aluminum is used instead, for which employ a sizing composed of shellac with about one-fifth part of borax, cooked up together in water. On paper, also, every individual operation differs. Gelatin, thinned with water, makes a delicate sizing that will not show on paper if handled carefully. If aluminum is employed, better use diluted fish glue. The only way to succeed is to try the different sizes on the special material you wish to stamp until you can hold the leaf all right without the size being strong enough to discolor the material. If you will send a sample of any material you want to stamp we will give you a precise recipe for the sizing.

Stamping.—There is now such a variety of materials used on book covers that the binder is frequently puzzled to know just the method to employ in stamping. And while one size may work all right with gold, aluminum or metal may require entirely different treatment. This department will answer any questions of this kind, but would advise the inquirer to inclose a sample of the material that is troubling him. A correspondent complains of some difficulty in stamping with aluminum a job bound in several different colors of leatherette. On some colors the aluminum took very nicely without size, while others would sometimes take and sometimes not. The cause of trouble is that the different colors were probably made at different times, so that one lot was dryer than the other, besides the fact that on leatherette as well as cloth certain colors stamp better than others. If he will size them all, evenly, with shellac and borax

Cartoon by Will E. Chapin.

made as strong as possible without glossing, and allow plenty of time to dry, he will have no trouble. A good heat is required on all aluminum work.

NOTES.

ONE of the case-making machines recently set up is guaranteed to make flexible leather cases.

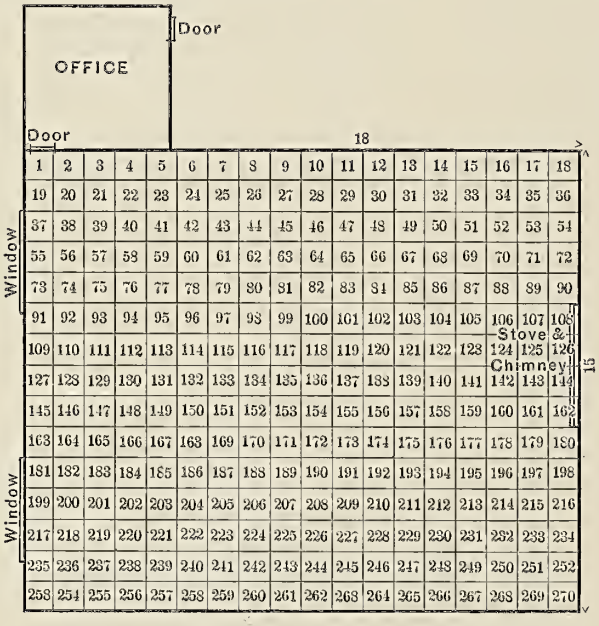
A NEW trimmer, with two knives, that cuts two of the four edges at once, is being well spoken of by some of the large binders to whom every saving is an item.

THE Bible publishers this year are waging a desperate war among themselves to determine who shall control the market. It would be well for them to call the fight off, and divide among themselves and give the binder some sort of a show.

THE New York binders are trying to form a protective association. If binders generally would make an effort in the same direction it would be to their credit and advantage. The desirability of this sort of combination is obvious and admitted at this time.

ARRANGEMENT OF PRINTING OFFICES.

The Pierson Press, of Charleston, Massachusetts, announce that they have moved into a new building, and not having a great deal of room, desire a few ideas on how to arrange type racks and presses to the best advantage. The following diagram is offered of the plan of the office:



The size of the room is 15 by 18 feet. The furniture will consist of 1 jobber, 10 by 15; 1 jobber, 7 by 11; 1 cutter; 3 type cabinets; 1 tall type rack; 1 bench, 4 by 6 feet, for mitering machine, lead cutter, sorts and dead type; 2 benches, 4 by 6 feet, for stock; 1 stone, 2 by 4 feet.

While it would seem possible to give a definite answer to a question of this kind, it is yet difficult to do so in view of the fact that the complete lighting of the room is in no way indicated by it having two windows. The type racks should, of course, be as near the windows as possible, and the paper-cutting machine and the presses should be conveniently grouped. The main idea is to give each department as much light to work by as possible, but to keep each one as far from interfering with another as may be. We shall be glad to hear from our readers on this subject as it is one which is rarely given attention in the trade literature. To facilitate the expression of opinion, the same diagram may be used for all if the correspondents will be good enough to indicate by the diagram numbers where the furniture should be placed. This should prove an interesting game of checkers, and we hope to have many responses.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

GRAMMAR OF LITHOGRAPHY, by W. D. Richmond. $2.50.

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. $1.50. G. Gennert, New York.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. $12.

Lithographers' Journal (monthly), $2 a year: foreign subscriptions, $3; 20 cents a number. Patton, 1414 South Penn square, Pa.

National Lithographer (monthly), $1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch-und Steindrucker (monthly), 6m. per year, 60pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

British Art Printer and Lithographer (bi-monthly), 6s. a year; foreign, 7s. 6d. Edited at 37 Essex street, Strand, London, E. C. Eddington & Cadbury, The Victoria Press, Swindon, England.

BEST VARNISH FOR PRINTING SAFETY COLORS AND TINTS.—Partially saponify oil and resins by a silicic acid solution more or less alkaline, boil and add ammonia to complete saponification, after which the ammonia is left to settle in water by adding concentrated solution of alum and chromate of potassa; after being still further liquidated in water it is ready to mix with a suitable water color for printing.

MOUNTING VERY THIN OR BROKEN LITHO STONES FOR PRINTING.—When a stone has been so far reduced in thickness through wear, that it becomes dangerous to put any new work upon it, it may be mounted upon another inferior stone, slate or marble slab of the same size by joining the two with a layer of plaster of paris between them; even broken stones may thus be joined by first tying a stout twine around the broken parts and then imbedding upon the other stone in plaster as above.

HOW TO MAKE GALLIC ACID FOR METAL SURFACE PRINTING.—The gallic acid which is so very necessary in metal surface printing is prepared very easily. Take about 5 ounces of Aleppo nut galls and crush them in a mortar, set aside in an earthen dish under 4½ quarts of water, to which add 1 ounce muriatic acid, and let it stand for about a day and a night; then boil until reduced to about three quarts, strain and bottle for use. The tannin powder, if dissolved by adding distilled water and left to stand some weeks, will also yield gallic acid.

TO MAKE IMPRESSIONS FROM STONE ENGRAVING EQUAL TO STEEL OR COPPER IN EFFECT.—Kamp, Baltimore, Maryland. *Answer.*—To make the impressions from litho-engraving appear as deep and rich as those from steel or copper plates, mix a very little linseed oil with your ink. Vermilion or burnt sienna will break the cool tones of black and produce soft and mellow effects; on the other hand, Milori blue mixed with black will increase depth of color and produce cool and distant tones.

THE DIFFERENCE BETWEEN THE AMERICAN AND GERMAN ALUMINUM PRINTING PLATE.—N. L. & Co., Buffalo, New York. *Question.*—Could you give us any information upon the difference existing between the "Mullaly" aluminum plates and those called "Strecher" plates? *Answer.*—The difference between the two is not so great as many would suppose, as both are based upon the use of that metal as a substitute for litho stone. The former utilizes the metal in its pure state, first extracting the small per cent of foreign mineral from the surface, thereby rendering the plate more porous, and in that state more like the litho stone. The latter dissolves some of the aluminum by phosphoric acid, turning it into a salt

which is insoluble in water. This is supposed to hold the work necessary for printing. In both cases, the work is removed, after printing, by caustic soda and nitric acid, this acid attacking (extracting) all matter upon the plate except the aluminum itself. Besides the above, there is the process of an electro-deposit on aluminum; forming a grease-sensitive metal deposit, upon a highly polished, nonsensitive, aluminum plate.

Books for Lithographers and Graphic Artisans.—F. B., Boston, writes: "Could you name some good books for a lithographer to study, wishing to acquire a knowledge of the different art and printing processes as now practiced in that industry. I have 'Grammar of Lithography,' by Richmond, and 'Photo-Lithography,' by G. Fritz. Is there nothing more comprehensive and modern? *Answer.*—The Inland Printer reviews monthly all publications issued in the different languages that bear in any way on the subject mentioned by our correspondent. The books you name are the most modern that I know of.

Specimens of the Utrecht (Holland) Society of Painters, "Kunstliefde" (Schilder en Teekenkundig-Genootschap).—From the litho studio of John A. Moesman, Holland, we have received a package of art prints and commercial specimens, including posters, etc., some of which were executed on process paper and transferred to stone and printed, others drawn directly on stone with pen and crayon. It is work done very rapidly by expert hands; has a strong individuality and unique effect. The sheets represent specimens of about twenty different artists, and remind one of the spirit and dash of the Holland School of Porcelain Painting. The character of the lettering is antique; conception, etc., unique. These specimens will form a part of the next Litho Art and Process Exhibition, to be held in New York later in the year, and the strong, rugged character of the same will contrast powerfully with the high polish of some of our productions.

The Prize-Winner in the "Best Engraver Contest."—C. J., of Baltimore, Maryland, writes: "Who was the prize-winner in the engraver contest; will there be others of the same kind? I have sent in several vignettes and did not hear anything further about the matter," etc. *Answer.*—The four judges who were appointed to pass upon the merits of the various specimens sent in for competition to the prize portfolio have unanimously awarded to Fred G. Marien, of the American Fine Art Company, Milwaukee, Wisconsin, the prize for rendering the most accurately engraved commercial lettering and the best etching connected with that class of work, and the result was published in all litho trade papers, including these columns, also with honorable mentions. Many other meritorious and extra-fine samples of litho-pictorial engraving and etching besides yours were sent in, but could not be considered in the contest as the same was strictly confined to letter-engraving and whatever that otherwise implied. The next competition will be on pictorial engraving, embracing three prizes. Your samples are entered for this. Further particulars will be announced in these columns about May.

Devices for Grain and Stipple Work.—The Aërograph is an improved air brush. It is in the form of a fountain pen. In line with this is Arnold's stipple pen, a device having a revolving point of hard rubber containing projections which transfer the ink to stone in stippled points; there are also stipple pads, stipple films, and stones and plates containing stipple tints, rulings, etc., which are to be transferred over handwork on stone or metal plates. Also the Ben Day stipple frame and films, and the "resin powder box," by which a stone or plate can be covered with a fine grain-like deposit of resin dust, heated by a flame or hot iron plate (to make the particles adhere to surface), and then etched either for positive or negative work (as the surface is etched before or after the applications of resin). Liquids containing salt, shellac, resins, gum, etc., can, by coating a stone or plate therewith, be made, after the evaporation of the liquid, to yield beautiful fine grains and stipples. Then we have the stippled and grained papers, from which drawings in litho-touche and crayon can be transferred nicely to stone or plate, besides a number of other similar devices which we will explain to those interested therein.

Apprenticeship, Necessary Qualifications and Wages in the Lithographic Industry.—G. S. Thomas, Plymouth, Pennsylvania, writes: "I am an employe of a printer and stationer, am greatly interested in drawing, and would like to have the following questions answered in your department: (1) What necessary qualifications need one possess to become a lithographer? (2) What are the wages paid to men in the above profession? (3) Is it necessary to secure an apprenticeship to learn the profession of lithography; if so, what is the length of the term? *Answer.*—The questions asked by our correspondent are well put and of more than ordinary interest to many readers of The Inland Printer. We will, therefore, try to answer them fully. Lithography is the art of drawing or engraving, etching or developing pictorial or decorative work on stone or on metal plates for surface printing. It is divided into five distinct branches: crayon work, pen and stipple, engraving, etching and photo process. In either of these one can work by creative intelligence, or as a close imitator of the work of others. He works as an *artist* in the first instance, subordinating all "methods" to his will; in the second instance he must excel by the mastery of *technic*, and, in these days of progress, must acquaint himself, more or less, with all modern processes of reproduction and use them so as to produce superior "surface printing plates" by cheap and ready means, such as will work well and produce the desired results with the least number of printings. The former requires a fine artistic discernment, long study in art schools, ability to draw and paint from nature, and to be the possessor of practical and theoretical knowledge on all subjects of the fine and graphic arts. Many of those, however, now holding the highest positions, have worked themselves up from the very lowest rung of the ladder. A young man without perseverance, without a firmly set purpose to learn and investigate, without taste and talent, need not *enter here*. In the second instance, anyone possessing a good common American school education, who is of average intelligence, finds imitative drawing easy, has good eyesight and a correct discernment of color values, and is of a persevering and studious nature, can excel in the latter, provided he is willing to pass some evening each week, for several years of his apprenticeship, in drawing schools, chemical laboratory, or reading rooms. The trade is suffering today from too many illiterate and unprincipled people, who have been admitted either for money consideration, and then left to shift for themselves as best they could, or they have been admitted on acount of natural talents, their help in a certain specialty being needed, other qualifications not inquired into nor developed. When, after a certain time, their services were dispensed with, it was found that they actually knew nothing of the trade, did not possess the ability to improve, and should not have entered it at all. Of these but few ever amounted to anything, and the balance became a curse to the legitimate self-respecting workmen in the business.

NEVER FORGETS THE ADS.

I have been a subscriber to your valuable book for only six months, but intend to continue taking it indefinitely, as I find it a companion that is most valuable at all times. I read every article printed in its pages, also ads., and have made several purchases from those who advertised and have received articles just as promised.—*S. A. Breen, 1322 King street, Alexandria, Virginia.*

Judge Dooley: "You say if I don't accept this challenge the papers will roast me alive. Sir, I had rather fill every newspaper in Georgia than one coffin."

THE FORTUNE TELLER.

Photo by R. P. Cattrall.

Half-tone by
GENERAL ENGRAVING COMPANY,
Cleveland, Ohio.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), $1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

THE SHORTER WORKDAY MOVEMENT.

Nothing more interests the printers throughout the country at the present time than the shorter workday movement, and herewith is presented to the readers of THE INLAND PRINTER the portrait of the man upon whose shoulders, along with the committee of five of which he is chairman, rests its progress and its ultimate success. This committee was appointed in pursuance of a resolution passed at the last session of the International Typographical Union, held at Colorado Springs, October, 1896. So many similar attempts had been made in this direction that but little encouragement was held out to the committee, and many expected its conclusions would be but a repetition of former failures, and in emphasis of this the membership, without further ado, voted down the assessment proposed for the purpose. Nothing daunted, however, the committee set to work with increased energy. Numerous circulars, correspondence and mass meetings were resorted to. The craft papers and correspondents were utilized and individuals urged to lend a hand. New York Union attempted to get on a local assessment, but owing to other matters and an inopportune moment it was defeated. When the local committee having the matter in charge reported, much dissatisfaction was manifested by the progressive or so-called radical members, and almost before it was said it was voted to strike, but not without some misgiving upon the part of many. A month's consideration did not serve to place the members in a clearer frame of mind when they met again and found themselves confronted with the choice of "taking back water" or perhaps defeat. Once more the radicals came to the front and insisted on going ahead. As a result the officers and committee were instructed to confer with the employers at once, and, failing to reach a settlement, to strike without delay. It was then that the influence of previous agitation was felt, for the employers, being convinced in their own minds that the request was reasonable, met the union half way, and the result is known. Reports from different cities indicate that the nine-hour spirit is in the atmosphere, and Mr. Murphy and his committee are making the most of it. All unions have been requested to appoint committees and levy assessments, but the indications are the latter may not be needed. Boston employers have agreed to grant 54 hours per week; Newark, New Jersey, has secured 9½ hours; Fall River is on the verge of it. San Francisco, Detroit, Brooklyn, Hartford and others have taken action. In a recent circular the International committee announces that a day will be set in the near future for its general inauguration. While credit for these good results belongs to no one handful of men in any city, but is due primarily to the years of agitation on the part of all local unions as expressed in their several conventions, due notice should be taken of its present representatives, though they may be the product of an occasion. Hence we give a brief personal sketch of the international committee's chairman, believing it will aid the movement generally when all concerned know with whom they are dealing and upon whom they are relying.

JAMES J. MURPHY.

James J. Murphy is thirty-seven years of age. He was elected vice-president of New York Union in 1891 and reëlected in 1892. He became president in 1893, receiving the largest majority ever given any candidate for the office. In 1894, he was reëlected by a still larger majority. The best recommendation that we can give him is to say the union prospered under his administration, dealing successfully with the introduction of the linotype and adjusting many serious difficulties bound to arise in all trade unions. He represented his union at Colorado Springs, introducing the motion to appoint the committee of which he is now chairman. He has filled the position of foreman in book and job offices on two occasions. At one time he secured the contract from the National Government for all the printing of the Department of the East, which he satisfactorily filled. He is now employed as proofreader on the New York *Journal*, when not talking short hours, to which he devotes the greater part of his spare time. He is a quiet and earnest debater in the union, the meetings of which he never misses, and always receives close attention. He has an agreeable aggressiveness which is bound to bring results. At the Colorado Springs convention he was urged to stand for president of the International Union, but declined to allow the use of his name. When nominations were recently made for this same office, he was again suggested in the meeting of No. 6, and the round of continued applause which followed manifested the desire of the membership, but he again declined.

COMPETITION IN TRADE.

No more innocent element of trade is so generally misunderstood, or more roundly abused, than that of competition, and in the printing trade particularly. Employers form, or attempt to form, associations to check its unlimited sway; workingmen form trade unions to check it between each other. We have trusts and pools and combines in all branches, between all men, to head off, choke off, kill off competition. We have schools of reform, so-called, that have denounced the word so often they are ready to sing a hymn on its grave, and even prophesy they will ere a decade has passed. But five decades have passed since a German Jew, groping in the economic wilderness that then prevailed, first enunciated the doctrine and wrote ponderous volumes to prove it with still more ponderous deduction. Students of many nations, sympathizing with the spirit therein contained, blindly, if not willingly, accepted its error with its truth, until at last it remained for a Yankee, in the shadow of the Berkshire Hills, to clothe the eighteenth century radical's thought in becoming, simple attire, producing the most popular novel of the times. Now we have political parties at home and abroad whose motto is "death to competition." Small they are in numbers, but growing, and sufficient to secure a place on the ticket—short pants philosophers though they may be in the eyes of the strutting paunches.

On the other hand, about the time of Marx's interpretation of the industrial difficulty, producing his anti-individualism, as stated, other forces were not idle, for a Frenchman—a printer, too—and an American, the latter of Bunker Hill begotten, produced the exact antithesis—that it was only in competition, unrestricted, unpolluted, that relief and equity could be had. And they also have their followers, their students, their story-tellers and rhymesters. And, let us add, both schools have their victims; for, strange as it may appear when said and typed, in the house of knowledge it is not always well to know too much; worse still to utter it. Almost any editor can verify it.

There are two sides to the question, and we are apt to see the worst, especially when hit by it. If Smith underbids Jones on an estimate, then the latter cries out aloud. Subsequently Jones, selecting the cheapest paper house, has none but kind words for the lowest competitor. So, too, the working typo blackballs the scab and rails at competition in labor while buying the cheapest coat. There is certainly inconsistency

somewhere, if not confusion. There is competition between workers for positions; they combine to exclude the wage rate from the contest and then compete by other methods. There is competition between employers who denounce the cutthroat cooped up in a garret to save rent, but they will not hesitate to move out to the suburbs for the same purpose. The practice is good, it seems, so long as it is not used by the other fellow; or perhaps it is good today and bad tomorrow, or is it due to the changing weather?

Let us inquire, Who is it and what is it that competes? In production, economists say, there are three factors — labor, capital, land. To save words and definition we will add a fourth, but which properly is included in the three named, that of exchange. Is there, then, competition in labor between laborers? To ask the question is to answer it. Is there competition in capital between employers? Also answered beforehand. Is there competition in land between landlords? One might also say this, too, has been fully answered. If it is still unknown to some, it is not because the subject has not been ably and voluminously debated. Certain it is that trades-unionists are, as a rule, well informed upon it. Ricardo, Spencer, Dove, George and others have devoted volumes to it, and their criticisms remain unrefuted, at least so far as the arraignment of the evil and wrongfulness of land monopoly are concerned, though difference there may be as to the remedies suggested. There is not competition in land. That fact is proved by the existence of land "lords"; that they are able and do collect in rent, in course of time, many times more than the value, or labor cost, of the buildings upon the land. The price of printing is its labor cost, the true value of all products; but this is not so in real estate. There is no competition where there is monopoly. There may be a hybrid specimen between landlords, but we are speaking in the full sense of the word, of that phase of it which allows play of it to all. The competition that exists between monopolists does not concern us. Competition in land, then, is not.

As to exchange, there are many elements included in the term, and I cannot call to mind one that is not monopolized more or less — with the exception, maybe, of the wheelbarrow, and the material of that has an artificial value. But we cannot go back to wheelbarrows, rushlights and slavery at this stage, and would not if we could. Railways, telegraphs, telephones, are a part of exchange, in which competition is effectively denied. The newspaper is more of it, covering presses, typesetting machines, typewriters, lead, iron, brass, coal, electricity, all of which are monopolized. And there are a thousand others. But the greatest element in exchange is the medium of exchange — money and banking. Are they monopolized? Is there competition here? We will not now attempt to discuss it. We will simply say that there is not, and cite the fact in witness thereof that before using the exchange medium, tribute must be paid to the holders of it. The existence of interest negatives any claim for competition in money.

To sum up, we find that while there is competition in labor and capital, there is not in land and transportation or exchange. Two factors in production are free to compete, while two others are not. An analysis of the situation shows competition and monopoly, neither complete, the full development of one impossible while the other exists. Under the circumstances it is neither logical nor fair to lay the ills of industry to competition, particularly as we see so many abuses of monopoly and benefits of competition, and especially as competition is a permutation of liberty. Some believe, if given free play, competition would be coöperative instead of antagonistic, a feature which we will omit for the present, quoting the words of Stephen Pearl Andrews' "Science of Society":

"Competition is a motive power, like steam or electricity, and is either destructive or genial, according to its application. In the existing social order it is chiefly destructive, because it operates upon the point of insuring security of condition, or the means of existence. It is, therefore, desperate, unrelenting, and consequently destructive. Under the reign of equity it will operate at the point of superiority of performance in the respective functions of each member of society, and will, therefore, be purely beneficent in its results. In the scramble between wrecked and struggling seafarers for places in the lifeboat, we have an illustration of competition for security of condition. In the generous emulation between those safely seated in a pleasure boat, who think themselves most competent to pull at the oar, you have an illustration of genial or beneficent competition — competition for superiority of performance — under such circumstances that, whoever carries off the palm, the interests of the whole are promoted. In either case it is the same motive power, the same energy-giving principle, working merely at a different point, or with a different application, and with a different stimulus."

Given proper conditions, competition must raise the wages of all and establish equity. It is now only by competition of machine with machine that we get the benefit of the increased product in lower prices. On the other hand, it throws some out of work. But were industry in a natural condition, unhindered by statutes, they would easily find new employment in the ever-increasing desires and demands of a prosperous community, now wofully checked.

NOTES.

THE Patterson Press, New York, has placed the Mergenthalers.

NEWARK (Ohio) Union has now a scale of prices signed by all offices.

BY the will of Mrs. Julia A. Ladd the Childs-Drexel Home gets $1,100.

PERFUMED paper is the latest addition to New York's Sunday journalism.

THE Central City Show Printing Company, Jackson, Michigan, has unionized.

C. S. BENEDICT, the faithful secretary of Scranton Union for four years, has retired.

THE Actors' union, of New York, entertained the Central Labor Union recently.

JOHN D. VAUGHAN, an old-time Western printer, is in the city clerk's office, Denver.

"FAKE ROW" is now the name the printers give to New York's news thoroughfare.

JOHN R. O'DONNELL, night editor of the New York *Herald*, is an ex-president of New York Union.

SECRETARY WEBBER, of New York Union, resigned March 10. He has been in poor health for some time.

WILLIAM QUINN, for many years foreman of the Boston *Herald*, is reading proof on the *Globe* of that city.

THE girls employed in some New York amusement houses as living pictures are making a demand for living wages.

THE Maine disaster kept the typos hustling during the first news of it. One New York paper issued thirty-one editions in a day.

FOLLOWING the example of Cleveland Union, Minneapolis Union now wants to withdraw from the American Federation of Labor.

A RECENT report of the Childs-Drexel Home shows there are seventy-two inmates, maintained at a cost of $31.44 each per month.

THE *Minnesota Wedge*, of the Modern Woodmen, is published by ex-organizer Franklin, of the International Typographical Union.

EVA MCDONALD VALESH, now special correspondent of a New York daily and other papers, is a member of Minneapolis Typographical Union.

GEN. H. H. BOYCE, who recently received much notoriety as an alleged "go-between" in the Hanna senatorship election,

is well known to printers. He was for some time manager of the *Arena*, which he failed to unionize although giving many promises, and later he undertook the Boston *Traveler* for a short time. He was also connected with a paper in Los Angeles.

The United States Senate, on March 16, confirmed Terrence V. Powderly, ex-master workman of the Knights of Labor, as commissioner of immigration.

Victoria (B. C.) Union calls the attention of operators to the fact that the foreman, and not the editor or manager, is the proper person to apply to for situations.

President John Moffitt, of the New England Typographical Union, is doing good work for the nine-hour day. He is located in Fall River, Massachusetts.

William McCarthy, a compositor, with others, chartered a schooner and sailed from New York recently for Klondike, with the intention of trading in that region.

Arthur G. Davis, secretary of Boston Union, is a candidate for the superintendency of the Home at Colorado Springs, the present incumbent, Mr. Clarke, having resigned.

The liberty of the nonunionist, which certain interested parties are so prone to defend, is his liberty to beg them for work at their terms. A sort of spider's parlor liberty.

The sixth annual convention of the Illinois State Typographical Union will meet at Peoria on Tuesday, May 3. J. A. Onyun, 603 East McClure avenue, North Peoria, is the secretary.

Council Bluffs Union levied an assessment for the shorter workday and has accumulated a snug sum. One of the officers writes: "I anticipate no trouble in getting the nine-hour day in this place."

The British trade unions are endeavoring to form a compact which pledges a certain proportionate amount to any union of their number when on strike. Several national organizations have adopted it.

W. H. Stewart, of Grand Rapids Union, says: "In my opinion the best way to proceed against infringements of our trade-mark is to administer a small dose of the popular remedy of the day — government by injunction."

Commissioner McDonough, of the New York Bureau of Labor, says: "It has often been stated that none but the careless and indolent remain unemployed, and there is work enough for all to do. Such is not the case."

The New York *Journal* and *World* now issue the first edition of their evening papers at 9 A.M., in order to substitute their morning papers, which do not pay at sixteen pages for 1 cent, it is said. The former has now a third force of printers, between 2 and 9 A.M.

Secretary Bramwood, of the International Typographical Union, after much time and labor, has succeeded in publishing a tabulated statement of wages and hours in vogue in union offices throughout the country, from which we learn that 45 unions have adopted the nine-hour day and 15 of these work eight hours on Saturday; 19 unions have the eight-hour day, 1 has forty-seven hours per week, 1 has forty-nine, 2 have fifty-five, and 4 have fifty-six.

Of the anti-cartoon bill pending in the legislature, the New York *Herald* says: "An untrammeled press is a tradition of republican government, and is expressly guaranteed by the fundamental law. For any abuse of the right an ample remedy has always been afforded by the law. No censorship of the press will be tolerated by the people, no measure aimed at its freedom will be countenanced. Least of all will popular sentiment tolerate or countenance a bill designed to give any political boss arbitrary power to stifle fair public discussion, or gag independent newspapers."

A suit has been brought by Lawton & Burnap to test the legality of the Kansas City Union label ordinance. Judge McDougal holds that the ordinance is void on grounds of public policy, for these reasons: It is in violation of the Constitutions of the United States and of Missouri, and contrary to general law; it is unreasonably oppressive; unequal, discriminative, and in derogation of common right; it is class legislation, and has a direct tendency to create a monopoly; its evident purpose is to force the awarding of contracts for city supplies to firms employing union labor exclusively, and to exclude from competition all those who run open or nonunion shops.

At the annual election of Cleveland Typographical Union, No. 53, held March 3, the following officers were elected: President, Max S. Hayes; vice-president, John Pheasy; secretary, A. W. Thomson; treasurer, A. T. Proctor; sergeant-at-arms, Robert Duncan; doorkeeper, Joseph O'Connor. Executive committee — Charles Scott, W. R. Spear, W. V. Cowgill. Delegates to Central Labor Union — Max S. Hayes, W. R. Spear, C. J. Robinson, F. A. Smith, A. H. Folliett. Allied Printing Trades Council — W. R. Spear, F. A. Smith, C. J. Robinson. Auditing committee — Charles Hutzelman, Louis Wehrschmidt, W. V. Cowgill.

Addison F. Andrews, son of the late Rufus F. Andrews, who was surveyor of the port of New York under Abraham Lincoln, recently presented the New York Press Club the pen with which Abraham Lincoln signed the Proclamation of Emancipation. This pen was given to Rufus F. Andrews by Mrs. Lincoln shortly after the President's death, when she was distributing personal mementoes to the various intimate friends of the President, and it has never been out of the possession of the family of Mr. Andrews. The present donor is a life member of the Press Club. Older men will remember Mr. Andrews in connection with President Lincoln. Rufus Andrews was one of those at the deathbed of Lincoln.

J. N. Sullivan says: "All nonunion men are social ciphers. On the labor market they possess no freedom of contract; in politics they have no organization to protest against social wrongs. No force of nonunion artisans ever faced their employer with a demand backed by the power to persuade; no nonunionists ever helped to raise their shopmates' pay; no nonunionist ever assisted in fixing a wage scale; no nonunionist ever maintained a workingman's newspaper; no nonunionist ever checked a rapacious employer. But for the trade-unionist there would be no widespread discussion of radical political reforms; no instruction of the multitude in their rights; no social question; no legislators fearing militant labor. The unionists are protectors of the helpless nonunionists."

The Massachusetts Supreme Court has rendered a decision on the unauthorized use of the union label by a manufacturer, as follows:

"The label is part of the well-known machinery of trades unions, and the use of it is found, if a finding be necessary, to be of value to the union and its members. It would not be traveling too far from the record, perhaps, if we should assume that the use of the label is in fact, as certainly it might be, of far more economic importance to the union than are many of most of the trade-marks, strictly so-called, which are protected by the courts. . . . If, as we think, the statute expressly creates or recognizes the right of trade unions to be protected in the use of labels for trade-union purposes, the suggestion that the association represented by the plaintiff is an unlawful association, falls of itself. It is too late to make such a contention as to trades unions. . . . As the plaintiff makes out his right, it is to be protected against one form of swindling as well as another — against the use of real labels in a fraudulent way, as well as against the use of counterfeits." Statutes similar to the one on which this important decision is based, exist in twenty-eight other States and Territories, but in only two of them — Illinois and Kentucky — has the law been similarly construed.

The *Typographical Journal* says: "We are informed that a few members of the Publishers' Association have determined to seek fame and money through organizing a systematic crusade against our International Union. We have reason to believe several firms have paid an assessment of $50 to the 'missionary fund,' which is to be used in educating publishers to the idea that insistence on the employment of men at fair wages on machines is a 'union tyranny' that can and must be

overthrown. . . . A part of this 'educational' plan involves an organization of craft pariahs and outcasts known as the Fraternity. . . . Any publisher tempted to deny, or even doubt, the absolute truth of our assertion that the Fraternity has no real, practical or effective existence, we would refer to a recent publication by a former general secretary-treasurer of the cabal . . . for whose information, the author states, the confession was given publicity."

THE executive committee, of the American Ticket Brokers' Association, has issued the following:

To All Members:

The time has come when those who are resisting oppression and the attempt of a few to absorb the earnings of the many should stand together. Organized labor has voluntarily, and without solicitation upon our part, nobly come to the support of our cause and in opposition to the bills which would send a citizen to prison for selling a railroad ticket. The general offices of the two associations have instructions from their executive boards to have no printing done except that bearing the union label. It is hereby requested of all members that they carry out these suggestions in the conduct of their individual business. To do otherwise would be to show that we did not appreciate those who, like ourselves, are contending for a principle.

THE board of delegates of No. 6 abolished the book and job branch at its March meeting. The motion to repeal the overtime law was laid upon the table. The stereotypers were condemned for sending to headquarters the full vote of their membership against the nine-hour assessment without sending it to the referendum. A motion to tamper with the out-of-work assessment was killed. The proposed plan of amalgamating New York and Brooklyn unions was amended and indorsed. It provides for the nine-and-a-half-hour day in the latter city. A strong effort will be made to unionize the Brooklyn *Eagle* and the *Times*, the wage rate of which is 15 cents per thousand on machines, 35 cents for hand and $20 for time work.

THE death of Frances E. Willard, president of the Women's Christian Temperance Union, calls to mind the following, written in September, 1895:

Mr. J. J. O'Brien, Secretary of the Chicago Question Club:

DEAR SIR.— It seems to me your questions are contrived to bring out the fact that I am a single-taxer. I am free to say that I am in full accord with the purpose of your society, and that I recognize in the single-tax movement an effort to establish what will do more to lift humanity from the slough of poverty, crime and misery than all else; and in this I recognize it as one of the greatest forces working for temperance and morality. With this in mind, I reply to your question from the standpoint of a prohibitionist.

I am free to say that I believe the present economic condition of the country, the misery of millions of our people, the vast number of the unemployed, and the still larger number forced into unnatural employment at small wages, calls for reforms which, if they could be brought about, would vastly diminish the tendency to drink, and that the greatest of these reforms and the most far-reaching is the single-tax, as set forth by its great apostle, Henry George. Yours truly, FRANCES E. WILLARD.

FOLLOWING is the result of the Newark printers' efforts: "We, the undersigned, members of the Employing Printers' Association, of Newark, New Jersey, and other employing printers of said city, hereby make the following agreement with Newark Typographical Union, No. 133, to take effect on March 1, 1898:

Not less than $17 shall be paid as the weekly rate of wages, and fifty-six hours shall constitute a week's work — nine and one-half hours per day, except on Saturday, when eight and one-half hours shall constitute a day's work; when paid by the hour the scale shall be 31 cents per hour. All overtime shall be paid price and a half.

We hereby further agree that from and after January 1, 1899, or on and after such date previous to January 1, 1899, that the International Typographical Union shall set as a time for the nine-hour workday to go into effect in the Eastern competitive district, that fifty-three hours shall constitute a week's work, nine hours daily except on Saturday, when the number of hours shall be eight. The scale of prices shall then be $17 a week and 33 cents per hour when hired by the hour, with price and a half for all overtime work.

THAT Rochester employer, written up in last issue, says a union office must pay the scale, whatever it may be, to a $10 man because the union says so. Country boys on reading that will marvel at the power of the union, and make haste to join on coming to town. Just imagine a $10 printer getting $15 or $18! Still, while we want all our country cousins in the union, we will not lure them by false pretense. I would, therefore, inform them that the above statement is not so. On the contrary, union printers only get living wages by standing together like men. For some years past they have been agitating for a nine-hour day. They have about succeeded in convincing the trade generally that such demand is both reasonable and possible. Hence it is almost here. Nonunion printers have done nothing toward the movement, but many of them will now also enjoy it. There are some things union men can do, but they cannot get printers' wages for blacksmiths. So when the country boys read in the correspondence columns of their favorite journal statements like the above, they must remember that THE INLAND PRINTER has no distinctively humorous department and the jokes will crop out in queer places. Yes, it is one of the standard witticisms of the craft.

E. L. MARSTERS, of Albany, New York, writes: "Under the present New York State prison law and system, printing is done at Sing Sing prison by convicts. A $2,700 plant has been established, and the printing covers work for State institutions and departments. Thirty-five prisoners are employed at the work. The Allied Printing Trades Council, the State Workingmen's Federation, and the local unions are now laboring to lessen such work by the passage of the following:

AN ACT in relation to printing in penal institutions in the State.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. No printing or photo-engraving shall be done in any State prison, penitentiary or reformatory by any prisoner therein detained for the State or any political division thereof, or for any public institution owned or managed and controlled by the State or any such political division except such printing as may be from time to time required for or used in the penal and State charitable institutions.

SEC. 2. This act shall take effect immediately.

Typographical Union No. 6 also recently sent a delegation of three to Albany in the same connection.

QUITE a protest seems to have been stirred up over the proposed award of the Michigan State printing to the Adventist Publishing Company, of Battle Creek (nonunion). The trade unions of the State took prompt action, sending A. H. Smith, of the Detroit Trades Council, L. W. Rogers, of A. R. U. fame, and Hon. James Murtagh to the board of auditors, who finally gave the award to the Robert Smith Printing Company, a union concern, for two years, commencing July 1, notwithstanding its bid was $3,000 higher. The Adventists, however, secured the binding contract, upon which it is said their bid was excessively low, so much so it is thought they must relinquish it. It was also charged in the protest that the Adventists require their employes to surrender a tithe of their earnings for the promulgation of that creed, as is the custom among the Mormon printers of Utah. The *Grand Rapids Press* had this to say in the matter:

There would seem to be little ground for disputing the assertion that that community in which labor is fairly compensated is as a rule the most prosperous morally and religiously as well as financially. Less crime is committed in such a place, more attention is given to the church, to the education of the young, there are more social organizations and the mental and moral atmosphere is in every way better. That being the case, it would seem that a religious organization which lowers wages, and makes competition sharper and work scarcer, becomes a factor in defeating the very purpose for which it was organized. It would seem as though the contrary course is the right one, and that every church, every religious organization, and every society which aims to improve the moral health of the community should do what it conveniently can to elevate the wage scale instead of lowering it. From an ethical standpoint, therefore, the cut-rate bid of the Adventists would seem to be indefensible. Whether the State officials are justified in taking this ethical question into consideration is another matter. Every citizen has an equal right to compete for public employment.

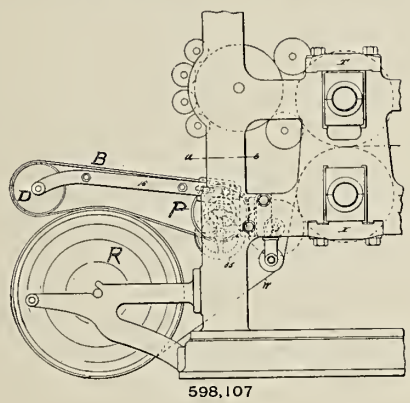
IT has been a conceit of the printers to dignify their calling by the name of art. The Sparrell Print, Boston, however, is bold enough to make the distinction of laborers. When pinned down, we must admit it. Alas, then, we are mechanics! At the same time if the artists of this concern could but get the same conditions as laborers, as they have been on the ten-hour rule all these years, what is the conclusion? Either that their art does not rank very high, or an unappreciative public, like

Newton, sees nothing to admire in those "stone dolls." But surely this latter charge cannot be laid to Boston; that its Raphaels and Angelos should go unwritten and unsung! Perish the thought. It must be that art is so plentiful in Boston — and this will be more likely accepted generally — that it is a drug on the market, so much so that it becomes impossible to apply the mode, to "sequester one object from the embarrassing variety." Were it otherwise, we would expect that when the other employers gave to their unthinking laborers nine hours, the artists of the Sparrell Print would get eight. We congratulate the firm on its new departure, and feel sure that its thinking artists will remain convinced that no "outside suggestions" had aught to do with the change.

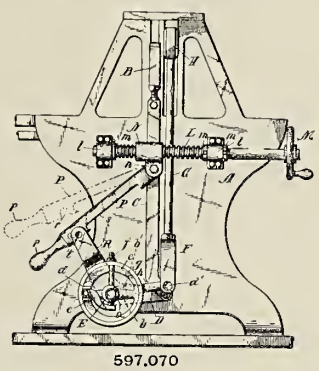
PATENTS OF INTEREST TO PRINTERS.

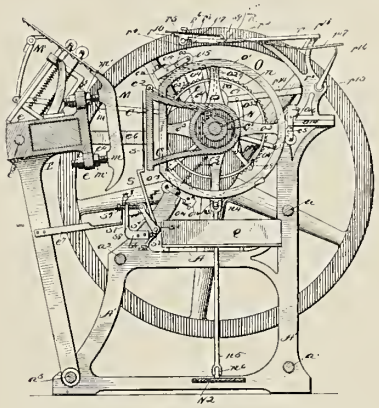
BY CHARLES H. COCHRANE.

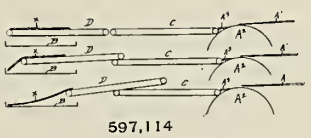
A DEVICE for controlling the unwinding of the web of paper on a perfecting newspaper press has been patented by the Hoes, and is shown as No. 598,107. The roll of paper R is driven by the belt B, through the pressure caused by the weight of the cylinder D. The belt itself is driven from the expanding cylinder P, which is capable of being expanded or reduced in diameter by the hand-wheel 35. I and T are the impression and type cylinders to which the paper is being led. When the web of paper tends to run too taut, and is perhaps in danger of breaking, the pressman turns the hand-wheel so as to expand the cylinder P, when the paper runs in a little faster; in case the paper runs slack the cylinder is reduced in diameter by turning the hand-wheel the other way. The change in diameter of the cylinder is accomplished by making it in four segmental parts, which may be spread by internal bevels.

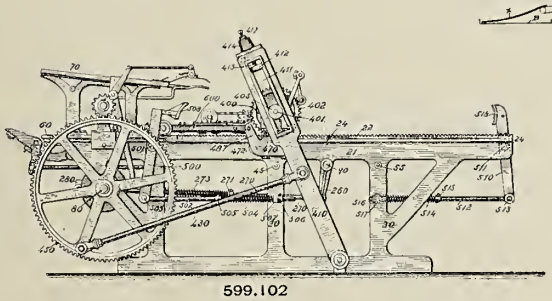


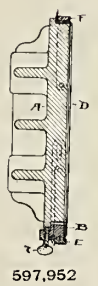
598,107

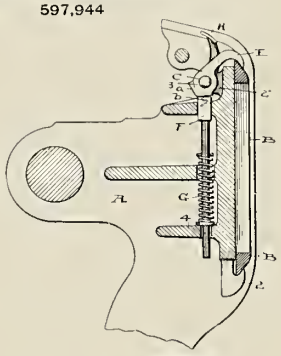

597,070


597,944


597,114


599,102


597,952


597,928

The sheet-delivery device, No. 597,114, is the work of R. W. Jamieson, of Rochester, and the drawing exhibits it in three positions. A2 is the cylinder of a two-revolution press, B is the delivery table, X the sheet, C a fixed carrier, and D a traveling carrier. Each carrier is composed of a series of small, closely placed wheels, the top edges of which are always rotating away from the cylinder. The sheet is run out by these to the delivery table, and deposited there by the carrier D, which rolls away from beneath it.

The rolling cylinder press, patent No. 599,102, by J. T. King, of Madison, Wisconsin, reminds one at first sight of the Prouty, but has some essential points of difference. A cam mounted on the main shaft, 80, draws the rod 270 back and forth at set intervals, thus shifting the lever 260, and moving the bed on beveled surfaces, so that the bed is raised and locked on the forward motion of the cylinder, during which the printing takes place, and depressed during the return of the cylinder, so that it may clear the form. The rollers are gear-driven, and there are original features about the guide and sheet mechanism.

The Chandler & Price Company own two new patents by F. A. Burnham. No. 597,928 shows a new chase-clamp, operated simply by thumb pressure on the lever H. No. 597,952 illustrates a device for tightening the tympan of a Gordon after it is clamped, by means of the thumbscrews 7. Both devices are simple, and easily understood from the illustration.

O. S. Bowman, of Salt Lake City, in patent No. 597,944, shows a platen jobber, designed to be fed in the same manner as a cylinder, and to deliver its sheet. The writer fathered an article in this publication two years ago, stating that there ought to be a demand for such a press. It will be observed that there are three carriers that travel about a circle which includes the platen. Each carrier bears a set of grippers, and one takes a sheet from the feed-board, while another holds a sheet on the platen for printing, and the third delivers a sheet on the table Q. The treadle Nm is placed at the side, but of course such a press should always be operated by power, as it would be capable of unusual speed.

The Seybold Machine Company, of Dayton, Ohio, own two new patents on paper cutters. No. 597,069 relates to a clamp-coupling device for machines in which the clamping is accomplished automatically through a friction clutch, and provides an arrangement for doubling the leverage, thus preventing all danger of slip of the clamp on tough paper when the cut is heavy. No. 597,070, here illustrated, exhibits a cutter with friction clutch mechanism E. When the handle p is connected to the arm R, the clamp B may be raised and lowered by turning the hand-wheel M, but when the arm p is raised as shown in the dotted lines, the hand-wheel M is inoperative. This renders the cutter available for either automatic or hand clamping.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism," should also be written on papers when criticism is desired.

The following list of books and magazines is given or the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Fourth Estate, New York (weekly), $2 per year.
Newspaperdom, New York (weekly), $1 per year.
Country Editor, Columbia, Mo. (monthly), 50 cents.
Newspaper Maker, New York (weekly), $2 per year.
Nebraska Editor, Beaver City, Neb. (monthly), $1 per year.
Advertiser and Publisher, New York (monthly), $1 per year.
National Printer-Journatist, Chicago (monthly), $2 per year.
Michigan Bulletin, Eaton Rapids, Mich. (monthly), 50 cents per year.
Ohio Newspaper Maker, Mansfield, Ohio (monthly), 50 cents per year.
Pointers and Newspaper West, Kansas City, Mo. (monthly), 50 cents per year.
Michigan Press Association Bulletin, Eaton Rapids (monthly), 50 cents per year.
Press and Printer (weekly), $4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.
Massachusetts Editor (weekly), $1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.
Missouri Editor (monthly), $1 a year; 10 cents a number. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.
Kansas Newspaper World (monthly), $1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.
The Journatist (weekly), $4 a year; 10 cents a number. Edited by Margherita Arlina Hamm, Times building, New York; 338 Rookery, Chicago.
Canadian Printer and Publisher (monthly), $2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

THE St. Paul *Globe* has been purchased by George F. Spinney, of New York.

M. D. L. HADLEY has purchased a controlling interest in the Oakland (Cal.) *Enquirer*.

THE initial number of the *Church Mililanl*, Boston, is out. It is a very creditable monthly.

THE Fairmount (Ill.) *Review* heads its list of marriage licenses "Mistaken souls who dream of bliss."

Junior Tidings is a new monthly, published at Reading, Pennsylvania, in the interests of junior prohibition work.

THE Topeka (Kan.) *Mail* issued an interesting and fully illustrated edition describing Topeka's "Festival Week."

THE Providence (R. I.) *Journal of Commerce* began its sixth volume with the new year. It is a thoroughly up-to-date and creditable monthly.

THE La Porte (Ind.) *Daily Herald* has added a new press, a new folder and a new dress of type to its outfit, and shows every sign of prosperity.

THE New Jersey Editorial Association held its forty-second annual meeting at Trenton. The session was an enthusiastic one and particularly rich in first-class addresses.

THE *Klondyke Review* is a new weekly, published at Victoria, British Columbia. It is neat in appearance, and is devoted entirely to matters of interest to goldseekers.

WHAT is said to be the smallest paper in the world is published at Guadalajara, Jalisco, Mexico. There are four pages, 3⅞ by 5½ inches, with two eight-em (pica) columns to the page.

THE *Southwesl Bullion*, devoted to the mining and smelting interests of New Mexico, Arizona, West Texas and Old Mexico, is a new weekly, in magazine form, published at El Paso, Texas.

THE *Inlernalional Review* is a new illustrated monthly, published by C. L. V. Craft, at La Crosse, Wisconsin. It is filled with interesting matter, interspersed with well-chosen and nicely printed half-tones.

SENATOR ELLSWORTH has introduced in the New York senate a substitute for his anti-cartoon bill of last winter. It prohibits the publishing of a paper which corrupts, or has a tendency to do so, and provides that every paper shall contain the names of owner, publisher and editors.

THE *Michigan Bulletin*, official paper of the Michigan Press Association, published at Howard City, is as neat and perfect a piece of typography as comes to my table. Its contents are bright, practical and well chosen.

THE *Baplisl Chronicle*, of Alexander, Louisiana, official organ of the Baptists of that State, greeted its readers with a "Dedication Issue" on the occasion of the dedication of the Emmanuel Baptist Church of that place.

AS STATED last month, the Newburgh (N. Y.) *Journal* has increased its price from 1 cent to 2 cents. This announcement is now followed by one from the *Register*, of the same place, reducing its price from 2 cents to 1 cent — $3 per year.

AGAIN a Sunday paper has been started at Newburgh, New York. It is called the *Bullelin*, and from its style and appearance, together with the subject-matter, should be successful. It is neatly printed on calendered paper. Edward G. Hulse is the proprietor.

CHARLES A. KING, editor of the Berkshire *Courier*, Great Barrington, Massachusetts, has prepared a little pamphlet of two hundred "Suggestions to Correspondents" that are very practical. It also contains sixty-two valuable suggestions for local items. Mr. King will mail a copy to anyone who sends a stamp.

THE Paterson (N. J.) *Press* recently conducted a "quotation contest." Eighty familiar quotations were printed as commonly but incorrectly used, and a prize offered to the person sending in a correct list, together with the author of each. This idea would be particularly appropriate in a college town, and any publisher wishing to obtain the list of quotations can do so through this department.

AT the winter meeting of the South Dakota Press Association, held at Sioux Falls in February, many interesting and valuable papers were read. Editor L. V. Doty, of the Doland *Times-Record*, discussed "Practical Suggestions of Conducting a Weekly Newspaper" in a helpful manner, and Editor Danforth's (of the *Dakola Republican*) paper on "The Financial Problem" was also of unusual merit.

SULLIVAN (Ill.) *Salurday Herald.*—A clean, bright and newsy paper. The large amount of county correspondence is no doubt a paying feature, but there should be more advertising. Run a border around a few of the ads.— it will enhance the appearance of the paper and please the advertiser. An ad. with a border is considered a nuisance in many offices, but it is not wise to always wait until requested before using one.

Judge, *Leslie's Weekly*, and *Demorest's Family Magazine* have been consolidated and will hereafter all be published by a new corporation known as the Arkell Publishing Company, of which W. J. Arkell is president. One purpose of the consolidation is to provide for the forthcoming of an English edition of *Judge*. Victor Gillam, of the *Judge* staff, will be in charge of the foreign cartoon department in London, to which city he will remove before the beginning of the new publication early next fall.

THE Military Tract Press Association, at its meeting at Galesburg, Illinois, January 19, elected these officers: President, Van L. Hampton, Macomb *By-Slander;* vice-president, Howard Dyson, Rushville *Times;* secretary-treasurer, W. H. Taylor, Roseville *Times*. J. H. Delano, of the Monmouth *Gazelle*, read an interesting paper which I hope to give in this department in a future issue. The next meeting of the association will be held at Nauvoo, June 10, and a large attendance is expected.

F. A. WINSLOW, pressman on the Waterloo (Iowa) *Courier*, sends a copy of the "Improvement Edition" of his paper with a request for an opinion on the presswork. Mention of this issue was made in THE INLAND PRINTER for March, but

no reference was made to this feature. There is but one defect — poor register. Aside from this, the work stands unexcelled, the quality of paper considered, by any publication I have examined. The cuts, without exception, are remarkably well — printed, particularly the half-tones.

THAT this department is proving popular is demonstrated by the ever-increasing number of publications received. It would be a practical impossibility to criticise all that are marked "Byxbee," and many of these have unquestionably been sent with other intent, though the intent is not always clear. In order to avoid criticism when it is not desired, it has been decided to mention only those which bear the additional words, "For criticism." All others, unless some portion is marked, must necessarily go unnoticed.

THE *Practical Farmer*, Philadelphia.—The work on your postal cards is very creditable, both in design and execution. A form of advertising of this nature that brings the greatest return for the money expended is the typewritten letter as near an imitation of the personal appeal as possible. The *Practical Farmer* is a bright and thrifty publication. As its name indicates, it is filled with practical information for the farmer, attractively arranged. Mechanical execution is very good. If a better quality of paper was used it would bring out the creditable features of ad. composition, make-up and presswork.

IN THE INLAND PRINTER for February mention was made regarding the good appearance of the half-tones in the Christmas issue of the Gardner (Mass.) *News*. H. H. Meals, treasurer of the Gardner News Company, writes as follows: "The half-tones were printed without a single overlay or underlay. The only thing used was a large sheet of blotting paper, over a necessary amount of packing, covered with one tympan sheet of medium-weight manila. We saved nearly twenty days' time on the edition by using this method. Thinking this might be of some benefit to printers who have never tried it, we write this."

ROBERT C. SMITH, of the advertising department of the Toronto *Globe*, writes: "We are sending you a copy of our latest pamphlet, 'There's Gold in Canada.' As an advertisement, what do you think of it?" The booklet comprises sixteen pages and cover, printed in brown and green inks, and tied with a white ribbon. The first few pages set forth the certain approach of prosperous times, and then show how the business man may insure a share for himself — by advertising in the *Globe*. The idea is an excellent one. Every business man is interested in the subject, and would no doubt carefully read the entire contents. Should be pleased to learn if results do not bear out this opinion.

HUGH C. YOUNG, manager of the advertising department of Hazen B. Goodrich & Co., Chicago, sends a copy of the *Reminder*, and writes: "Will you kindly favor the undersigned with your opinion and a few suggestions as to how the inclosed journal might be improved?" The *Reminder* is a decidedly bright little pamphlet. Devote your greatest attention to procuring bright reading matter — there should not be a dull line in such a publication. This is not a reflection on anything appearing in the number before me, but a caution against a deterioration that often occurs in successive issues of such efforts. You have only to keep the *Reminder* up to its present standard and it will surely "take."

B. F. HARB, foreman, ad. man and make-up of the Anderson (Ind.) *Bulletin*, sends copies of his paper for inspection. He says, "I am a young man, and my knowledge of the printing business has been gained in a country office and from THE INLAND PRINTER, of which I have nearly a complete file." A country office is undoubtedly the best school for an embryo printer, and, combined with a study of THE INLAND PRINTER, has in this instance proved its value, as the appearance of the *Bulletin* amply attests. Mr. Harb has no reason to be ashamed of his work. The make-up is good, and the ads. are well balanced. Those who are familiar with the amount of work connected with a position such as he holds, on a six-column, eight-page daily paper, handling eighteen columns of ads., will wonder that he is able to turn off work of such a creditable character.

THE thirty-third annual meeting of the Illinois Press Association, held at Springfield, was well attended, nearly every member being present. The addresses were bright and practical, and the proceedings were characterized by a most friendly spirit. The *Register* said, "There have been State meetings of even religious and benevolent organizations held in Springfield where the members could sit at the feet of the Illinois editors and learn wisdom in patience and several other cardinal virtues." The receptions tendered the members by Mrs. E. A. Snively and Governor Tanner were very enjoyable features. Charles Boeschenstein, Edwardsville *Intelligencer*, was elected president, and J. M. Page, Jerseyville *Democrat*, secretary.

Decatur County Journal, Leon, Iowa.—The *Journal* has a metropolitan appearance and presents an unusual amount of reading matter that is well printed and well arranged. The correspondence is set in nonpareil and yet fills much more space than the average weekly devotes to this department. The heads on the first page should be a trifle larger, and there should be less space between the head rules on this page. Aside from this I have no improvements to suggest. The ad. display shows commendable arrangement and taste. Hamilton & Gammil's ad. presents, I believe, an original and good idea. If the words "at the cash store" on either side had been moved in a pica, so as to bring them as close to the center of the panel as possible, it would have improved the balance.

C. DE VOS, publisher of the *Observer*, Coopersville, Michigan, writes: "I send you a copy of the *Observer* for criticism. I claim to have the best printed and conducted paper in western Michigan, and would like to know if I have a right to this claim." I have examined no paper from your section of the State that can dispute your claim. The pages are of handy size (four columns), it is well printed, bright and newsy. Ad. display is good, although few show modern ideas of display. The pages would appear better balanced with head rules — these should not be omitted when column rules are used. The *Observer* has an appropriate couplet at the head of its local items:

"I know not what the truth may be;
I'll tell it as 'twas told to me."

Review and News, Lockland, Ohio.— An exceptionally large showing of local news and correspondence that is well written — every item genuine news. The items should all be graded to make the best appearance. The 24-point Gothic heads on correspondence are too large and a disfigurement. Twelve-point De Vinne or the 12-point Gothic Condensed would be better. Ad. display is good. The ad. of Charles Thoete is the best, principally because it has a border. If "Novelty Dress Goods" had been brought out a little more it would have better balanced the black figures. The ad of the "C. T. Corsets" is the weakest, owing to the line "Price 75 cents and $1" being made so prominent. The reader naturally looks at the head to learn what is offered and reads, "Everyone likes them; dainty women." If the body of the ad. had been set in nonpareil, with the price smaller and underneath the cut, it would have been better.

COPIES of the Batavia (N. Y.) *News* have been received from Henry A. Clark, with a request for criticism of the ad. composition, the work of Mr. Clark. Nearly all of the double ads. are set in good taste. The general appearance of the paper would be greatly improved, as would also the ads., if borders were used more frequently. You evidently have at least three borders, all of which are very neat, particularly the one used in the ad. of J. C. Barnes. The others appear in that of E. W. Clark & Co. — issue of February 2. A few of

the small ads. could be improved by breaking away from the "long line, short line" style. In the one of Schlenker there was room for originality. It was a difficult one to handle. I will append the matter contained in the ad., and if any of my readers will take the trouble to set it in a 4-inch, single-column space and will send me proofs, I should be pleased to reproduce the best specimens submitted. Here it is: "Schlenker's, Opera House block, 107 Main street. For a handsome line of new prints, cambrics, apron ginghams, percales, in different widths and prices, go to J. Schlenker's."

WALTER L. BOWEN, publisher of the *New Era*, Riverton, New Jersey, writes: "Last week we published the inclosed note concerning a social happening. This morning Mr. S—— came in looking for the man who mutilated his copy by cutting off the 'Mr.' he had prefixed to each name. Where he had written 'Mr. and Mrs. J—— S——,' we had substituted 'J—— S—— and wife.' He objected to the change on the ground that it was common. We have dropped the 'Mr.' because we believe it to be an empty and superfluous title. Are we warranted in the assumption, and in the dropping of the 'Mr.'?" "Mr." as a title is superfluous; as a mark of distinction from "Mrs." it is sometimes necessary, although this depends upon the "style" of the paper. In accordance with the style of the *New Era*, you were warranted in dropping it. This form of writing is, however, passing into disuse. A great majority of the leading papers of the country use "Mr. and Mrs.," omitting "Mr." in all other instances, excepting, of course, where the given name or initials are not used. A good reason for this is that in the form "John Smith and wife" the wife's name is not given. If the husband should be absent from a social event, you would not include "John Smith's wife" among the guests — you would say "Mrs. John Smith." And Mrs. John Smith has just as much right to have her name appear even if the head of the house attends with her.

THE Louisville *Anzeiger* has outdone itself in its jubilee number, issued March 1, to commemorate the fifty years that have elapsed since its foundation. It comes as a surprise to many that a German newspaper should have been established as long ago as 1848 in Kentucky, but the reproduction of the original first number, which is inserted into the jubilee edition, shows that even then the *Anzeiger* was a two-page sheet of respectable size, and with an important constituency to serve. The mammoth size of this anniversary number, which is almost two feet square, of itself compels attention, and the 200 pages, more or less, of reading matter copiously illustrated with full-page and smaller illustrations in half-tone and line, hold the interest of the reader to the end. The jubilee "banquet" commences with an illustrated account of the colonization and subsequent development of the State of Kentucky. It is followed by a comprehensive article descriptive of the city of Louisville and environs, its leading institutions and its social organizations, particularly those in which the German people are especially interested, such as the Männerchor, the Turnverein, etc. To the general reader the reproductions of the scenes of the devastation occasioned by the great tornado of March 27, 1890, are of extraordinary interest. We also note an account of the Typographical Union, No. 12, with lists of its original and present officers. The number must have been a very costly one to prepare and issue, and undoubtedly Germans everywhere, but especially in Kentucky, will prize it as a souvenir of unusual value.

THE Maryville (Mo.) *Tribune's* offer.—As mentioned last month, the Brown County *World*, Hiawatha, Kansas, claims the $5 offered by the *Tribune* in accordance with the statement published in THE INLAND PRINTER for December, 1897, as follows: "We are giving publicity to the statement that for circulation, news, editorials, make-up and typography the *Tribune* is without an equal among the United States country weeklies. We will accept your opinion and judgment as to the merits of any paper claiming our offer of $5 for a better weekly than the *Tribune*." After a careful examination of several copies of each paper, published consecutively and covering the same period of time, I find, in regard to the five points mentioned, as follows: *Circulation.* — The *Tribune* guarantees 3,000; the *World* 3,100. Rowell rates the *Tribune* as exceeding 400, and the *World* as exceeding 2,250. Ayer's figures: *Tribune*, 2,120; *World*, 3,142. Thus the first point goes to the *World*. *News.*— Classing everything as news that pertains to the State in which a paper is published, and omitting editorial, miscellany, paid readers, self-advertising and cuts, the *Tribune* leads slightly in quantity; the quality being equal. In three successive issues of each appears the following: *Tribune*, 420, 476, 500 inches; *World*, 445, 411, 443 inches. Totals: *Tribune*, 1,396; *World*, 1,297. *Editorials.*—The *Tribune* devotes more space to this department than the *World*, covers local topics as fully and ably, and national occurrences receive much more attention. *Make-Up and Typography.*— In both these points the *Tribune* clearly leads. Where the *World* uses standing heads almost exclusively, the *Tribune* heads every item of interest in a catchy and commendable manner. The *Tribune* also places the most important articles on the first page and correspondence inside, which must be conceded a better make-up than filling the first page with short items. As to typography, the *Tribune* is printed on a better and smoother-finished paper, which enhances its appearance. The selection of type for head lines is more modern and neater. As to ad. display, both are equally meritorious. The great majority of the ads. are excellent, there being a few in each that could be improved. From the wording of the *Tribune's* offer it will be seen that in order to win the $5 a paper must excel in *all* the points mentioned. This the *World* does not do.

SPECIAL EDITIONS: SOME PRACTICAL SUGGESTIONS AS TO THE CONDUCTING OF THEM. By Clarke Helme Loomis.— I believe that I may safely advance the proposition that comparatively few country publishers (no matter how well versed in the things ordinarily pertaining to the business) are sufficiently informed as to the *modus operandi* of conducting special editions to the end that they may be productive of both immediate benefit and future results of a lasting and satisfactory nature. This being the case, I will endeavor to give a few suggestions such as I think will prove of practical utility to at least a portion of the class which I design to reach. Having made somewhat of a specialty of this line of work for a number of years, the suggestions tendered are gleaned from an extensive personal experience of a successful character. The first question that presents itself is: When, and how often, should special editions be issued? In answer to this I will say, not too frequently. While they are unquestionably a good thing, you must to a large extent depend upon your local advertisers for the "cash in hand," and I place much emphasis upon the warning not to work the advertisers too hard; it will become an old story, and, furthermore, will result in injuring your regular advertising patronage. Do not in any event exceed two of these editions a year; as a general thing I consider one a great sufficiency in a twelve-month period. The next question is: How should the special edition be constructed? I strongly favor the pamphlet form for many reasons. It is neater and more compact; allows of a better classification of matter and better presswork than the newspaper form; advertising space can be both sold and arranged to better advantage, and—a by no means minor consideration—the pamphlet is carefully laid away and treasured for future reference, when the ordinary newspaper form of special edition will, after a perusal, go into the woodbox behind the stove, or on the pantry shelves. The pamphlet lives as an advertisement of the publisher and his patrons until it becomes hoary and frayed with age and handling. In writing your edition do not confine yourself to two stickfuls of matter concerning your town and give a half dozen or so "prominent and influential citizens" a page each, topped off by a more or less hideous zinc etching of the person eulogized; save that for his obituary. Give a good descriptive

write-up of your town or city and surrounding country, including its history, population and character, manufacturing interests, schools, churches, scenic attractions, agricultural interests, etc.; the different departments will readily suggest themselves after you have once entered into the spirit of the work. Arrange and classify them under attractive headings, and when you are quite certain that you have done justice to this portion of your special edition, give the "prominent citizen" a whirl, at so much per whirl if you so desire. As to illustrations, do not think of using anything but half-tones. But do not make the mistake of buying fine screen ones and expecting to get good work from them on a "John Armstrong"; you will fail, and, in addition, run chances of being held responsible in the great dim hereafter for your foreman losing his soul through excessive indulgence in blasphemy. Coarse newspaper, or medium half-tones are the best for your purpose. Put good stock into your pamphlet (a fair grade of book paper answers the purpose), and bind it in an attractive cover. I was about to lay down my pencil, but you say I have not told you how all this is going to pay an immediate profit. It is not necessary that I should. Construct a neat-appearing "dummy" along the lines I have mentioned, and become sufficiently acquainted with your plan that you may be able to "talk" it to prospective advertisers; then *talk*. The business man who cannot see the practical and far-reaching results to be obtained from advertising inserted in a publication of this character is distinctly a back number, and a person who in his innermost soul (providing he has one) undoubtedly considers money invested in any species of advertising outside of fence-board signs as thrown away. You will have little difficulty in filling up the pages devoted to display advertising, and at good prices. Try it!

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

W. R. Leigh, the illustrator whose reputation has been made in *Scribner's*, has been spending the fall and winter in Chicago making sketches from the real scenes to illustrate the new series of "The Workers," which begins in March. The first installment will show the interior of dives, station houses, poor men's reading rooms, etc., in Chicago.

Considerable improvement is shown in the make-up and general appearance of the *American Florist*. Its pictured headings have been discarded, new title-line type has been introduced and the advertising spaces artistically treated. The presswork is also much improved. The credit for this typographical advance is to be attributed to the efforts of Mr. O. G. Wood, business manager, whose long experience as a working printer finds abundant use in his new position.

The April *Century* is to contain a number of articles on Pennsylvania coal mining, one of them by Jay Hambidge, the artist, who contributes "An Artist's Impressions of the Colliery Region." The illustrations include views in Lattimer, where the recent strikes occurred, and Mr. Hambidge has made a great number of interesting sketches of the many types of people that he found in the collieries. The Italians are called "Hikes," and the other foreigners — Slovaks, Polacks, etc.— are grouped under the name of "Hunks."

Among the historical pictures to appear in the April *Scribner*, illustrating the "Story of the Revolution," will be Howard Pyle's "Retreat Through the Jerseys" — showing Washington and his troops in what Frederick the Great called "The Greatest Campaign of the Century"; Yohn's "Battle of Princeton," showing the moment when Washington rallied his retreating troops; "The Surprise at Trenton," by Walter Appleton Clark; and "The Crossing of the Delaware," by G. A. Shipley. The original paintings are attracting great attention wherever they are exhibited throughout the country.

"Corn Tassels" is the appropriate title of a collection of Western verse recently published by Mr. William Reed Dunroy, of Lincoln, Nebraska. Mr. Dunroy is a young newspaperman, connected with the *Evening Post*, Lincoln, Nebraska, who has earned much more than a local reputation by his occasional verses in the daily papers and in the magazines. "Corn Tassels" represents the best of these.

The *Literary Review* offers a most attractive programme for the coming year. Prominent among its interesting features will be a series devoted to the histories of famous printing establishments, and another telling of the manufacture of books. There will also be a series of articles on American book clubs, and several appreciations of leading book decorators. The *Review* is 50 cents per year. R. G. Badger & Co., 157 Tremont street, Boston, Massachusetts, are the publishers.

A GOLD MEDAL BABY.

A short time ago the Sunday *News-Tribune*, of Detroit, inaugurated a novel contest. Proud mothers of babies were invited to take their darlings to the studio of J. W. Hughes, a local photographer, to be photographed. Of the number, the paper agreed to publish seventy-seven, and to award a gold medal to the prettiest of the group. The Inland Printer presents a half-tone of the winner. The judges were Mayor

Maybury — a confirmed bachelor, Prosecuting Attorney Frazer and Dr. E. L. Shurly. There were over one hundred entries in less than an hour, and scores were turned away disappointed. It took the judges three hours to make a decision. The winner is the daughter of a Detroit barber. She is two and a half years old, a decided blonde, with a peachy skin, pink cheeks, big blue eyes, and red-golden hair which curls naturally. In the locality where she lives she is frequently "borrowed" on account of her beauty.

Browne & Maynard

request the honor of your presence at a

Grand Opening

of their newly enlarged and perfected stores,

displaying the very latest European fashions in

Millinery, Suits, Outer-garments, Furs,

Silks, Dress-goods, Laces, Trimmings, etc.

Handsome Lingerie Trousseaux

Infants Outfits, Childrens and Misses Dresses & Coats.

Also the opening of the

New French Cafe

unlike any other Cafe outside of Paris.

Tuesday and Wednesday

April twenty-sixth and twenty-seventh.

BANK SCRIPT No. 2

14 Point,	9 A	30 a	$6 00	Extra lower case, 30 a	$3 50
18 Point,	9 A	25 a	7 40	Extra lower case, 25 a	4 00
24 Point,	7 A	20 a	9 30	Extra lower case, 20 a	5 00
36 Point,	5 A	15 a	11 00	Extra lower case, 15 a	5 75
48 Point,	4 A	10 a	13 30	Extra lower case, 10 a	7 00

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, OMAHA; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY.

SPIRE SERIES.

20 A 40 a 12 Point Spire $2 50

BEAUTIFUL PIN NOVELTIES
Enameled Miniature Musical Instruments
1234567890

36 A 18 a 18 Point Spire $3 25

PRACTICAL EDUCATION
New Course Shorthand Studies

15 A 25 a 24 Point Spire $4 25

FRENCH SCHOOL
Revised Latin Grammar

12 A 20 a 30 Point Spire $5 00

NUMERATOR
Automatic Machine

12 A 20 a 36 Point Spire $5 50

QUARANTINE
Building Inspector

8 A 12 a 48 Point Spire $6 25

Benton HOUSE

6 A 10 a 60 Point Spire $7 50

UTAH News

6 A 8 a 72 Point Spire $8 00

SOUTHERN Coal and Iron CONCERNS

96 POINT IN PREPARATION. COMPLETE WITH FIGURES.

Established 1868.

Barnhart Brothers & Spindler,

Manufacturers of

SUPERIOR COPPER-MIXED TYPE

Ornaments
Borders
Brass Rule
and all kinds of
Printers'
and Book
Binders'
Material.

183 to 187 Monroe Street,
CHICAGO, U. S. A.

Estimates cheerfully furnished on application.

MANUFACTURED BY BARNHART BROS. & SPINDLER, 183-7 MONROE ST., CHICAGO.
FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

KELMSCOTT SERIES

Morris' Famous Face Cast on Standard Line

5a 4A, $7.25 — 48-POINT KELMSCOTT — L. C. $2.90; C. $4.35

RELICS OF OLD TIMES
Excellent Styles Revived 28

8a 4A, $5.00 — 36-POINT KELMSCOTT — L. C. $2.45; C. $2.55

COPYING SUPERB PRINTS
Ancient Typography Good 35

10a 5A, $4.30 — 30-POINT KELMSCOTT — L. C. $2.10; C. $2.20

UNIQUE AND HANDSOME LETTERS
Designed by Early Followers of Gutenberg 14

12a 6A, $3.50 — 24-POINT KELMSCOTT — L. C. $1.65; C. $1.85

SUPERIOR MAKE
Improved Fonts 60

18a 9A, $3.20 — 18-POINT KELMSCOTT — L. C. $1.60; C. $1.60

GOLDEN TYPE FONT
Copy Kelmscott Press 72

24a 12A, $3.00 — 14-POINT KELMSCOTT — L. C. $1.50; C. $1.50

EDITIONS DE LUXE PUBLISHED
Artistic Printing of Unique Books Liked
Gratifies the Highest Esthetic Taste 83

30a 15A, $2.80 — 12-POINT KELMSCOTT — L. C. $1.40; C. $1.40

MEETING A DEMAND FOR NOVELTIES
Old Wine Poured from New Bottles Satisfactory
Palates of Exquisite Change-Lovers Tickled 64

30a 16A, $2.50 — 10-POINT KELMSCOTT — L. C. $1.25; C. $1.25

REJUVINATION OF THE ANTIQUE MANNER

William Morris' self-imposed task as a worker in the fields of political science, literature and typography, gave him ample pleasure, and it is likely that the results of his artistic labor will not be so very quickly forgotten. 175

35a 18A, $2.25 — 8-POINT KELMSCOTT — L. C. $1.15; C. $1.10

INJUNCTION THAT SHOULD BE GENERALLY HEEDED

The Chicago Society of Proofreaders recommends the abrogation of the diphthongs in words which have become incorporated in our language, including legal and medical terms, and the substitution of e for them; hence, spell archeological, diarrhea, subpena, eolian, etc.; also in proper names, thus: Cesar, Etna, Esculapius, Linnean, etc. $205

INLAND TYPE FOUNDRY,

Manufacturers of the Kelmscott Series — 217-219 Pine Street, SAINT LOUIS

STANDARD LINE AND UNIT SETS

HHHHHHHHHH hHHHHHHHHH

Agents for Inland Type Foundry: Damon-Peets Co., New York; Preston Fiddis Co., Baltimore; Golding & Co., Boston, Philadelphia, New York and Chicago; William E. Loy, San Francisco; Gether & Drebert, Milwaukee; Gwatkin & Son, Toronto.

Bradley and Bradley Outline

Both Series Shown in Combination

Price per Font of either Series

18 POINT - 8 A 25 a $3 25		36 POINT - 4 A 10 a $5 00	
24 POINT - 5 A 16 a $3 50		48 POINT - 3 A 8 a $6 75	
60 POINT - - - - - - - - - - - - - - -		3 A 5 a $8 50	

Collins Border No. 203 and Contour Border No. 263, each $1.50 per font

Summer Opening

Light and Airish Outing Garments

Dame Fashion has pronounced us Leaders of Misses' Wear ~ ~ Three hundred and fourteen girls may be prettily rigged-out for their summer vacation at seashore or in the country at little more than one-third the usual expense ~ ~ Pretty plaid Gretchens, trimmed with rich Hamburg lace, $3.25

Costume & Furnisher

Fashionable Haberdashery

Boardwalk and Seventh Avenue

PRINTED WITH ALBERT NATHAN & CO'S PRINTING INKS—AMERICAN TYPE FOUNDERS COMPANY GENERAL SELLING AGENT

Sold at all Branches of the American Type Founders Co.

..Columbus No. 2 and Columbus Outline..

BOTH SERIES SHOWN IN PRACTICAL DISPLAY

Full Weight Guaranteed

HENRY O. MINES

Mail Order Deliveries

Wholesale and Retail Dealer in

Coal and Wood

No. 235 RAILROAD AVENUE

Telephonic Connection

OAKLAND, CALIFORNIA

When Judiciously Used, our Famous

No Charge for Corkage

New Cider

DISPELS THAT TIRED FEELING

Telephone, 451

Martin, Comb & Richards

Wholesale Grocers and Growers of Choice Fruit

Southwark Corners, Nebraska

HOLLY BORDER, 36 INCHES, $3.00

Grand Concert

Haymarket Theatre

For the Benefit of the

Humane Society

Under the Auspices of the

Tickets, $2.00

Auxiliary Branch

Sold at all Branches of the American Type Founders Co.

Columbus No. 2 and Columbus Outline

Both Series shown in Practical Display

Prices of either Series

18 Point	$6.10
24 "	7.05
36 "	8.00
48 "	9.35
60 "	12.35

Smaller sizes of the Columbus No. 2

6 Point	$3.25
8 "	3.50
10 "	3.75
12 "	4.25
15 "	5.00

Remember

That, on April 15, we will remove to the commodious and spacious Skyscraper specially built for us. Our office will be equipped with the best styles of

Types and Borders

Original in Design Tasteful in Conception

Floral Border No. 2
Per font, $2.50

Made exclusively by the American Type Founders Co., which will aid us to give you the best value for your money. All are invited to pay us a visit

Quads & Co.

Slugtown, Ga.

PRINTED WITH
ALBERT NATHAN & CO'S PRINTING INKS
GENERAL SELLING AGENT
AMERICAN TYPE FOUNDERS CO.
COVERING THE CONTINENT

Sold at all Branches of the American Type Founders Co.

Livermore and Livermore Outline

Both Series Shown in Combination

Prices of either Series

24 Point	- -	$4.25
30 "	- -	4.75
36 "	- -	5.25
48 "	- -	6.25
60 "	- -	8.25

Smaller Sizes of Livermore

6 Point	- -	$2.50
8 "	- -	2.75
10 "	- -	3.00
12 "	- -	3.25
18 "	- -	3.75

Springtime Exhibition

The largest expenditure of money does not insure the Daintiest Furnishings. **Good taste** in selecting harmonious colors and designs is quite a factor in the trimming of

Becoming Bonnets

We have just received a large lot of the Prettiest and most Fashionable Shapes in Bonnets and Hats ever imported into this country. **You are invited,** all are invited, to examine them. At the price we offer them they should not last very long

Fauntleroy & Lovemaker

Importers and Ladies' Furnishers

No. 238 Maiden Lane — Allentown, Ont.

For sale at all Branches of the **American Type Founders Co.**

Written for THE INLAND PRINTER.

ALUMINOGRAPHY; ITS POSSIBILITIES AND ITS ABSOLUTE SUCCESS.

BY F. PENN.

UNDER the title of "Aluminography" a new medium has been introduced in surface printing which promises to be not only far-reaching in its effects, but which is destined in the not distant future to effect a *complete* revolution in the various branches of "the art preservative of all arts."

The discovery of the properties of the lithographic stone a century ago by Aloys Senefelder marked a decided advance in the art and developed a process of printing which was capable of the finest and most artistic work. The unwieldy character of the material used and the necessarily slow and tedious nature of the process constituted, however, a serious obstacle to its general application, and the field of its operation was, therefore, confined to the narrowest limits. Continuous and persistent efforts have been made to overcome the difficulties inseparable from the manipulation of such heavy, rigid and cumbrous masses, some of which weigh from five hundred to over a thousand pounds. The work, it is true, was all that could be desired, especially in the highest grades of color printing, or chromo-lithography. But something more was desirable, and in the unremitting though fruitless endeavors to attain that something, millions of dollars and nearly a hundred years were spent. Some conception can be formed of the nature of the difficulties encountered from a statement of the mere fact that a print in ten colors, covering a surface of 36 by 50 inches, requires ten stones, weighing, in the aggregate, over six thousand pounds, or three tons. The time lost in the handling of such heavy masses, their liability to fracture, the high price of the finer quality and the great care required in the handling, rendered lithography one of the most expensive of printing methods. The great object, therefore, was to find, if possible, a suitable equivalent—some material which, while it would be free from the defects of the lithographic stone, would give as satisfactory results. It was hoped that among the various metals, or metallic compounds, a substitute would be discovered which would possess all the desired qualities.

In fact, Senefelder himself, the founder of lithography, fully appreciating the serious difficulties inseparable from the use of the stone, passed many years of his life in a constant though fruitless search in this direction. He tried nearly all the known metals, specially favoring zinc as the most promising; but failing to utilize it to the extent desired, he was obliged to confine his operations to the stone as the only really practicable and reliable medium for the new printing process. Ever since his day the search which he began has been kept up and the printing world has been startled from time to time with jubilant eurekas of the long and eagerly sought-for substitute. Hundreds of patents were obtained in the United States, England, France and Germany, for metallic plates of all kinds; for artificial stones, composed of Portland cement; ground lithographic stone, chemically treated; compositions of bicarbonate of lime, magnesia, silica, etc.; lithographic stones formed of natural silicates, and a bewildering variety of methods for the surfacing and treatment of zinc plates. Hundreds of patents, as we have said, have been obtained for such devices, varying simply in the nature and in the proportion of the ingredients employed.

Fully appreciating the value of a printing medium, which, in addition to the indispensable property of porosity would have also the essential qualities of lightness, flexibility and non-corrodibility, the inventive faculty of the trade has been most eager and untiring in its quest for the discovery of the long-desired agent. Special attention, as we have intimated, was given to the development of the zinc plate, or plates of which it formed a component part, and it is a matter of record that two American firms have expended, in one instance, $75,000 and in the other $150,000 to "make it work," without other result than the useless expenditure of the money invested and many years of valuable time lost. The fact was at last recognized that zinc was adapted only to inferior grades of printing, and even for that kind it was not always reliable.

The pressing demand for an improvement in the process of surface printing, for a more rapid and at the same time a more economic method, as well as the rapidly diminishing supply of the best quality of stone, stimulated the inventive faculty to the highest degree; but till the discovery of the new metal, aluminum, no material had been found to meet the requirements of the trade, and thus every so-called improvement when practically tested proved a signal failure.

The best proof of the merits of the aluminum printing plate is to be found in the fact that it is now used with complete success by many of the most prominent lithographic firms in New York, by whom it is admitted to be, after the most trying ordeals, superior to the lithographic stone, especially in the greater ease with which it can be manipulated, and particularly in its adaptability to the rapid movement of the rotary press. In this particular alone the advantage it possesses is so marked that it is only a question of time when it shall be universally adopted by the trade. On an impartial consideration of the questions of economy, efficiency, speed, etc., no doubt can be entertained in regard to the superiority of the metallic substitute for the unwieldy material which it is even now rapidly superseding not only in this country but in Europe.

When first extracted from its native clay by the celebrated French chemist, St. Clair Deville, less than half a century ago, the cost of its production was over $100 a pound. Improvements in the process of reduction have, however, brought the price down to almost a two-hundredth part of that figure, although less than ten years ago the market rate of the pure metal was $5 a pound. Even at this price, however, it would have been considered too costly for the purpose to which it will eventually be universally applied. Today the metal can be purchased at a price materially below that of the stone—indeed, at a comparatively small fraction of the cost of the best quality of stone.

The great reduction in the market price of a metal, the uses of which are constantly multiplying, is destined to effect a revolution not only in surface, but in relief printing as well, for relief printing, through the improved methods secured by this invaluable discovery, is certain to be eventually superseded by the new system.

It is unnecessary to enter into minute details as to the far-reaching consequences of the radical change already foreshadowed in this important industry; it is enough to say that, through the instrumentality of this discovery, aluminography is, we repeat, certain finally to embrace the domain now occupied by relief printing, and the finest impressions of the lithographic stone will be surpassed, not only in the excellence of the work, but in the multiplicity of the products by the new process of surface printing.

As the aggregate yearly value of the output of the printing trade of the United States is, according to the last census of the industrial products of the country, nearly $300,000,000, and as the new process is adapted to *all* kinds of printing, an approximate idea of its actual value may be formed in its application to this great industry. In brief, the discovery of the valuable properties of the new metal has rendered absolutely practicable the production of the highest and most artistic effects of the lithographic art, or surface printing, by the application of the most rapid and economic methods. It is in this the great value and superiority of the aluminum plate over the lithographic stone consists.

Among the numerous advantages secured by the substitution of the aluminum plate for the lithographic stone, not the least is the saving in space as well as in weight, the storage room for the former being about one-fiftieth part of the space required for the latter. This is not only an important point, but in one case it proved a matter of serious consideration, attended

as it was with most fatal consequences to life and property. The terrible disaster which occurred some years ago in Park Place, New York City, through which fifty persons were killed, was caused through the over-weighting of the upper part of the building occupied by a lithographic plant, of which no less than ninety tons consisted of stone. The weight of aluminum plates necessary to do the work performed by and having the same superficial printing area as that of the stone being something less than a ton, the saving effected would be proportionate to the difference in weight and thickness of the two materials.

In lightness, it is as one to one hundred compared with the stone, which is heavy, rigid, and, on account of its great weight, difficult of manipulation. In the case of the larger plates, its cost varies from one-fifth to one-tenth that of the stone, according to the area of the printing surface. In the matter of speed, while the product of the stone rarely exceeds 6,000 or 7,000 impressions a day, the product of the aluminum plate ranges from 12,000 to 20,000; 30,000, 40,000, and even higher figures will doubtless be attained hereafter by the more rapid operation of improved printing mechanisms. The simplicity of the process and the fact that it dispenses with many of the expensive and tedious details inseparable from relief printing, as well as the additional fact that it is certain to lead not only to improved and less complicated machinery, commend in a special manner the new system, which is now known by the distinctive title of Aluminography, as the most important advance which has yet been made in this great industry.

A word as to the method of preparing or treating the plates is necessary to complete the description of the new process. The metal is rolled into sheets of the required size, varying in length from twelve to forty-four inches and in width from fifteen or twenty to seventy-two inches, depending wholly on the capacity of the presses — the thickness rarely exceeding the thirty-second of an inch. Particular care is taken in the selection of the plates, which must be wholly free from flaws and absolutely level. The surface on which the drawing or design is to be placed must be grained — the character of the grain depending on the nature of the work, the graining being necessary to the exposure of the pores of the metal by which the design is absorbed and held thereon, as in the case of the lithographic stone.

The graining having been effected in the usual way, the design is either drawn on the prepared surface, imposed thereon by transfer or printed by the usual photographic method. To prevent the ink from spreading beyond the limits of the design, the plate is etched by phosphoric acid, or by a mixture composed of gallic acid, gum arabic and phosphoric acid or some chemical equivalent. Phosphoric acid is, in fact, one of the oldest ingredients known to the trade and is referred to in several publications, notably in the French work, "Encyclopede Technologique," printed in 1855; twenty-seven years later in Spon's "Cyclopedia of Industrial Arts," and in several other publications. All these acids are employed as "etchers" and have been in known use for more than half a century. Phosphoric acid has been long used in zincography and formulas composed of the above-named or similar ingredients have been familiar as etchers almost since the days of Senefelder. There is not only nothing new in any of these formulas, but the very age to which they have attained has made them venerable.

Whatever the process employed in the preparation and treatment of the aluminum plates, the essential element which renders it available for surface printing is its porosity, which, combined with its lightness, flexibility, non-corrodibility and the marked economy in its use over the lithographic stone, makes it far superior not only in operation but in the importance of the results produced. It is for these properties that the patent on the use of aluminum plates for this specific purpose — this particular process of printing — was granted, for it is a fundamental principle of the patent law, which has been sustained by the unvarying decisions of the courts, "That a property discovered in matter when practically applied to the construction of a useful article of commerce or manufacture is patentable"; and "that the discovery that any natural product possesses properties which fit it especially for a certain use entitles the discoverer to a patent for such use of it."

In conclusion, it is specially deserving of notice that as the metal is made from clay, the source of supply is literally inexhaustible, and as the method by which the alumina or ore is reduced to the metallic state has been and is likely to be still more materially cheapened, no apprehension need be entertained on the all-important question of quantity.

It is very evident that the lithographic trade, not only in the United States, but in Europe also, has been stirred to its depths by the conceded success of the new metal as a printing medium,

Photo by Conkling, Brockport, N. Y.

SISTER URSULA.

which meets all the requirements of the art; and the change which is already foreshadowed in the printing mechanisms of the day is shown by the growing demand for the rotary in place of the slow and tedious movements of the flat-bed presses. In the prophetic words of *L'Imprimerie*, the organ of the typographic and lithographic trades of France, describing the revolution inaugurated by the use of aluminum in surface printing, we may well ask "Who can arrest this endless progress? The future alone can say; but it has opened a hitherto unknown route to the three distinct branches of engraving, lithography, and typography."

The paper referred to, alluding to the progress thus far made in France, remarks that they have already a good number of engravers, designers, etc., who have recognized the fact that their work was easier upon aluminum than upon stone, and that the economy and advantages from its use secure its extension over a field which could not be dreamed of for the stone. Furthermore, it adds, "Another point in favor of the metal is that it affords the means of a direct transition between the lithographic and typographic methods — thus opening a wholly new way to general printing." In other words, it means a revolution in which, as already stated, the best results of

lithography, with the most economic and rapid methods which have heretofore been possible only through relief printing, will be produced by the new printing medium. Lithography or surface printing as an art would seem, in fact, to have reached its climax; only one thing was wanting to enlarge the field of its operations, and that one thing, for the possession of which millions have been spent in vain, having at last been found and its merits having been proved by tests of the most conclusive and convincing character—conclusive and convincing to the most exacting critics—its final adoption in place of the various forms of relief printing is, as claimed, only a question of time, and the construction of the necessary mechanical devices to meet the new and changed conditions of the art.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

ELECTROTYPING.—By J. W. Urquhart. $2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. $2. Munn & Co.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. $1.50.

THE FIRST PLATING DYNAMO.—The illustration of the original plating dynamo, which appeared in the January issue of this paper, was taken from the catalogue of Messrs. Hansen, Van Winkle & Co., the well-known manufacturers of dynamos. Through an oversight, it was not credited to them at the time it appeared.

ASSOCIATION WORK.—The Chicago electrotypers have recently furnished another evidence of their faith in the advantage derived from association by sending a band of missionaries to Indianapolis for the purpose of obtaining converts and incidentally increasing the membership of the National Association. There is no doubt that seed so well sown will bring forth fruit in due season.

PRICE OF LEAD.—Electrotypers and stereotypers whose metal contracts are based on the price of lead have had many surprises during the past month, and have been kept guessing as to the cost of future material. The fluctuations in the lead market have been such as to give some of the dealers the heart disease. Ten cents per hundred is not an unusual jump, while a total variation of 25 cents has been noted within two weeks.

PRODUCING RELIEFS BY ELECTRICITY.—An electrolytic process to produce reliefs in steel has been invented and patented by Joseph Riedu, in Munich. This process is described as follows with regard to dies: An impression of the relief of a coin is made in plaster of paris in such a manner as to form a column several centimeters in height. This column is insulated at the circumference by hard rubber and placed in a vessel with a suitable electrolyte so that the relief side is above, while the lower side reaches into the electrolytic liquid. In consequence of its great porosity, the gypsum absorbs the same until saturated. Now a piece of steel is placed upon the picture side of the gypsum column and the electrolyte is connected with the negative pole, the steel with the positive pole. The galleries of the steel which come into contact with the saturated gypsum are dissolved and by its own weight the piece of steel sinks down to the deepest galleries of the plaster model, which finishes the copy. Although the respective experiments are not yet closed, it may be asserted that not only steel, but most of the other metals may be worked according to the above method. This electrogravure can, of course, also be employed for copying antique chased works of art, and will most likely soon be employed to produce counterfeits of antique articles of virtu which it will be difficult to distinguish from the originals. *Scientific American.*

W. J. K., Wellington, New Zealand, writes: "Will you be kind enough to describe the best method of producing electrotypes of steel or copper plate engravings, size about two feet by one foot. Urquhart's book on electrotyping gives a recipe for molding (without pressure) with a gutta-percha and lard composition. (1) Is this the best method of molding? (2) Must the electrotype be of solid copper? (3) Which will be the best facing, steel or nickel?" *Answer.*—(1) Pure gutta-percha is sometimes preferred to the mixture of gutta-percha and lard. It is prepared by dissolving gutta-percha in carbon bisulphide. When thoroughly digested, it is warmed and poured over the steel plate, which has been previously well cleaned with benzine. (2) Electrotype copies of steel engravings are usually made of solid copper in order to present a printing surface which shall be absolutely unyielding. While there is no doubt that a solid plate is best for this purpose, a metal-backed plate may be made nearly as rigid at much less expense. The copper shell should be made very heavy—about one thirty-second of an inch in thickness—and tinned in the usual manner. Two kinds of metal should be prepared for the backing—i. e., electrotype and stereotype metal. A thin stratum of electrotype metal should be flowed onto the shell first to insure adhesion between the copper and the backing metal, and this should be immediately followed by a sufficient quantity of the stereotype metal to make the plate of the required thickness. If the stereotype metal contains fifteen per cent or more of antimony, the backing will not yield under the pressure required to print from this class of engravings. (3) Nickel is preferable to steel for facing electrotypes. It is nearly as hard, does not corrode, and the bath is much easier to manage.

ANNOUNCEMENT TO ELECTROTYPERS AND STEREOTYPERS.

President Ringler, of the National Electrotypers' Association of America, sends the following solicitation to the trade through THE INLAND PRINTER:

NEW YORK, March 3, 1898.

Fellow-Electrotypers and Colleagues:

You are hereby earnestly requested, if you have not already done so, to join the nearest local association of electrotypers and stereotypers, and give us a helping hand to establish and maintain an equitable scale of prices; to protect each other in our dealings with our employes and the different branches of trade; to prevent all undue reduction of prices; to protect each other against irresponsible persons; to build up an organization that shall be lasting; to hear each other's grievances; to apply the proper remedies, and, in fact, to act as one great brotherhood in being unselfish in all our own business matters, and to study our brothers' business ends as well as our own; to foster fellowship and brotherhood; to deal fairly, honorably and justly with each other in all matters, and thereby establish a society in which "unity is strength."

For any additional information please apply to

F. A. RINGLER, President,
National Electrotypers' and Stereotypers' Association,
21-23 Barclay street, 26-28 Park Place, New York City.

JENKINS' PHOTO-ENGRAVING BOOK.

I wish to say a word of appreciation for your "Jenkins' Photo-Engraving," purchased of you a short time ago. I now make my own line engravings. Those in the issue I send are the result of "Jenkins." Please bear in mind that it has been rush work, done entirely outside of office hours.—*W. H. Miller, Editor and Manager, the Bristol Press, Bristol, Conn.*

Flash-light photo by Lawrence & Dinius, Chicago.

GROUP AT THE OFFICIAL RECEPTION TENDERED TO HON. SANFORD B. DOLE, PRESIDENT OF HAWAII, AT THE UNION LEAGUE CLUB, CHICAGO, JANUARY 25, 1898.

Frederick W. Job, Hawaiian Consul-General. Hon. P. S. Grosscup, Judge U. S. District Court. Col. Charles Page Bryan, U. S. Minister to Brazil.

Miss J. B. Bryan. Gen. John C. Black. Major Iakea, Hawaiian Army. Lieut. Commander Phelps, U. S. Navy. Hon. T. B. Cridler, Ass't Secretary of State. Major Heistand, U. S. Army. Mrs. John R. Brooke. Maj.-Gen. John R. Brooke, U. S. Army. Hon. Francis M. Hatch, Hawaiian Minister to the United States.

Hon. Thos. B. Bryan. Mrs. John C. Black. Mrs. T. B. Bryan. Hon. Sanford B. Dole, President Hawaiian Republic. Mrs. Sanford B. Dole. Mrs. Benjamin Grosscup, Tacoma, Washington. Mrs. P. S. Grosscup.

(See opposite page.)

THE OFFICIAL RECEPTION TO THE HAWAIIAN PRESIDENT.

BY special request of the Secretary of State at Washington, a reception was recently tendered to President Sanford B. Dole and party, of the Hawaiian Republic, on the occasion of their passing through Chicago en route for the United States capital. The chief officials of the city, representatives of the State government and many distinguished citizens assembled at the Union League Club and gave the first official recognition and honor to the presence of the presidential party on American soil. Fortunately for the readers of THE INLAND PRINTER, Messrs. Lawrence & Dinius, whose expertness in photographing large groups and interiors has been previously demonstrated in these pages, had been requisitioned to reproduce the scene and the likenesses of the participants. A flash-light picture was taken of the group, the result in the illustration on the opposite page speaking for itself as to the success with which the operation was performed. Although the event occurred in the afternoon, the photographic work was done in the midst of a glare of illumination and other unfavorable conditions that would have baffled the efforts of the ordinary flash-light photographer.

It is generally known that many of the great powers, as well as Japan, have been casting greedy glances toward the little island republic in the midst of the Pacific, and President Dole's avowed object in coming to this country was to present in person the arguments in favor of its annexation by the United States before any unfriendly power should undertake occupation of the islands. Whether annexation is ultimately accepted by our Government or not, President Dole's visit has a forcible diplomatic significance in announcing to the world the close bond of friendship existing between the two countries.

The Cuban crisis, which is now the all-absorbing topic in Congress and out, is unexpectedly serving to emphasize the wider part the United States is coming to play in international relations. Hawaii has been called the "porter's lodge" to the Pacific coast, and at the same time it holds the key of all communication with China, the East Indies, and Australia. Its strategic value in the system of national defense has been pointed out by naval authorities, and that this is an important factor considered in the foreign policy of the administration is indicated by the extreme cordiality manifested toward President Dole on this and other similar occasions by the high officers of state.

In appearance, as our picture shows, Mr. Dole is a magnificent specimen of physical manhood. In a recent number of the *Outlook*, Mr. Thurston, formerly minister of Hawaii to the United States, describes him as "standing six feet two inches, with a refined, intellectual expression and manner. He is of a most genial, democratic nature; fond of horseback riding, hunting and boating; owns a yacht, which he frequently sails himself in cruising and local yacht racing; while he also takes a leading part in the literary and social life of his country."

Although Mr. Dole is not a native American, he was born (in 1844 in Hawaii) of American parents who came from Maine. But, after receiving his early education at the Oahu College, which his father established, he came to the United States, graduated from Williams, studied law in Boston, and was admitted to the Massachusetts bar. Upon his return to Honolulu he entered political life and served in the legislature until his appointment by King Kalakaua as Judge of the Supreme Court, a life position. He held this until 1893, when he resigned to accept the leadership of the Provisional Government. His large-mindedness is apparent from the fact that in seeking the annexation of Hawaii with the United States he is legislating himself out of office. Indeed, Mr. Dole has repeatedly given evidence during his career that no sacrifice was too great when the public good was concerned; notably so when, some years ago, he threw down the gauntlet to Claus Spreckels, the great sugar baron, and at his own expense fought in the courts the gift of the mint seignorage to the latter by the king, merely as compensation for providing the bullion.

In this connection we may repeat one incident, illustrative of the character and personal courage of the man, mentioned by Mr. Thurston: "When Kalakaua was elected, by the legislature, king in 1874, the natives were so incensed that they proceeded to wreck the legislative hall and to mob the legislators. Mr. Dole and Chief Justice Harris, a New Hampshire man, stood shoulder to shoulder in the open door of the legislative hall, and for half an hour, by their fearless front, prevented a howling mob of five hundred armed men from entering the building, by their bravery giving the greater number of the legislators an opportunity to escape."

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch-und Steindrucker (monthly), 6m. per year, 60 pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

PRINTER'S ART.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

La Revista Tipographica (bi-monthly), $1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a deGuerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., DeMontfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), $1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleecker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

British Art Printer and Lithographer (bi-monthly), 6s. a year; foreign, 7s. 6d. Edited at 37 Essex street, Strand, E. C., London. Eddington & Cadbury, The Victoria Press, Swindon, England.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¾ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

TABULAR WORK.

This class of composition is slow, tedious, hard to handle and thoroughly understood, comparatively, by few printers. So long as the columns contain the box heads and figures, a great many think that is all that is necessary. In newspaper work, where speed is an essential factor, it is not necessary to be over-particular. We do not mean by this that anything is good enough. Certainly enough pains should be taken to insure a neat appearance, but beyond this it is unnecessary to go. The first thing to do when about to start work on a table is to know the measure the table is to occupy — that is, the depth and width — which will determine the size of type which can be employed. The number of single and parallel rules must next be counted. If two-point rule is to be used, a pica space must be allowed for each six rules, and for each three division or parallel rules there must be added another pica. Next count the number of figures in each column, allowing

four nonpareil or two pica figures to the pica. As a rule the box headings govern the width of the columns, except where the figures run way up into the thousands. These points must be carefully considered before any type is set on the table. A wrong calculation is sure to cause trouble. This process is called "casting up." In tabular work for catalogue and job work it is always a wise plan, for appearance and finish, to allow for a rule border around tables. It is best to have the type in the box headings run all one way, either vertical or horizontal. Horizontal headings always present the best appearance. When horizontal box headings are employed, especial care should be taken to see that the words or lines "line up" properly, otherwise they present a very untidy and unworkmanlike appearance. We have prepared a specimen table, as it should be, taken from a catalogue of the Atlas Engine Works. The contrast is the same table containing numerous defects, especially in the box headings. This defective table we have marked in order to make clear what is said in that connection. The good table is not marked, but the reader, by consulting both examples, can gain knowledge on many little points. A great many printers look upon such matters as "trifles," but perfection is made up of trifles, consequently trifles cannot be ignored. It will be noticed, by referring to the marked table, that the box heading in the last column is very well proportioned. We like its appearance better than the same heading in the unmarked table. There should also have been at least an en quad space on each end of the word "Estimate," and it was an oversight that it was not allowed. Care should be taken to have the figures in the center of the columns. It is not the intent nor purpose to give a lengthy or exhaustive treatise on tabular work, but merely to point out a few things which may prove valuable and helpful.

ATLAS DOUBLE EXPANSION SELF-CONTAINED ENGINES. CLASS BB.

(TANDEM COMPOUND.)

SPECIFICATIONS.

ESTIMATE NUMBER	DIMENSIONS OF CYLINDER			HORSE POWER				TWO BAND WHEELS		DIAMETER OF MAIN SHAFT IN	FLOOR SPACE REQUIRED APPROXIMATE		SHIPPING WEIGHT POUNDS APPROXIMATE
	H. P. DIAMETER IN.	L. P. DIAMETER IN.	STROKE IN	SPEED	100 LBS. I. P.	SPEED	100 LBS I. P	DIAMETER IN	WIDTH OF BELT IN		LENGTH FT IN.	WIDTH FT. IN	
11 BB	7½	11	14	200	53	250	66	48	12	4½	12 0	6 0	5800
12 BB	8	12	14	200	63	250	78	48	12	4½	12 0	6 0	5800
13 BB	9	13	16	190	80	235	100	54	12	5½	13 6	7 0	9300
14 BB	10	14	16	190	94	235	116	54	12	5½	13 6	7 0	9300
15 BB	11	15	18	180	115	225	144	60	14	6½	14 9	7 6	15500
16 BB	12	16	18	180	129	225	162	60	14	6½	14 9	7 6	15500

ATLAS DOUBLE EXPANSION SELF-CONTAINED ENGINES. CLASS BB.

(TANDEM COMPOUND.)

SPECIFICATIONS.

ESTIMATE NUMBER	CYLINDER DIMENSIONS			HORSE POWER				TWO BAND WHEELS		DIAM. OF MAIN SHAFT	FLOOR SPACE REQUIRED Approximate				SHIPPING WEIGHT POUNDS APPROXIMATE
	H. P. DIAMETER IN	L. P. DIAMETER IN.	STROKE IN.	SPEED	100 LBS. I. P.	SPEED	100 LBS. I. P.	DIAMETER IN.	WIDTH OF BELT IN.	IN.	LENGTH FT	IN.	WIDTH FT.	IN.	
11 BB	7½	11	14	200	53	250	66	48	12	4½	12	0	6	0	6600
12 BB	8	12	14	200	63	250	78	48	12	4½	12	0	6	0	6600
13 BB	9	13	16	190	80	235	100	54	12	5½	13	6	7	0	10300
14 BB	10	14	16	190	94	235	116	54	12	5½	13	6	7	0	10300
15 BB	11	15	18	180	115	225	144	60	14	6½	14	9	7	6	16900
16 BB	12	16	18	180	129	225	162	60	14	6½	14	9	7	6	16900

WILLIAM ESKEW, Portsmouth, Ohio.—Your blotters and other jobs are neat, attractive, and artistic as well.

CHARLES J. REED, Boston, Massachusetts.—Your specimens of church work are correctly treated and quite artistic.

GEORGE HAHN, Plymouth, Indiana.—Your specimens are neat, attractive and well displayed. Whiting-out is correct.

ARTHUR GRAY, New York.—The samples which you sent are artistic and bear evidence of careful supervision and attention.

WILL O. UPTON, Placerville, California.—The rulework on the Assessor's heading is not effective; does not justify the time expended. Date line too weak. With these exceptions, it is all right. The Blair heading is fair, but the date line is too weak.

W. T. RIDGELEY, Great Falls, Montana.—The specimens which you sent for the Exchange are excellent. They are artistic and up to date.

P. W. RANDOLPH, Mayfield, Kentucky.—There is one grave fault in your composition. The display is not forceful enough. It is neat, but lacks strength.

A. WHIPPLE, St. Louis, Missouri.—The Shakespearean calendar pad is an excellent thing for advertising purposes. You should do a good business with it.

H. A. HASKELL, Ashland, Kentucky.—In the main the card of the Kitchen & Dawkins Lumber Company is very good. The dash under the words "Yellow Poplar" should have been

omitted, also the ornamental dashes on each side of the word "Office." The card is neat and the presswork and embossing well done.

THE LEADER PRESS, Great Falls, Montana.—Your calendar is neat, attractive and well balanced. All your printed matter leans to the artistic, both as to composition and presswork.

LAYTON M. PARKHURST, Lebanon, Indiana.—The Hoy blotter is excellent. The stationery headings are good, and the litho-tint work well done. The Rathbone Sisters' cover is quite artistic.

JOHN C. GRAHAM, Provo City, Utah.—The February blotter is neat and to the point. The red ink used is too transparent, allowing the figure of the background to show plainly. Try and overcome it next time.

F. W. WILLIAMSON, Barrie, Ontario.—The composition on both of your specimens is quite good, although not out of the ordinary. The ink on the Firemen's job is hardly good enough for this class of work, especially on stock like sample.

F. C. NEWELL, Buffalo, Wyoming.—The card of *The Bulletin* is very neat. The address line on the J. J. Wright card is much too prominent. We would not advise the employment of hand-filed pointers in places similar to that in this job.

W. A. MCBRIDE, Warrensburg, Missouri.—The *Review* is quite neat, the ads. are good; but the make-up is faulty. It is bad to start a department heading at the bottom of a page, or column. These headings should always be brought to the top of a column.

CHARLES D. FRIEBLEY, Allentown, Pennsylvania.—There are too many faces of type employed on your blotter. Do not use such a variety. Limit yourself to three faces and see that they are thoroughly harmonious. The card is very creditable and a good job.

HENRY D. TAFT, Riverhead, New York.—Your specimens of sixteenth-century printing are excellently well done. They fully sustain your reputation on this class of work. When we have our illustrated chapter on this class of work we will use some of them for reproduction.

W. G. BERNHEIM, Danville, Virginia.—As a whole, your samples are very creditable, composition and presswork both being considerably above the average. The wave border around the envelope corner is not in good form for this kind of a design. A parallel rule should have been used.

H. S. HALLMAN, Berlin, Ontario.—Your trouble with the litho-tint heading is in the pressman's make-ready, or a very bad plate. The type portion seems to lack strength, which inclines us to think the fault was in the presswork. The stock may have had a small part in the work, as it is not the best.

WE have received from the foreman of J. W. Leasure's printing house, Bradford, Pennsylvania, a large and varied parcel of commercial printing. They are too numerous to mention singly. As a whole, they compare very favorably with work of this class, and are neat, attractive and well displayed.

HANS GILBERTSEN, Estherville, Iowa.—In the main your blotters are quite good and effectively displayed. Those for January and February are the best. Your ad. composition is splendid. The plan of the Bar calendar title-page is good, but for work of this class the ornamentation is not the right kind.

F. L. GIBSON, Danville, Illinois.—The plan of the cover page of the booklet for Messmer & Fera is good, but the display is a trifle weak and the whiting-out is incorrect. You should be more modest in the use of your imprint; the appearance on the last page is almost as prominent as the display on the first page.

VOLKSBOTE PRESS, Orange, New Jersey.—In regard to balance, the composition on blotter is good, but the arrangement of top section is very faulty. It is too hard to read. This is an error which should always be avoided. The first time we read the section we did not get the intended meaning. The color scheme is not effective, and there is too much border employed. It would be more effective to employ color for some portion of the reading matter than for the ornamentation.

C. T. SEAMAN, Tallapoosa, Georgia.—Nearly all your specimens are neat and tasty, and show that you have employed modern ideas in conjunction with the material at command. The type employed on the Rambo heading is not suitable for stationery work. Too many faces of type were used on the High School programme.

A. L. SWIFT & CO., publishers of *Four O' Clock*, Chicago, send a very artistic catalogue brochure, designed by Mr. W. S. Wrenn, formerly with Pettibone, Sawtell & Co. The work was for the Palette and Chisel Club, of that city, and is strikingly original and artistic. It will serve as an excellent educator for members of The Inland Printer Specimen Exchange.

W. JUDSON, Laconia, New Hampshire.—Your stationery headings are neat and well displayed. Cover page of Woman's Club is good, but the two word ornaments on the title-page are not necessary and are out of place. Your certificate is excellent. First page of banquet folder is not properly whited out and the headings of the menu courses are entirely too prominent.

R. P. WILSON, Halstead, Kansas.—The composition on your card is neat and well balanced. It is well suited to a color scheme, but red was not the proper color to employ on this shade of stock. A pale shade of green, with an inclination to the yellow, would be quite artistic. A tint is essential on account of the heavy rules, and will serve to make the display more forceful.

JAMES G. MCCUTCHEON, Bradford, Pennsylvania.—We think the Funk heading better than the reprint copy. The stair-step appearance which your job has should have been overcome. Place the word "Insurance" underneath the name, omit the pointer and make the address line balance the matter now at right side of heading. This will balance the heading and make it more attractive.

FRANK L. DENISON, Belton, Texas.—On second cover page of Bell County Fair Association the mural ornament is entirely out of place. Cover page of Embree catalogue is very good. Your stationery work is good. The modern ideas which you employ in conjunction with old style material adds very much to the appearance of your work. On the bill-heads, the "Bought of" lines are too prominent.

CLARKE & KEACH, New London, Connecticut.—The folder for Palestine Commandery is an excellent one from all points of view. Your estimate blank is a very practical one. We think it would be a vast improvement, for convenience and reference, to have them bound. They will be found invaluable for ready reference. We will place the blank in the Exchange, where it will undoubtedly do good work.

GEORGE B. ARWINE, Angelica, New York.—The main fault with your envelope corner is in the color scheme. The composition and design are all right. The color should have been more on the tint order. Take a tint of either blue or green, for instance, and then employ a deep shade of the same color to work over it. On these lines you are always sure of harmonious color schemes and good contrasts.

F. W. THOMAS, Toledo, Ohio.—Your specimens now before us are excellent examples of forceful display, harmonious color arrangement and effective simplicity. These are examples which prove conclusively that merit wins. It is not to be wondered at that your business has grown to its present proportions in ten years' time. These specimens will make a valuable addition to The Inland Printer Specimen Exchange.

WILLIAM LUKES, Amherstburg, Ontario.—The plan of your New Year's Greeting is excellent. You should have paid more attention to the joining of the rule border. The reason you had so much trouble in making your ink "lift" was on account of your not using a heavy varnish in your tints. Get a

good heavy varnish and put a small quantity of it in your tints when you mix them. Should this fail to make the ink "lift" properly, add a small quantity of powdered magnesia. These two ingredients nearly always overcome this difficulty.

S. C. Bishop, Crossville, Tennessee.—Your card is very good, but we would advise you to omit the wave rule underscoring. Omit the ornament, move the two main lines over to the center, work them both in red, and you will have a fine job. We are under the impression that we criticised the cover page of the catalogue of Grassy Grove Academy some months ago. There is too much border on this cover. The top and bottom strips should be omitted, together with the inside border of panel. This is all the change necessary to make an excellent job.

Harry B. Cartlidge, Stewardson, Illinois.—Your stationery headings are neat. Do not forget that the firm name in stationery work is the most important thing, with the business a close second. The curved line on the Charles Sailors envelope was a waste of time. The appearance does not justify the extra time employed. The same is true of the Singer envelope. The catalogue is neat, but it is a mistake to employ heavy-faced parallel rule under page folios. It is all right to use single light-faced rule. On a book of this kind it is better to employ a bottom folio, using no rule at all.

George Weatherhead, Hunter, North Dakota.—The Parkinson heading needs one more lead between the lines on either side of heading. Now looks too crowded. Date line is too close to cut. On your own heading, move the date line down to the first ruled line on heading. Omit the blank lines and put at least a nonpareil slug at top and bottom of central section. This is all the change necessary to make this an excellent job. There should also be a line at top of line "Hunter Herald," to throw some white above the line. Corners do not join very well in border.

L. D. Lillie, Staunton, Illinois.—Date line on Heinz heading not prominent enough. "To" and "Dr." too prominent. Same is true of the Park Stable heading. Both of these headings would be excellent, were these defects remedied. On your bill-head, put in the word "Printer" and set it in lower case of same type employed for your name, placing it in the center, underneath name. This will improve your heading very much. We would not employ curved lines. You need coaching along numerous lines, and we would advise you to send few specimens at a time and send often.

D. H. Easton, Woburn, Massachusetts.—The bill-head of J. S. Bradeen, set in Jenson, is the best. The border employed on the taxidermist price list is not suitable for such uses. The margins are too scant on the coal ticket of H. C. Abbott. The name is too weak. Had you set this ticket with the name in 18-point De Vinne and "Coal and Wood" in 12-point, one underneath the other, this job would have presented a much better appearance, and you would then have been able to allow the proper margins without increasing the size. As a whole your work is very creditable, considering your experience.

A. F. Fisk & Co., Helena, Montana.—Stationery work is neat and well balanced. You have not allowed sufficient space between the words on your blotter, which makes it illegible. The line "Both for You and Ourselves" is too prominent. We think it a mistake to employ such large, prominent type for every line. On bill-head for Galt Coal Company too much prominence is accorded agent's name. Portions in red are also too prominent. We do not approve of the plan of running alternate sections of border in red and black, as is evidenced on your card. We would not advise the employment of border bands at top and bottom of business cards.

Edward Hine & Co., Peoria, Illinois.—Your stationery headings set in Bank script, are especially good. The blotters are very attractive, and quite artistic. Your blank forms are among the best that we have had occasion to review. The treatment accorded them is correct in every particular. The composition on the first page of Bunn folder is not as good as on your other specimens. There is too much border and rule-work on it. The color arrangement is only ordinary and has nothing to commend it. The color scheme on the Luthy catalogue is not harmonious. It is a bad plan to employ a red ink for large portions of reading matter.

Don. Bennett, Carson City, Michigan.—The only criticism which we have to make on the letter-head of *The Carson City Gazette* is that the portion in red would be better if set in one size smaller Victoria Italic. The booklet for the Ladies' Literary Club is neat. We are sorry that we cannot give you an estimate upon the probable cost of this job, owing to the fact that you did not tell us how many copies were printed. When you wish information of this character kindly give us specifications upon which to base our estimate. The first page of the Epworth League folder is very good indeed, but the type for the inside pages is too large. These pages have a crowded appearance.

W. W. Hinds, Bardstown, Kentucky.—The card of the Record Press is most excellent; also first page of statement for Citizens' Bank. The cover for the booklet of the "President and Hobo" is artistic. As a whole your work is excellent. There are some of your specimens, however, which are faulty. The check on the Bank of Prosperity would be better if treated upon simpler methods. The card of Fowlkes & Hill has too many faces of type employed in its construction. They are not harmonious. It is very hard to get satisfactory results where you strive to make every line a display line. The card of Wilson & Muir has a crowded appearance and there are also too many type faces employed on this job.

Bert N. Reed, Evanston, Illinois.—Your show card of the Free Public Organ Recital is an excellent specimen of composition. The only criticism which we have to make is that the two ornaments in the panels are inappropriate. Some ornament suggestive of music should have been employed in these places. The tint on the card of Lukey & Gilbert is entirely too strong. Try a light tint—some one of the art shades. The card of the Evanston Girls' Bachelor Club is neat and artistic. The ornamental initial employed on the dodger of F. S. Chapin is inappropriate on work of this class. You deserve much credit for your work. No one, to judge from the specimens submitted, would think the compositor an apprentice.

John P. Stafford, Springdale, Arkansas.—The note-head of the Northwest Lumber Company is an excellent piece of composition, but the color scheme is very bad. There is something wrong with your black ink. It is either unfit for stationery work or it is so old that it is worthless. We would not employ curved lines unless positively necessary in order to please the customer. The heading of the Mercantile Company is very faulty. The lines are too large and too long, and the type is inharmonious. It is not properly whited out. Leaving the stock out of the question, the work on the deckle-edge stock is good, but to be thoroughly harmonious and in keeping, sixteenth century composition, simple, neat and plain, should have been the rule.

B. A. Brown, Fairmont, Minnesota.—Your card is very good, indeed, and the colors harmonious as used. A lighter shade of green, more on the tint order, would have been an improvement. You can buy tint inks, if you desire to do so, rather than mix your own tints. We always mix our tints and colors, but this requires some practice and considerable knowledge. Of course, this can be acquired by practice. Light blue tint, on blue stock with a good strong blue worked over it, is always harmonious. The same rule may be employed on all shades of stock, also on white paper. We would advise you to join The Inland Printer Specimen Exchange. You will get more ideas in this Exchange than by any other plan. If you wish to mix your tints, a few of the primary colors, some magnesia ink, white ink, some good heavy gloss varnish, some reducing

varnish, a good glass slab, together with a good spatula, will be all that you will require. The magnesia is employed for transparent effects and the white ink to give body to the tints. It requires very little color to be added to either of the light inks to make a good tint.

G. E. Hooper, Omaha, Nebraska.—Your menu and banquet folders are among the best we have been called upon to review. The treatment accorded them is in every way proper. Of course, everyone knows that a poor cut is a menace to the appearance of any job, but that is an item for which the compositor is not responsible. Your blotters are good and show artistic treatment, both in composition and presswork. Your stationery headings are neat, but they do not possess the same artistic touch that is evidenced on the other specimens. Of course, the price governs the labor which can be expended, and it is safe to say that this was the case. We have entered your name as a member of the Exchange, and your specimens will make an excellent addition.

Star Printing Company, Montgomery, Alabama.—Considering your age and experience, your work is very creditable. The printing for the Y. M. C. A. is the best. Chilton heading is excellent, well balanced and harmonious in color arrangement. We cannot criticise all the specimens, but will point out a few defects. Y. M. C. A. card on "Christian Citizenship" too crowded at margins, and more space should be allowed between lines where you double up on an initial. Words "Bought of" on Kaufman heading too prominent by half; ornaments should be omitted and the line "Clothier and Men's Outfitter" set in 24-point Jenson. Do not use black ink for bronze work. Get some yellow size. Then the black effect, which gives the work a dirty appearance, will not be apparent.

Charles T. Clayton, Mountainside Press, Piedmont, West Virginia.—Some of your work is very creditable. However, we will point out the faults, rather than dwell upon its merits. The address on your bill-head is entirely too large and there is an injudicious employment of red ink. The word "Repairing" should not have been divided on the Berisford heading; otherwise the composition is good. The inside pages of the Davis folder are neat, but a good plain initial letter at the commencement of the reading matter, and worked in red ink, would have added much to the appearance of these pages. The attempted shading on the last page is not good. It is unwise to attempt these things. There is too much "long line short line" plan to the composition on the first page. The composition on the first page of Epworth League programme is excellent, but the headings on the inside pages are inharmonious; 10-point and 8-point Cushing italic caps should have been used. Send fewer specimens, and send often. This is the way to get the most good from this department.

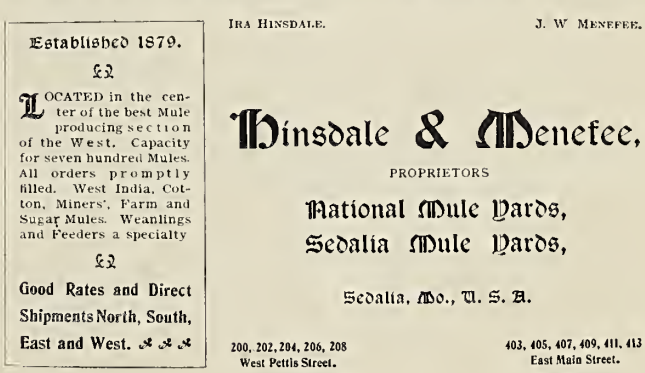
A. L. Chipman, Sabbathday Lake, Maine.—We know you are studiously inclined, and that all you need is a few pointers in order to do much better work than is evidenced on your present specimens. It is not a good plan to place the firm name way to one side of a stationery heading, isolating it almost entirely from other portions with which it has close affinity. We refer to the True heading. The line "Dealer in" is too prominent, also "To" and "Dr." The name is not prominent enough. Same is true of the date line. On your heading, "Engravings Furnished" is entirely too prominent. Too many type faces are employed, and they are not harmonious. Ornamentation on True heading is out of place. On the Blake heading, "&" should be spelled out in the third line. Ornamental dash too prominent. Otherwise this is a good job. Your own envelope corners are good. The tag is bad. Too crowded. A futile attempt to make every line prominent. Join the Exchange. Send fewer specimens, and send often. This is the way to get the most benefit.

W. A. Donnelly, Rochester, New York.—As a whole we consider your samples above the average. They are all artistic. Color combinations very harmonious and effective. There are one or two slight defects. On the Railroad Department Y. M. C. A. folder you have the date line set in 12 and 14 point Jenson capitals on the cap and small cap plan. The contrast is insignificant. The capitals should be large enough to make a contrast. Four points, or two leads, should be the maximum of the lowest scale, and is the only combination, where a contrast is obtainable, which will justify the extra labor required in their construction. Your narrow folder, "Why We Are Here," in the main is an excellent piece of printing office advertising. It has its faults. The main difficulty lies in the division of its pages. Each side or page should be complete in itself, and to be most effective should tell a story complete in itself. When pages are separated by strips of border, each page should be complete. Shall be pleased to have you submit samples at any time, whether in black or colors. Would like to have you join the Exchange.

A. M. Nelson, Sedalia, Missouri.—Both covers for the Sedalia Trust Company are excellent. We like the No. 1 specimen best. The reason your panel scheme failed to give satisfactory results on the round-cornered card was on account

No. 3.

of not allowing proper margins. You should always measure the depth of the corner and then allow a corresponding margin. We reproduce the Hinsdale & Menefee card, to which we have set a contrast example. You did splendidly with the card on the plan which you followed out, but the card does not present



No. 4.

as good an appearance in one color as it did in two. The panel scheme relieves the card of its crowded appearance and allows more prominence to the important wording. No. 3 is the original job and No. 4 the contrast.

C. H. Bowden, Dover, Maine.—The William Cooper card could be improved by placing the name in center of card at right of panel, and setting the word "Taxidermist" in smaller type and placing it immediately underneath the name. The three following sections set in De Vinne Italic would appear to much better advantage if lighter-faced type had been employed. It would be well to place one of these sections above the name in order to bring the name and occupation nearer the center of the card. This was a hard job to contend with on account of the great amount of matter. The card of the Union Square

Café could have been improved by the use of smaller type for the secondary wording. The name of the proprietor should have been set in 8-point Jenson capitals. "Catering a Specialty" should have been moved down about a pica. The type sections above the main line should be in smaller type. As the card now appears it is too crowded or improperly whited out. In the letter-head of Sampson & Bragg the business is too prominent and the firm name too weak. The order of treatment should have been reversed. Make the line "All Kinds of Cemetery Work" smaller. The only criticism we have to make on the note-head of the Union Square Café is to set the name of the proprietor in 8-point Jenson capitals. The envelope for this café would have been most excellent had the address been set in Jenson also, omitting the hyphens between town and State. As a rule your stationery work is very good indeed. Your blotters are quite neat and to the point. Not knowing the number of copies issued in your woman's edition, it is impossible for us to state what would have been a fair price for the job. However, if the edition was a comparatively small one, we think you received a very fair price. The cover is quite neat, but a more suitable ornament could have been used in the central portion. The ads. compare very favorably with those of a similar character, and the presswork, considering the difficulties under which it was done, is good. We are sorry that we cannot go more into detail on your large parcel of specimens. To get the most benefit from this department send fewer specimens, and send frequently.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.30. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

LOST AN ORDER FOR FIVE THOUSAND BOOKLETS.—S. R., Providence, Rhode Island, says he has lost an order for 5,000 booklets or catalogues, and fails to see how his opponent could have made any money on the job at less than he estimated, and wants to know where the error is, if any. Following are the figures with S. R.'s comments:

5,000 oblong catalogues—3½ by 6 inches, or 12 inches open; 36 pages and cover; front page of cover printed, all black ink:

Composition, 6 tables brevier, balance in pica; making up and imposing 3 forms	$ 37.50
Paper, 28 by 44, 100-pound coated, 3 books out of sheet	24.00
Paper, cover, 20 by 25, 60-pound Florentine	9.00
Presswork, two 16s, one 4	26.00
Presswork, cover, 5,000 impressions	5.50
Binding	18.50
	$120.50

"You will notice that I printed the job in two 16s and one 4. In cutting paper, I save the small piece cut off side for small form, and in this way use up the paper clean with hardly any waste. Say to us if we could have improved upon the way we run the job. We printed the cover one at a time—presume that could have been done two at a time. The binding we had to send out, paying cartage, etc." *Answer.*—You have evidently given much thought to the paper and overlooked the matter of presswork. The writer would have printed this in one form—a 36-page make-up—two 16s on end of sheet and the 4 in center; when one side of sheet had been printed would have changed the four and backed up. I would have used 25 by 38 (or 36), 75 or 80 pound. In printing work in one form instead of three or four, you save all anxiety about color, margins, wrong back-ups, etc. The binding is a little high. The cover you send should have been printed 5 on, running half-sheet. I make the estimate as follows:

5,000 booklets—3½ by 6 inches, or 12 inches open; 36 pages inside, front cover only; black ink, and bind with two staples through the back and cover:

Paper, inside, 25 by 36, 70-pound, coated, two books out, 6¼ cents, cost	$ 27.00
Paper, cover, 20 by 25, 60-pound Florentine, @ 14 cents, cost (10 out).	10.00
Composition, 36 pages and cover	30.00
Lock up forms	2.50
Presswork, 5,000 impressions, with change after one side is off	15.00
Presswork, cover, 5 on, paper cutting in this way (2 lines 36-point Bradley)	3.00
Electrotyping 5 covers, @ 25 cents, cost	1.75
Binding	15.00
	$104.25

Advise the department if this meets your approval; if not, make your suggestions and we will again look it over with you. There are a half dozen ways of doing this job, but I think this is the easiest and best way—and you will make more money with less trouble and anxiety than in any other way.

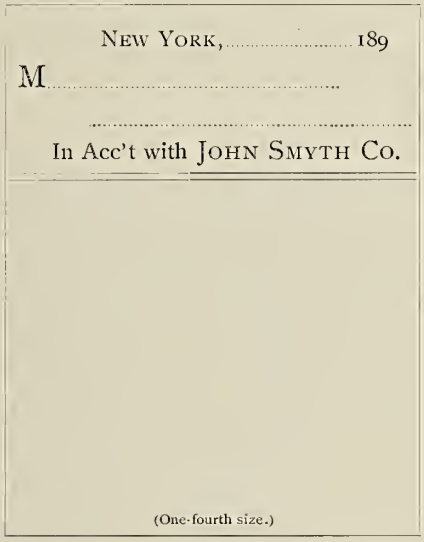
NOTE.—The tables are 12-point figures and very simple, the matter only descriptive of the machine.

LEARNING TO ESTIMATE.—Louis A. Shultz, of Pittsburg, Pennsylvania, writes to know if "Modern Letterpress Designs" are different from "Designs and Suggestions for Jobwork," and if they would assist a job printer. He also asks what books would aid him in learning to estimate on printing, and desires figures on bill-heads, on statement heads, letter-heads, and other matters. *Answer.*—"Modern Letterpress Designs" is different from the other work named and should be of assistance to all printers in the study of type designs. I do not know of any book on estimating that would cover the ground completely, though some of the works listed at the head of this department may be of assistance to you, in conjunction with this monthly discussion. Experience is the best teacher. The most desirable way to learn would be to ask any of the older printers in your city to give you a list of prices; they should be glad to make them for you, at least it would be for their interest to do so. The prices given herewith are those the writer would make in his locality; you may be able to get more, prices change in about every city; the stock and time spent in doing work determine the price. These prices, if strictly adhered to, will make money for you if you attend to every detail and see that each part of the work is made to pay. The paper used is a 10-cent paper, ruled, and an 8-cent paper if not ruled. The envelopes are the medium grade, such as most people use. The composition to be only the ordinary. Presswork on envelopes has been cut down by the manufacturers, therefore the price is somewhat established. Read Mr. Jacobs' letter in this issue, it will assist you to determine cost of every job, if time is kept properly.

	500	1,000
Bill-heads, one-sixth	$2.00	$3.00
" " one-fourth	2.50	3.50
Letter-heads, 12-pound	2.75	4.25
Note-heads, 7-pound	2.25	3.25
Letter circulars, 24-pound	3.50	4.75
Note " 24-pound	2.50	3.50
Statements, 24-pound	2.25	3.25
Business cards	2.50	3.25
Envelopes, XX or 50-pound	2.00	3.00

Composition varies in about every item. For instance, an ordinary bill-head can be set up for 50 cents, 75 cents, or $1; presswork on ordinary runs of 1,000 on job presses should be $1.25, unless there is a reason for making it less. Here is where experience and good judgment serves. These prices are for work not padded; add 25 cents for letter and note heads and statements.

INFANT STATEMENTS.—V. L. and M. R. Tripp, Cohocton, New York, desire to know what would be a fair price for 100,000 infant statements on cheap news stock, put up in pads of 100 in a pad with tagboard backs, padded at one end, and with the following printed matter:


NEW YORK,..... 189

M.....

.....

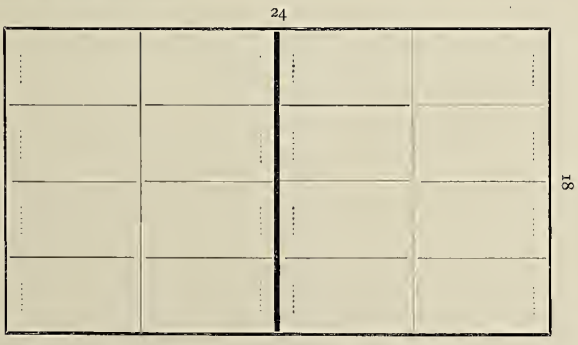
In Acc't with JOHN SMYTH CO.

(One-fourth size.)

Balance of sheet without ruling or other printed matter. Give cost of stock and tag backs, composition (no stereotyping), presswork (can work 16 at once on press), cutting up after printing, padding, and all other items that may have been over-overlooked. *Answer.*—You do not state size of statement. We will, therefore, take it for granted that it is 4¼ by 5¾, or a thirty-second statement, and printed in black, the Johnson process of padding being used. The writer would run it 16 on, or half sheet.

	100,000
Paper 24 by 36, 25-pound news, at 2½ cents, cost	$5.00
" 22½ by 28, 140-pound tag, at 2 cents, cost	1.50
Composition, 16 at 25 cents and locking	4.00
Presswork, 6,250 impressions on pony	7.50
Cutting 12½ reams in two	.75
Padding 1,000 pads of 100 in each, and cutting single	7.50
	$26.25

The form should be made up with heads on outside instead of the usual way of heads together. The gripper edge should be the cut or smooth one.



Cut the whole lot in two, then back up and trim to one size, having put in pad backs; glue up both sides at one time, put on cloth, allow to dry over night, if possible, then cut separate slabs—then cut single and band in 25s with scraps of manila paper.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edw. L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), $2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

American Process Review (monthly), $1 a year; 10 cents a number. Edited by George W. Gilson. Nesbitt Publishing Co., Ltd., Toronto, Canada.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), $1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), $4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

Photogram (monthly), 4s. 6d. or $1.10 per year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), E. C., London, England.

Process Work and the Printer (monthly), $1.25; *Junior Photographer* (monthly), $1.50; *Practical Photographer* (monthly), $2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. $1.

AN INTERNATIONAL EXHIBITION OF PHOTO-MECHANICAL PROCESSES.—The Royal Photographic Society purpose giving, in the Crystal Palace, London, an exhibition of "photography and its applications." The exhibition will be opened on April 27, 1898, and close on May 14 following. The fifth section will be devoted to photo-mechanical processes: Photogravure, intaglio, line and half-tone photo-engraving, photo-zincography, Woodburytype, etc. It will also include examples of letter-press printing, which includes half-tone work, journals and books produced partially by photography and photo-mechanical three-color printing processes.

TRANSFERRING TO ZINC.—E. W. D., Brooklyn, New York, asks: "Will you kindly let me know the proper method of making transfers to zinc, using litho-autographic ink copies on transfer paper like inclosed. I find that the paper sticks fast to the zinc; do you wet the paper with anything? Is rosin as good as dragon's blood to protect the lines?" *Answer.*—The paper should stick to zinc when making the transfer. Wet it well with water to dissolve the coating, and then the paper will peel off. Dragon's blood is preferred to powdered resin to protect the lines during etching, for the reason that dragon's blood can be ground to an impalpable powder.

SYPHILELCOSIS MANIFESTED BY BICHROMATES.—"Old Subscriber," St. Louis, Missouri, writes: "Please answer, if you can, through your question columns. My hands and arms are afflicted with sores, caused from the use of bichromate ammonia in printing linework. Have been sore more or less for three years. I have met but two people troubled that way. I have not, nor never had any blood disease. Will they get well if I do photographing alone, and be free from the use of

bichromate ammonia?" *Answer.*—The sores you complain of are called syphilelcosis, and are due probably to hereditary syphilis. You might escape them while working at photography, but contact with the bichromates of potash, or ammonia, or chromic acid, will cause them to manifest themselves as long as you live.

Bleaching Silver Prints.—"Artist," Boston, Massachusetts, writes: "I have some trouble with the plain photo prints on which I have drawn turning yellow and in some cases the prints returned again after being bleached out. I traced the latter trouble, however, to my having placed the bleached prints between some blotters that had hyposulphite of soda on them. Can you help me out?" *Answer.*—A photographic print on plain paper after being bleached away with bichloride of mercury can be restored again by soaking it in a solution of hyposulphite of soda. This proves that the silver is not entirely removed by the bichloride of mercury treatment and likewise

MOONLIGHT ON LAKE JOSEPH, MUSKOKA, ONTARIO.

that the discoloring of the bleached print is due to a trace of soda left in the print before bleaching. The following solutions will remove the silver entirely. The first is known as Farmer's solution:

Red prussiate of potassium—sat. sol	1 ounce
Hyposulphite of soda	50 grains
Water	10 ounces

The other solution is called a clearing solution by engravers and is a mixture of cyanide of potassium and iodine solutions. It can be made of—

Cyanide of potassium	20 grains
Water	10 ounces
Tincture of iodine	1 dram

Wash the drawing well after using either solution.

Printing Band Music.—August Pott, Jr., Sheboygan, Wisconsin, writes: "Inclosed please find some notes. Could you tell me how they are printed? An Eastern firm prints 500 pieces of music for twenty-four instruments, four on a page, making 3,000 impressions for $14. I made a chalk-plate cut of some notes, but it takes too much time, and it is too expensive." *Answer.*—All cheap band music is printed lithographically. The method is simple and perfect. I tried in 1881 to introduce a patented method of making relief plates for printing music, so when I say competition with lithography in that line is barred, I speak by note, as it were.

Benzine in Rubber Solution.—"Etcher," Portland, Maine, forwards a half-tone negative with a proof from the etching thereof, and asks for an explanation of the trouble shown, but which, as he says, cannot well be described. *Answer.*—The cause of his difficulty is the benzine used. When it is remembered that benzine is one of the volatile products of petroleum, and that often kerosene is sold for benzine, the trouble can be understood. In distilling petroleum, benzine goes over the retort at a temperature of 300° degrees Fahr., while it only requires 400° Fahr. to evaporate kerosene—so the dividing line between the two liquids is very slight. Benzine being such an ethereal liquid evaporates very quickly, and is too often left in a can or other vessel uncorked, when it should be guarded from evaporation as carefully as ether is. Benzine at its best is an excellent solvent of india rubber, and when a thin solution of it is flowed over a negative it should dry without any gloss. What occurred in the case of the negative under criticism was that the benzine was but little better than kerosene and contained so much oil that on flowing the negative with the rubber solution made from it the oil showed itself by the glossiness of the film, most where the rubber was thickest; near the corner it drained off. Now, when the stripping collodion covered this rubber film, the castor oil in the former furnished a medium for the kerosene oil underneath to ooze through and be absorbed by the enamel coating during the operation of printing. The slower the printing the more oil would be absorbed by the

enamel. The enamel coating did not develop as clearly where it absorbed the oil, consequently these parts are darker in the proof. If the negative had been put in the pressure frame with clean white blotter taking the place of the metal plate, and exposed to the sunlight for a time, the blotter would absorb the oil and the trouble as well. There is no need, however, of this trouble if process workers will see to it that only good benzine is used, that it is kept in well-stoppered bottles, and that the rubber solution is just thin enough to keep the stripping collodion from dissolving the underlying negative collodion.

The Proper Use of the Word "Half-Tone."—Etymology," Battle Creek, Michigan, submits a rather interesting query: "There is an argument going around here with some regarding half-tones. I contend that it does not necessarily have to be an original copper half-tone etching to be a half-tone, but a *duplicate* or reproduction may be a half-tone as well. For instance: It may be an electrotype half-tone, or a stereotype half-tone, or whatever the process of duplication. I am a subscriber, and take your opinion as highest authority." *Answer.*—Mr. F. Horace Teall, who conducts the "Proofroom Notes and Queries" column, could give a decision that would be authoritative on the proper use of the word "half-tone." Here you will merely get the opinion of one who knows only how half-tones are made. I should prefer to use the term "reproduction" instead of "duplicate" in referring to an electrotype or stereotype. When two half-tones are etched from the same negative, then are they duplicates. If from an original half-tone plate a second one is produced, either by electrotyping or stereotyping, then is the second one a reproduction. Also "an electrotype half-tone" or "a stereotype half-tone" does not express what is really meant when it is an electrotype from a half-tone, or a stereotype of a half-tone. When the word "half-tone" is applied to an etched plate, the last two words are understood. When a picture is called a half-tone the word print is understood, and so on.

Process Workers' Liability for Copyright Infringement.—R. A. B., Chicago, writes: "We have just made a large number of half-tones of celebrities dressed in summer fashions for an advertiser. We also learn that the photographs were copyrighted by an Eastern photographer. Our customer trimmed the backgrounds and bodies from the photographs, giving us only the heads and faces he wished used, we supplied the figures and costumes with india ink after pasting the photographic faces in the drawings. Are we liable for damages in this case?" *Answer.*—You should consult a lawyer. The damages for the reproduction of a copyrighted photograph, or other picture, takes the form of a penalty of $1 for every infringing copy, with a maximum limit of $5,000 and a minimum penalty of $50. One-half of the penalty, if recovered in the courts, to go to the Government. The courts have recently decided, however, that the penalty of $1 shall only be recovered on each copy actually found in the possession of the person sued. So that the printer takes a big risk in having on hand an edition from these half-tones. Your customer is responsible for the infringement, and yet unless he has a reproduction of one of the copyrighted photographs in his possession he cannot be sued. Process workers in all branches should be constantly on the lookout not to reproduce copyrighted pictures. Chiefly because it is illegal, and also on account of the heavy liability that may fall on those who print from such reproduced plates afterward.

The Best Photograph for Half-Tone Reproduction. "A Photographer" asks: "What is the best style of photograph finish for half-tone reproduction? We who are used to printing on bromide paper exclusively are told that a glacé finish is best, and then if we send in a glacé-finished photograph we are told that a dull finish is better. Again, as to the color, if the photographer goes to great pains to get a properly toned print, objection is made to it—it is too gray, the half-tones are too delicate; and if he simply fixes the print in hypo, letting the toning be what it will, he may get a pretty enough sepia tone with the half-tones well defined, and fault is found with that." *Answer.*—It should be remarked here, that a thoroughly competent half-tone photographer is not baffled by any kind of copy furnished. So the question is: What style of photograph gives the process man the least trouble? and the answer might be, the most brilliant one, for the half-tone process, without skilled manipulation, is a great leveler. It puts a tone on the highest lights of a picture, and grays, sometimes, the deepest shadows. Should the paper on which the photograph is made be albumen, collodion or gelatin coated? Should the tone be purple, red, sepia or gray? Should it be finished in glacé or burnished, or with a matt surface? The photograph on albumenized paper has the advantage of brilliancy over its rivals, from the fact that the picture itself is on the surface of the albumen. The purple, red or sepia tones are preferable for

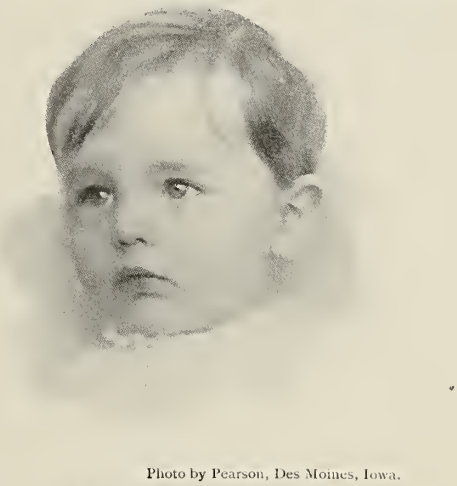


Photo by Pearson, Des Moines, Iowa.

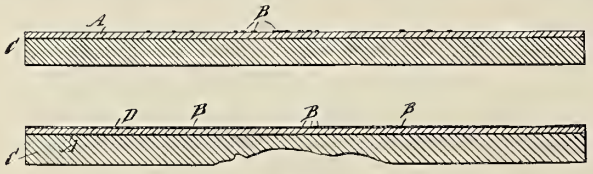
A Rocky Mountain Baby.

half-tone reproduction for the reason that these tones are more nonactinic to the iodide of silver wet plate usually used. And in the glacé or burnished photograph the grain or fiber of the paper is not seen. Therefore, the gray-toned matt-surfaced paper furnishes the photographs least adapted for successful half-tone reproduction.

The Dusting-in Process for Half-Tone.—"Inquirer," Xenia, Ohio, asks, "What is the new 'dry' process for half-tone that is being offered for sale at big prices?" *Answer.*—This is an old process now applied to half-tone. We used to call it the "dusting-in process," and used it for making a negative from a negative. Coating a glass plate with dextrine, sugar and bichromate, exposing it under a negative, and then, breathing on the exposed plate, the parts of the film not acted on by the light would absorb moisture and become "tacky." Fine graphite was then dusted on and would stick to the unhardened parts of the film. Mr. Anton Wild finds the following process to yield excellent results: "The whites of three eggs are beaten with 4 ounces of water, to which is added ½ ounce bichromate ammonia, 1¼ ounce of white rock candy, ground up and dissolved in 6 ounces of water. In a separate graduate dissolve 80 grains chromic acid, to which are added 50 drops aqua ammonia, to neutralize it, and mix with the former. The addition of ammonia must be done carefully; if the preparation is too acid it will coagulate the albumen, which will settle and consequently be spoiled. Some operators use dextrin instead of rock candy. After careful filtering, the plates are coated in the usual way on a whirler. Care must be taken to have the negative and plate quite warm, as the coating takes dampness from the atmosphere very readily, otherwise negative and plate will be found very much attached to each other, which in this case is not desirable. The exposure is two to five minutes by electric light, according to the negative. For

developing the exposed print, an extra room should be provided, in which a large basin of water is kept to keep the atmosphere damp. The exposed plate is now laid down for a few minutes to cool off, and will be found somewhat sticky in the unexposed parts. Meanwhile stannate of soda or carbonate of magnesia is ground up in a mortar. This powder is now rolled over the print from end to end and will attach itself to the unexposed parts of the picture, showing the print brown on a white background. With a tuft of cotton carefully handled, the powder will develop dark parts and give the operator a wide range to bring effect in the picture at this stage. By breathing, for instance, on a dark spot and applying the powder carefully with a tuft of cotton, details can be brought out, which any other method will not do. However, this breathing must be done carefully, as it will spoil the print very quickly if overdone, taking into consideration the fact that the breath of some photo-engravers is stronger than others. When print is developed, the surplus powder is brushed off with a soft brush and well burned into a dark-brown color and thrown in a saturated solution of bichromate of potash, in which it should remain some minutes, or until the coating in the unexposed parts comes off or loosens. From this solution lay it in ten per cent muriatic or sulphuric acid bath, and with a tuft of cotton the plate will clear perfectly and is then ready for etching."

New System of Mechanical Engraving.— A new system of mechanical engraving has been devised by B. F. B. Fagg, of Forestville, Wisconsin, and it might have been a big thing if it had been brought out before the gelatin process was introduced, but is hardly likely to succeed it now. His method is to draw a picture in a waterproof ink, then to moisten the surface and subject it to a low temperature to produce frost. Then he



No. 597,277.

dusts the surface with an adhesive mixture, which sticks to the lines of the waterproof drawing, but is carried off from the rest of the surface when the frost is melted away. In this manner a picture in relief is obtained, which may be used as a matrix. In the drawings annexed, No. 597,277, the upper figure illustrates the completed matrix with the raised lines B, formed of the adhesive mixture; the second figure shows both the frost and the adhesive mixture on its surface.

"Two is Company."

TRADE NOTES.

Allen L. Smith, of Lowell, Massachusetts, has purchased the mercantile and society printing office of J. H. Henry, of Ithaca, New York.

The Chicago branch of the American Type Founders' Company has been removed to 203-205 Monroe street, between Fifth avenue and Franklin street.

Alfred M. Hesser, formerly with the Electro-Light Engraving Company, of New York, and well-known to the trade, has been elected president and manager of the Colori-type Company of that city.

Charles W. Tuttle, the artist, who in January was appointed director of the art department of the Illinois Engraving Company, Chicago, has bought an interest in the business and is now the vice-president of the company.

The Inland Printer is in receipt of a handsome specimen book showing the inks of Kast & Ehinger, through the courtesy of Mr. Charles Hellmuth, manufacturing agent for the United States and Canada. Notice appears in the "Specimens Received" column.

Through the courtesy of Mr. Arthur Monteith, of the Monteith House, Rosseau, Muskoka, Canada, we are enabled to show in this issue reproductions of three pictures taken in that vicinity. The Muskoka lakes are well patronized by summer tourists, the excellent fishing and hunting making the place extremely popular.

The beautiful cover design this month is by Mr. Charles W. Traver, of New York City, with whose work our readers are by no means unacquainted. The lithographing was done in seven printings by the Goes Lithographing Company, of Chicago, and exhibits the artistic workmanship so characteristic of the productions of this firm.

F. P. Shumway, of Boston, Massachusetts, who has conducted an advertising business in the Ballard building for nearly a quarter of a century, has moved his offices to the Jewelers building, 373 Washington street, Boston, Massachusetts. Mr. Shumway has been very successful in the interest of his clients, who wish him increased prosperity in his new premises.

We have received from Messrs. Barnhart Brothers & Spindler a copy of the *Type Founder* for February, 1898. It bears a very appropriate cover design — a large-sized figure of a workman operating a type-casting machine from which the new letters come out, and, falling into a composing stick, spell out the firm's name. A description of the Cox typesetting machine and other specialties of the house are contained in this number.

John S. Pinney has made arrangements with several manufacturers of type printing machinery, tools and supplies, to sell their products in the Northwest, and has established himself at 909 Pioneer Press building, St. Paul, Minnesota. He represents Golding & Co., of Boston, and the Inland Type Foundry, of St. Louis, Missouri. Mr. Pinney will also be glad to receive subscriptions for The Inland Printer from those doing business with him.

Chicago's artistic talent has been augmented by the arrival of Mr. George Wright, well known in New York through his connection with *Truth*, whose drawings have always attracted so much attention. The Franklin Engraving & Electrotyping Company have secured his services, and he now has charge of their art department. The design on page 9 is by this talented artist, and The Inland Printer expects to present a cover design by the same gentleman before many months.

The Hercules Metal and Manufacturing Company, of Pittsburg, have just put upon the market a new style of metal furniture, which is called "the indestructible." It will stand hard usage that would cause ordinary furniture to go to pieces immediately, and being of a peculiar metal, it has lightness,

which is a great advantage over other furniture now in use. Its weight is a little less than three-fifths of ordinary furniture, and at the same time it is said to have strength, durability and accuracy.

CHARLES R. JOHNSTON and Jesse B. Peck, Newburgh, New York, have opened a well-equipped printing office, corner of Third and Smith streets, Newburgh, New York. Mr. Johnston is a tasteful and experienced job printer while Mr. Peck's specialty is fine presswork. The combination certainly promises some fine work and business success.

CHARLES T. ASKEW, who is well known to the paper trade, has taken a position with the Norman Paper Company as sales manager outside of New England. The several lines of linens, bonds, ledgers, and writings which Mr. Askew has so successfully maintained as standard in their respective grades have been manufactured for some time past by the Norman Paper Company; and these, combined with the various other high-grade air-dried papers made by that company, afford Mr. Askew a very complete line.

VIEWS ON SHADOW RIVER, LAKE ROSSEAU, MUSKOKA, ONTARIO.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

A PACKAGE of "catchy" advertising cards and slips is sent by N. S. C. Folwell, 1020 Filbert street, Philadelphia. Composition and presswork both good. They ought to prove trade-bringers.

GEORGE BIRNBACHER, 505 Sixth street, New York.—The price list is a good piece of composition and presswork. The Levy card would be improved by setting the name larger and the address a trifle smaller. The word "Newsdealer" ought to be more prominent.

A HANDSOME pamphlet has been issued by Sprague & Carnahan, Steubenville, Ohio, containing 44 pages, printed on heavy enameled stock, 6 by 9 inches, oblong, with tinted enameled board cover. The text is printed in red-brown ink, the half-tones in fine black; the cover in silver and black. It is a first-class piece of typography, both in composition and presswork.

SAMPLES of miscellaneous work from Ed Jones, publisher of the *Enterprise*, St. Ignace, Michigan, all of which are set in a neat and attractive manner. The presswork and embossing are of good quality.

C. E. RICHARDSON, Duluth, Minnesota, submits a programme printed for the Lyceum Theater, of that city. It is a fair piece of composition, the ads. averaging well in display; but the presswork could be greatly improved.

C. C. BARTGIS & BROTHER, 206-208 Water street, Baltimore, Maryland, have issued a business card in four colors and gold, embossed, which is attractive in appearance and shows artistic ability in its production; engraving, composition and presswork all being good.

GEORGE D. HOPE, with Eagle Printing Company, Providence, Rhode Island, forwards a few cards for criticism. The composition could be improved on all; the matter is too much scattered over the surface of the cards. The "Annual Dinner" card is the best.

FROM Paul Bernicker, with Asheville Printing Company, Asheville, North Carolina, we have received some samples of commercial work, "done on a very old press in use for many years." It is not so much the press as the pressman's ability that produces good work, and in this case we must say the work is well done.

JULIUS W. HULFF, proprietor of the Norfolk (Neb.) *Anzeiger*, has only a small outfit, mostly German, at his disposal, but the specimens of commercial work forwarded by him are of average merit. The newspaper ads. show artistic treatment, and are above the average for that class of work. Presswork is good.

W. A. MARTIN, editor and proprietor of the *Enterprise*, Liberal, Missouri, forwards a few samples of commercial work, pamphlets, blotters, etc. The composition and make-up is generally good, but the presswork is susceptible of improvement, there being a grayish appearance about most of the work, due to insufficiency of ink. Slurring is also in evidence in the pamphlet work.

A "SOUVENIR CALENDAR," of Gardner, Massachusetts, consists of twelve leaves of heavy enameled stock about 7 by 10 inches, on each of which appears a calendar for the month and a half-tone view of a building or place of interest in or around Gardner. The printing was done by the Gardner News Company. Presswork on the half-tones could be greatly improved, some of them having a very muddy appearance.

"PHOTO-PROCESS SPECIMENS" is a pamphlet of twenty-four pages, 11 by 14, heavy enameled paper, with "Defender" cover, forwarded by Dennis Edwards & Co., Cape Town, South Africa. This firm was the first to introduce the photo-process of engraving to Cape Town, and the samples shown embrace half-tones of various grades of fineness, from photographs and wash drawings, and linework for newspapers and general illustration. The

printing is of a high grade, and the colorwork admirable. The engravings are of excellent quality, showing that the establishment is well-equipped for producing all kinds of process-work, which is no doubt a boon to the printers in the colony, who have until recently been compelled to send abroad for this class of work.

From Cripple Creek, Colorado, has come some very neat specimens of color printing—a business card in three arrangements of color, and a booklet, the display composition on which is very neat and artistic. Presswork is excellent, and coloring harmonious. They are the work of Tilney & Tilney, 350 Bennett avenue, Cripple Creek, and are equal in quality and finish to any work turned out from the best metropolitan printing houses.

German type specimen books exhibit many original and dainty ornaments and letters that must please the typographical artist. "Typographische Mitteilungen," issued by J. G. Schelter & Giesecke, of Leipsic, is no exception to this. The first number of the fifth volume which is just at hand contains a profusion of rich designs in which the many new type styles and decorative pieces manufactured by this house have been skillfully utilized.

J. A. Kreitler, foreman for George C. Herbert & Co., Lynn, Massachusetts, forwards a neat booklet printed in violet and red, with cover page in gold, violet and red. The booklet is entitled "Aurora Lucis Rutilat—An Easter Carol of the Fourth Century." The original poem and the translation are in parallel columns. The composition is good, and the presswork faultless. Two letter-heads printed in colors and gold, embossed, are also good pieces of work.

In addition to the very full descriptions of the complete line of machinery and supplies carried by Golding & Company, their "Printers' Review," issued by them annually, contains not a little information of general interest to printers. We notice an illustrated description of the printing establishment of F. S. Tolman at Brockton, Massachusetts, and there is much other reading matter of practical application. The printers' goods carried by the firm are very attractively displayed.

From the type foundry of Benjamin Krebs' Successor, Frankfort-on-the Main, Germany, has been received "Typographische Neuigkeiten," printed by that establishment. It is a double number, containing about fifty large pages of designs and type specimens. Two new styles of the latter are designated as "Lincoln" and "Cleveland." They are modeled on American standards. The other forms are for the most part the Cursive, Script and German text. Silhouettes, vignettes and undergrounds in pleasing abundance and tasteful arrangement greet the eye and make the number unusually attractive.

"Blue and White" is the title of a somewhat pretentious volume published semi-annually by the pupils of the High School at Los Angeles, California. It is a work of 120 pages, printed in the highest style of the art, by Kingsley, Barnes & Neuner Company. For the copy sent us we are indebted to J. R. Asbury, who set the ads. and made up the pages, which work has been excellently done. A unique feature about the volume is the cover, the material of which is yucca, a plant which grows in the Mojave desert. It has the appearance of flexible wood, and is used for a variety of purposes, book covers being one of the latest applications. The work is creditable to all concerned in its production.

A very unique announcement card was printed and issued by Challinor, Dunker & Co., of Pittsburg, Pennsylvania, in connection with Washington's birthday. The wording was as follows: "LEGAL HOLIDAY in commemoration of the 166th birthday of George Washington, NEXT TUESDAY." A portrait of George Washington also appeared on the card. The words "Legal Holiday" and "Next Tuesday" were printed in large type in two colors, and in the center of the card, alongside Washington's portrait, was fastened a small iron hatchet. The card was finished with a red, white and blue ribbon bow to hang it up by. A blotter for the month of February, with a portrait of Abraham Lincoln on the American shield, printed in the national colors, surmounted by a wreath, is also a good piece of work. The composition and presswork on these samples are excellent.

A very handsome work is the specimen book of half-tone inks issued by Charles Hellmuth, manufacturing agent for the United States and Canada of Kast & Ehinger's printing inks. Half tone plates are printed in all the most suitable colors, such as black, blue-black, violet-black, green, lake blue, yellow, etc., and each ink shows its peculiar adaptability for this class of work. While being full-bodied, they are clear and sharp, and work well either alone or in conjunction with others, as in the three-color process, where red, yellow and blue combine to produce the most delicate tracery or deepest shadows. The book is handsomely bound in cloth, with the name of the firm and agent's name and address printed in various colors and gold on the front page. Printers who are looking for high-grade half-tone inks should send to Charles Hellmuth, 46-48 East Houston street, New York, for a copy of this sample book.

No subject affords so many picturesque possibilities as a modern battleship at sea, and when that battleship is the ill-starred Maine, any picture of her in these exciting times has an intense and dramatic interest. The fortunate possessors of any representation of this vessel have as a rule gratified the popular demand by reproducing them in illustrative form. The Chicago Colortype Company has been commissioned to reproduce by the three-color method, in large size, the painting of the Maine made in oil by F. N. Atwood, in 1895, and now owned by Brigadier-General H. A. Wheeler, of the Illinois National Guard. This is a magnificent picture. It shows the white sides and ram-like keel of the ship plowing the "billowy main," one of its two long turret guns slightly raised after firing, the other ready for action. The smoke is pouring out of its two huge stacks, flags and pennants are flying, and blue-coated officers and seamen are at position on the decks, on the bridges, at the topmast, guns, and wherever else their duties require them. Several smaller vessels are seen near by and on the horizon. Altogether it is an attractive scene, and the Chicago Colortype Company has demonstrated the perfection of its process by the fidelity with which the striking colors of the ship have been contrasted with the subdued tones of the sky, and the many-hued reflections of the rolling, surging waters. This is certainly the finest illustration of the Maine that has yet appeared, and we predict for it a remarkable sale.

THE INLAND PRINTER COVER FOR MARCH.

So many letters have been received concerning the March cover design of The Inland Printer that it has been decided to show a miniature of it, together with a reproduction of an impression from the form. The *Advertising World*, of Columbus, Ohio, has this to say concerning it: "The cover page of the March Inland Printer is a unique

affair. First it represents an elaborate piece of typographic composition; then the form was placed before a camera and photographed, and from this photograph a full-page half-tone was made. The result is legible enough to printers, but would

puzzle the average reader. Reading from left to right, it starts at the bottom and reads to the top, just as a printer reads a type form."

A subscriber in Philadelphia writes that it is a great novelty, but asks why we did not reserve it for April, so it would have

acted as an April fool joke. Another reader, in Port Huron, Michigan, was puzzled in regard to the illustration in the center, and contended that in order to bring out the picture the half-tone cut was covered with a proof from it, instead of photographing the half-tone itself. A gentleman in the same office took the opposite view and claimed that the photograph was made direct from the original half-tone block. This was the case. Printers, of course, will understand the meaning of the design, but many unacquainted with the business turned the cover in all directions in the hope of getting it in a position to read properly. Even those who examined the cover on the bulletin boards at the news stands craned their necks and almost stood on their heads in order to read it. It attracted quite as much attention as some of the poster designs.

No particular explanation of the design seems necessary, except to say that the plate from which it was printed was a half-tone made direct from a photograph of the original form. No touching up of the photograph was attempted and no hand-tooling whatever done upon the half-tone. The cut in the center shows how a photograph of a copper half-tone, slightly hand-tooled, can be again reproduced by the copper half-tone process.

OBITUARY.

WILLIAM M. SINGERLY.

William M. Singerly, publisher of the Philadelphia *Record* and president of the two financial concerns, the Chestnut Street Bank and the Chestnut Street Trust Company, Philadelphia, Pennsylvania, which are now in the hands of receivers, died at his home in Philadelphia shortly before one o'clock, Sunday, February 27.

WILLIAM M. SINGERLY.

The ending of his life was sudden. Mr. Singerly arose about nine o'clock after a good night's rest and spent the morning hours looking over his mail and talking over business matters. Mr. Singerly, who for a long time had been forbidden by his physicians any further indulgence in cigars than what is known as a "dry smoke," expressed his determination to break this rule by lighting one cigar. It is thought that the smoke brought on a fit of coughing, the severity of which ruptured a blood vessel of the heart. After commencing to cough he attempted to rise, but sank to the floor unconscious. A physician was sent for, but before he arrived Mr. Singerly was dead.

Mr. Singerly made a remarkable success as a publisher, and in this and other enterprises accumulated a large fortune, but his affairs became deeply involved when the Chestnut Street National Bank and the Chestnut Street Trust and Savings Fund Company, of Philadelphia, of which institutions Mr. Singerly was president, closed their doors. One of the heaviest, if not the heaviest, drains upon his wealth for years were the large paper and pulp mills which he owned at Elkton, Maryland. This plant cost Mr. Singerly hundreds of thousands of dollars. He was also the owner of the Elkton Stock Farm, near Elkton. Mr. Singerly was always interested in farming and stock raising. His herds of Holstein cattle, at Gwynedd, Montgomery County, Pennsylvania, were famous for years. He was also interested in affairs of the turf, and was the owner at one time of Prince Wilkes. At different times of his life his fortune was estimated at from $5,000,000 to $10,000,000.

Mr. Singerly leaves one daughter, Mrs. Balch, who is now in Europe; a brother, George W. Singerly; a granddaughter, Mabel Singerly Meredith, who was with him when he died, and a grandson, William Singerly McCartney, son of James S. McCartney, treasurer of the Record Publishing Company.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A PRINTERS' exchange says: "Dynamite blows up our warships, but benzine often blows up our printers and their establishments, and always increases their expenses. Still, many benzine users continue its use. But the Government Printing Office, THE INLAND PRINTER and other first-class establishments use Tarcolin," which is advertised in another column.

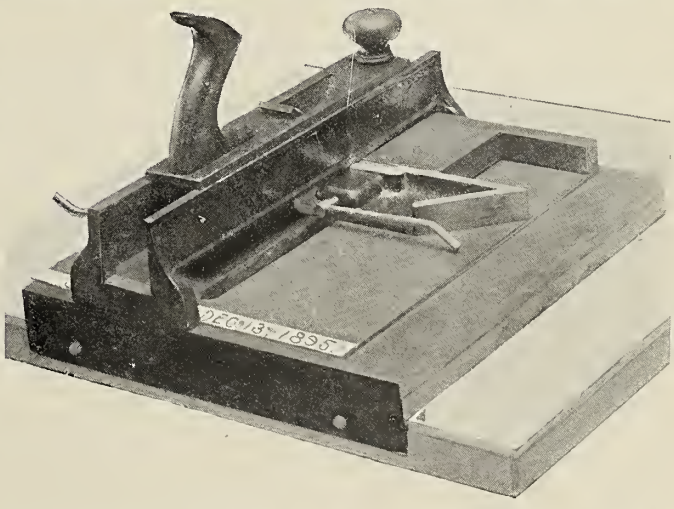
LAST week the firm of R. Hoe & Co. commenced a suit against the Goss Printing Press Company, of Chicago, for infringement of patents in various devices embodied in a press which the latter company placed a few months since in the office of the New York *Herald*. It is claimed that the infringements in this and similar machines embrace not only those devices which have been adjudged by the Court of Appeals in the lawsuit against Walter Scott as the property of R. Hoe & Co., but other important Hoe inventions.

THE NEW LEVERLESS MONONA.

We invite the attention of our readers to the first advertisement of this new press, which will be found on page 16 of this issue. Messrs. Walker & Co., of Madison, Wisconsin, the makers, seem bound to "keep up with the procession" in all press matters.

A NEW DEVICE.

J. S. Hoerner, proprietor of the *Union*, Highland, Illinois, has invented and is about to put upon the market a machine which will no doubt meet with considerable favor. It is called a combination shootboard, type-high planer, shaver and miter cutter, and is really three machines in one. Printers having forms containing cuts know the many difficulties encountered in trying to make ready forms that are not blocked the proper height or carefully squared up. It is not always convenient to



send them to the engraver or electrotyper, and a machine of this description, ready at any moment, is certainly a great convenience. A full description of this device will be mailed by Mr. Hoerner to those interested.

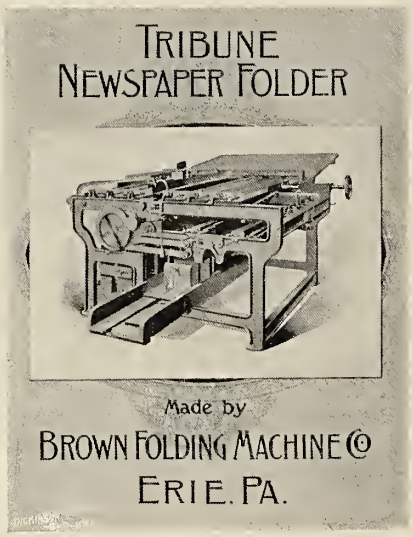
THE SUCCESS WIRE STITCHER.

The F. Wesel Manufacturing Company, of New York, have recently put upon the market a new self-feeding wire stitcher, known as the "Success," that fills a place heretofore unoccupied, for printers and bookbinders where their range of work

is from two or three sheets up to three-sixteenths of an inch. The machine makes its own staples, there being 15,000 to a single spool of wire, which costs 40 cents. The stitcher, which is operated by either foot or hand power, costs $36 and $38, respectively. They are fully guaranteed by that enterprising firm, and sent out with their guarantee.

A NEW HANGER.

The Brown Folding Machine Company, of Erie, Pennsylvania, are sending out to newspaper publishers a very tasty hanger, giving an illustration of their "Tribune" newspaper folder. We give below a reduced copy of the original.



It is printed in two colors, consisting of Brazil brown and black upon a tinted background of light lemon. The cut of machine is made in half-tone and is one of the finest examples of illustrated mechanical detail we have seen. The work was done by the Post Express Company, of Rochester, New York.

A GOOD SCHEME.

In order to enable customers among the trade to make a more exact selection of styles in engraved stationery, William Freund & Sons, 155 State street, Chicago, have hit upon the following excellent plan: They have prepared a series of 3-leaf folders on which they attach representative specimens of the work they turn out. Each folder exhibits a different class of work. The variety of work thus exhibited is a large one and comprises wedding invitations, announcements, at homes, etc.; business and calling cards, club, banquet, commencement and anniversary invitations, tailor announcements, and embossed monogram stationery. A set of these folders will naturally be as valuable and useful in ordering this class of work as a type or paper specimen book. The enterprise of this firm in thus accommodating the trade in general, and their patrons in particular, will do much to acquaint the purchasing public with the correct élite forms in these various styles. We have no doubt, also, that this convenience will be no small factor in extending the trade of this highly reputable and prominent firm. The cost of these will be made known on application. The firm deducts the price from first order received.

HAMILTON MATRIX CABINET.

The advertisement of the Hamilton Manufacturing Company, page 743 of the March number, describing their new matrix cabinet, attracted a great deal of attention. The cabinet provides a convenient and safe receptacle for the storage of valuable matrices, space bands and tools which accompany every linotype outfit, and saves time and labor and therefore money. It is made in four sizes and is a very useful as well as ornamental piece of furniture for any office using linotypes. The company will be glad to send full descriptive circular to anyone. Mention of this cabinet appears under "Machine Composition Notes" in this number. In this connection, it may be well to call to the attention of the trade the fact that the Hamilton Company have recently purchased the business of S. Simons & Co., of Chicago, and also the Morgans & Wilcox plant at Middletown, New York. We are informed that the company is not seeking to obtain a monopoly of the business in their line, and that their great success in the business has been acquired simply through the excellence of their manufactures. The company has certainly made gigantic strides in the past few years, and is the acknowledged leader in the wood type and printers' wood goods line in the United States, if not in the world.

SHERIDAN'S NEW MODEL.

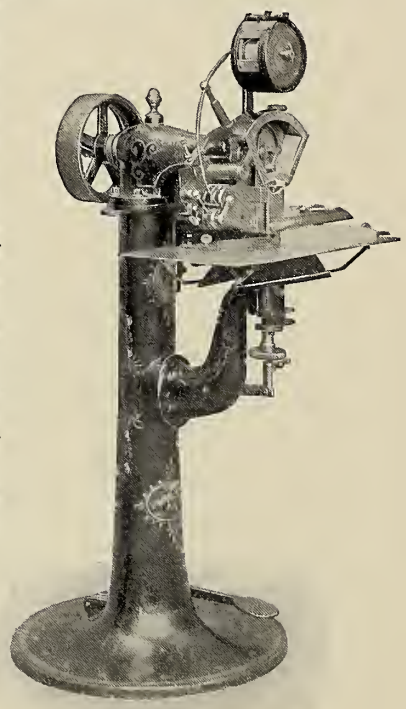
The cutting machine manufactured by T. W. & C. B. Sheridan, advertised on page 29 of this issue, has one excellence that should be noted in addition to the features mentioned on that page, namely, the quick return of the knife. This provision is one which makes the machine especially valuable, and for it the manufacturers make great claims. It not only adds to the speed of the machine, but enables the operator to handle the work in much shorter time.

TO THE ENDS OF THE EARTH.

Chicago is rapidly coming to the front in exports of machinery. The Challenge Machinery Company, of this city, has recently shipped machines to Europe, Asia, Australia, Central and South America; also to Canada and every State in the Union from Maine to California. These shipments include the Challenge-Gordon job presses, Advance lever and power paper cutters, Ideal newspaper presses, and other popular printing machinery for which this company is noted.

THE NEW ROLL-FEED "MONITORS."

The Latham Machinery Company, Chicago, are pointing with pride to the new improvements on their wire-stitchers. The line of straight-feed was supplemented not long ago with a complete series of the roll-feed machines, which possess great superiority over all other machines of this class. For example, on other roll-feed stitchers only one length of staple can be used for a certain range of work, and if a different length of staple is required it is necessary to change the adjustments on the machines. Consequently when the work runs a little thicker it takes up more wire and reduces the length of wire on the clinching side, making it impossible to make the staples meet neatly. On the Monitor roll-feed stitchers the feed is automatic, and the length of clinch of staples can be regulated to suit. But the finest thing out yet is the new device that regulates the tension of the wire no matter how thick or fine it is. This is an eccentric collar which, when turned by a simple lever, makes it possible to



use the various sizes of wire without any further adjustment. It is as perfect an adjustment as a vernier on a surveyor's instrument, and we are unable to see wherein it can be improved upon for durability of parts, accuracy of pressure and achievement of results.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A. A. STEWART, publisher of "The Printer's Art" (now nearly out of print), offers for sale a new specimen book, "SUGGESTIONS IN TYPOGRAPHY," comprising some fifty-odd pages of his work as compositor and printer. The specimens are printed in a variety of colors, taken for the most part from everyday work, and are practical and suggestive. Size, 6 by 8 inches; postpaid, 50 cents. A. A. STEWART, Salem, Mass.

CHOICE BITS, being examples of fine printing and embossing done at the printery of Henderson & DePew, Jacksonville, Ill. 20 pages, all different in ideas, grades of paper stock, etc.; not ordinary in execution, but every page a specimen of exquisite typographic work. See page 815, Vol. XX, No. 6, INLAND PRINTER. Price, 50 cents.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., Chicago.

FOR SALE — 200 copies of the "Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, $1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PRINTERS, Do you understand the value of knowing how to manufacture all kinds of printing and lithographic ink and their varnishes? Mail money order for $3 and secure copy of book that will teach you. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

PRINTERS' TRADE SECRETS — Directions for photo-engraving, zinc etching, tintograph engraving, coating chalk plates, simple tint grounds, mixing colors, inkoleum, printers' varnish, padding glues, and many other valuable recipes. Illustrated; 50 cents; table of contents for stamp. A. GAINES, Mendon, Mich.

STYLEBOOK of the Chicago Society of Proofreaders. "A ready reference of unquestionable value and convenience."—Geo. W. Harris. "I heartily wish it may have a very large circulation."—J. Stearns Cushing, Norwood Press. "We recommend it to typewriters generally."—Phonographic Magazine. "We expect to adopt it in our publications."—Geo. A. Ogle & Co. "The principle stated in the tenth page is exactly the rule needed to guide one."—Dr. Samuel Willard. "The suggestions are helpful."—The Advance. Price, 15 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

BUSINESS OPPORTUNITIES.

A BARGAIN — A modern job printing plant in city of 60,000 at about one-half the cash price of a new plant; a rare opportunity to get a plant cheap. "A 447," INLAND PRINTER.

BARGAIN — Owner must sell — profitable New Jersey newspaper; complete printing plant; stock of commercial stationery; good business; established ten years; cheap to quick cash buyer; $4,500. "A 434," INLAND PRINTER.

BOOKBINDERY — A first-class and complete establishment; For particulars, address E. W. BRUENING, Sacramento, California.

FOR SALE — An old-established, well-known, thoroughly equipped daily and weekly newspaper and job plant; only democratic paper in county; splendid advertising patronage; large circulations; opportunity for enterprising man. Address J. JOHNSON BEANS, Doylestown, Pennsylvania.

FOR SALE — Class paper. National circulation. Eleven years old. Big bargain. Other business demands attention. "A 454," INLAND PRINTER.

FOR SALE — Controlling interest in an old-established engraving plant in beautiful Ohio city. Splendid business and outlook. It will take $5,000 to invest. Write immediately, if interested, to "A 405," INLAND PRINTER.

FOR SALE — Large printing and binding plant in large Southern city, inventories $14,000; complete in every detail in machinery and auxiliaries; at a great bargain if investigated at once; splendid opportunity for practical man or stock company; $3,500 business per month; excellent reasons for selling. "A 428," INLAND PRINTER.

FOR SALE — Weekly in Western New York village; annual profit $1,100 to $1,400 for five years. "A 412," INLAND PRINTER.

FOR SALE — Whole or part of the *Reporter*, McMinnville, Oregon (Republican). Leading paper in county; town of 2,500 in Willamette Valley, celebrated for its fruit, grain and hop products and mild climate; site of Oregon Baptist College; public schools unsurpassed; price, $3,500. F. H. BARNHART, McMinnville, Ore.

MY INTEREST in job printing business will be sold; has established trade on two specialties; write for particulars and make cash offer. "A 433," INLAND PRINTER.

TO PUBLISHERS — I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling — am out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

FOR SALE.

FOR SALE — Two Semple Book Trimmers, in good order; $60 and $100. AVE MARIA OFFICE, Notre Dame, Ind.

FOR SALE — Two Thorne typesetting machines; latest improvements; good as new; together with 3,500 pounds new type and complete plant; will sell on easy terms or trade for first-class cylinder press. Address "BROWNE," 94 Washington street, Chicago, Ill.

FOR SALE — One of Johnson's power, self-inking stationery embossing presses for stamping business headings from steel dies; original price of this, $1,275; will sell at any reasonable price that may be offered; correspondence solicited. THE PETER PAUL BOOK COMPANY, 420 Main street, Buffalo, New York.

FOR SALE — 86 pounds 5-point Bradford Old Style, never used; with or without diacritical accents; 20 cents per pound. THE BURROWS BROTHERS COMPANY, Cleveland, Ohio.

PHOTO-ENGRAVING OUTFIT, $150; power saw and trimmer, $60. Wanted, small gas engine. "A 452," INLAND PRINTER.

STONEMETZ FOLDER — 36 x 48, fine condition. Paster, trimmer; speed, 3,000; $185. Replaced by larger machine. FARMER PUB. CO., Cooperstown, N. Y.

HELP WANTED.

ALL-ROUND man, ruler, forwarder and finisher; can take charge of bindery; salary, $18 per week. "A 440," INLAND PRINTER.

ARTIST WANTED — One who can make wash drawings of landscape and figure for half-tone engravings to be used in commercial work. "A 407," INLAND PRINTER.

ARTIST WANTED — Wanted, the occasional services of an artist capable of drawing in wash, accurately and attractively, engines and machinery. "A 406," INLAND PRINTER.

A RULER, forwarder and finisher; must be first-class finisher; to take charge of Southern bindery. "A 431," INLAND PRINTER.

JOB PRINTER WANTED — I should like to correspond with some man (between 18 and 30 years of age) who is white, sober, well educated, and a tasty, careful job printer now holding a good position, but who would like to get into a first-class new job office (in a 20,000 city) that gets business on its merits. I don't want an "old-timer," nor a cigarette smoker, nor a man who can't get a job elsewhere. A fine chance for the right man. Send samples of work and references, and state age. I should like to see photograph. Tell me a good deal about what you can do and what you can't do. Address "A 456," INLAND PRINTER.

WANTED — A first-class half-tone negative operator; one understanding colorwork preferred; also an A1 half-tone copper etcher who understands fine etching. "A 444," INLAND PRINTER.

WANTED — A first-class pressman, who is thoroughly competent to execute fine half-tones and colorwork, to take charge of pressroom. "A 425," INLAND PRINTER.

WANTED — A man with some experience in the grinding and making of fine printing inks. Give place of last employment, experience, wages expected, etc. "A 402," INLAND PRINTER.

WANTED — A practical man who thoroughly understands the electrotype business and who can take charge of a new foundry in a southwestern city; state age, experience and salary expected. "A 441," INLAND PRINTER.

WANTED — Good, all-round, pen-and-ink artist for process work. ROBERT WELLER, JR., Auditorium Bldg., Hartford, Conn.

WANTED — Man thoroughly familiar with book, job and half-tone presswork. Must be A1. "A 451," INLAND PRINTER.

WANTED — Superintendent for large Chicago color printing establishment. Must be thoroughly reliable and experienced. State former positions and references. "A 462," INLAND PRINTER.

WANTED TO PURCHASE.

WANTED — Levy screens and photo-engraving machinery; proofing press. Send prices to "PARSONS," c. o. Wilson's Photo-Magazine, 853 Broadway, New York.

SITUATIONS WANTED.

AN up-to-date cylinder pressman wishes steady position; have samples of this year's work on hand; 14 years' experience; can take charge; married, union and sober man. "A 437," INLAND PRINTER.

BOOKBINDER—Position wanted, as working foreman or general workman; no snide. "A 424," INLAND PRINTER.

CYLINDER AND JOB PRESSMAN; first-class on all kinds of work; expert embosser; will go anywhere. "A 435," INLAND PRINTER.

EXPERIENCED linotype machinist-operator wants a position. Steady; reliable. A1 references. "A 455," INLAND PRINTER.

JOB PRINTER of seven years' experience wants position in job office, or as ad. and job man on country daily or weekly; strictly up-to-date composition. "A 445," INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST; first-class job compositor and ad. setter; temperate. "A 459," INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST; first-class compositor. Can erect machine and do all classes of work. Temperate. "A 463," INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST—Young man, 25. Fully competent. Can furnish references as to ability. "A 460," INLAND PRINTER.

PEN ARTIST desires situation. Good on portraits and general newspaper work. A1 references. "A 457," INLAND PRINTER.

POSITION WANTED—By steady young man as Gordon pressman or helper on cylinders. "A 458," INLAND PRINTER.

SITUATION WANTED—By married man, with twenty-five years' experience in the printing and binding business, well posted on paper and card stock, fair knowledge of commercial lithographing and stationery business, capable of estimating on work, experienced in soliciting, competent to take charge; splendid reference. "A 413," INLAND PRINTER.

SITUATION WANTED—If best references and present success at mechanical and business end are sufficient to recommend me to your consideration, can I talk with you regarding management or foremanship? Job and newspaper; distance no drawback. "A 414," INLAND PRINTER.

STONE-HAND—A practical job printer, with a thorough knowledge of all the economical problems in make-up, past four years filling similar position in large office, desires change. "A 404," INLAND PRINTER.

WANTED—By a practical newspaper printer, situation as foreman, make-up, ad. man or Thorne machine operator; sober, steady, reliable, union man; has situation at present, but desires to change; if machine job, can furnish justifier and attendant. "A 403," INLAND PRINTER.

WANTED—Position as business manager or superintendent of newspaper or printing house; experienced, competent, reliable. "A 450," INLAND PRINTER.

WANTED—Two members of one family desire positions with first-class printing establishment; one an up-to-date process engraver, including line and half-tone complete, the other an all-round stereotyper and electrotyper; able to take charge, or start new plant if desired. "A 436," INLAND PRINTER.

MISCELLANEOUS.

AARON DIED BEFORE THE HALLETT PROCESS was invented. The process isn't a "blurrer," but imitates perfectly genuine typewritten letters, having **cloth effect**. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

ADAMSON TYPEWRITER PRESS CO., of Muncie, Ind., are the sole owners of the process and machines for producing the copy-effect typewritten letters. Exclusive rights assigned and guaranteed under foundation patents. Machines on trial. Write for particulars.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK PLATES RECOATED, only ⅓ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

IT COMMANDED HIS ATTENTION, and this little cut will call your attention to what we have to say in the same manner as your advertisement will catch the public eye if you put one of our comic cuts in it. We have a full line of comic cuts for advertisements, and make illustrations of all kinds. Send 10 cents in stamps for book of "KOMIKAL KUTLETS," to ADAM DEIST, SPECIALIST IN PRINTING, 440 West Dauphin street, Philadelphia, Pa.

PRINTERS, learn half-tone engraving. Erwin's half-tone process differs in essential details from all older processes. It is so simple in operation that any printer or photographer can work it. Has been sold to printers and photographers for over a year and given perfect satisfaction. Complete outfits included with instructions. Send for circulars and learn of the most remarkable half-tone process in the world. J. BRUCE ERWIN, Newcomerstown, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15; 10 by 18 outfit, $28.50. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

WANTED—All printers, stationers and lithographers to send their paper ruling, bookbinding, perforating and numbering to I. SMIGEL, 166 William street, New York City.

WANTED—Printers to send for samples of our small vignetted half-tones for personal cards, etc. Only $1.25, postpaid. BURBANK ENGRAVING COMPANY, 681 Washington street, Boston.

EGGLESTON'S PATENT GAUGE PINS are the best made. Send 10 cents for a sample set of three. J. W. EGGLESTON, 27 South Fourth street, Minneapolis, Minn.

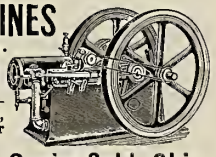
A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

CHALK PLATES THAT PLEASE! By using the Bell standard plates you certainly will save money. **Positively no infringement.** From 50 to 70 per cent reduction in cost by having your old plates recoated. Write us. HIRD MANUFACTURING CO., Cleveland, Ohio.

THE CHEAPEST PLACE . . . . . TO BUY **ENVELOPES** IS AT
A. A. KANTOR'S, 194 WILLIAM ST. N. Y.
A COMPLETE SET OF SAMPLES FREE. . .

A Complete Set of Samples Free if requested on a Printed Letter-Head.

FOOS GAS AND GASOLINE ENGINES
2 TO 250 HORSE-POWER.
Excel all others in Desirable Features.
Adapted for ALL Power Purposes—Printing Offices, Electric Lighting, Factories, etc. Cheaper and Better than steam.



WRITE BEFORE PURCHASING. **FOOS GAS ENGINE CO., Springfield, Ohio.**

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

XX No. 1 Wood Envelopes....

6¼, 49 cents per 1,000; 6¾, 52 cents per 1,000.

THERE is nothing the matter with them, they are not a job, they are all perfect, and made on the same machines, with the same care, as the highest grades. Only a mill wanted to get rid of a lot of paper, we took up the offer, and there you are.

UNION CARD & PAPER CO., 198 William St., NEW YORK.

A. W. KOENIG & CO.

ILLUSTRATING, DESIGNING, WOOD AND PHOTO ENGRAVING AND ELECTROTYPING....

WRITE FOR ESTIMATES

136 Liberty Street, NEW YORK CITY.
LOCK BOX 2374.

Send for 160-page Catalogue of Stock Engravings for Printers.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, $15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., St. Louis.

Illustrate Your Ads.

The third edition of our cut catalogue, now ready, represents the best collection of half-tone and line cuts for advertising purposes in the United States. Price, 10c.

THE SPATULA,
6 Oliver Street, BOSTON, MASS.

WHAT YOU WANT

WE have a line of book paper called "Art Halftone." It is used for the better class of cut and half-tone work. It isn't enameled — so it won't crack or cause the ink to peel.

Art Halftone is very strong and very solid and it folds without breaking—and the price—that'll suit you too—it's just about the same as an ordinary grade of enamel.

We carry Art Halftone in regular book sizes and weights and we're always glad of an opportunity to send samples and prices.

CHICAGO PAPER CO.
273 to 277 Monroe Street,
CHICAGO.

All kinds of Paper for Printers.

Buy Clippings...

IF you want to get the most comprehensive idea of what is going on in your profession, trade or business, or what is being said of yourself, book, invention, or other topics of interest. We read thousands of papers, send your clippings promptly, and quote *prices that win*. Special discounts to *publishers* who place us on their exchange list.

BUREAU OF PRESS CLIPPINGS,
325 Dearborn Street, CHICAGO.

Address all exchanges to Exchange Box 111.

FOR FINE ART WORK:

JAPANESE PAPER { PRINTING, COPYING, WOOD and NAPKINS.

CHINESE PAPER... { PRINTING and COLORED.

L. M. N.Y.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.

"The Mechanical Details of the Linotype and their Adjustment."

FULL INSTRUCTION AS TO ITS CARE AND REPAIR.

By FRANK EVANS, Linotype Machinist.

EVERY OPERATOR SHOULD HAVE THIS BOOK.

This book has been prepared by a printer for the use of printers, and everything is treated from a printer's standpoint. By following its instructions any competent operator can handle his own machine or run a plant of Linotypes.

The book contains 110 pages, is handsomely and substantially bound in cloth, and is 4¼ x 6½ inches — convenient size to carry in the inside coat pocket.

Price, $3.00 per Copy, postpaid.

FOR SALE BY
THE INLAND PRINTER COMPANY,
212 Monroe St., Chicago. 150 Nassau St., New York.

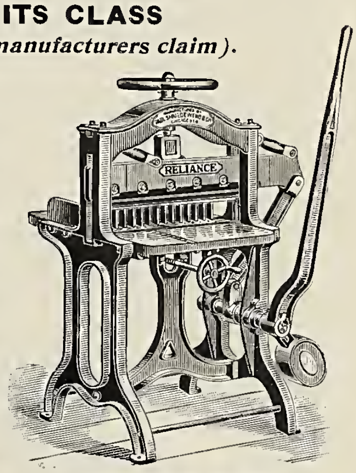
Reliance Lever Cutter

CLEARLY OUTRANKS ALL CUTTERS OF ITS CLASS
(no matter what other manufacturers claim).

The strongest, most thoroughly constructed and reliable cutter on the market.

Its proportions are **correct** as to weight and strength. No over-amount of iron, that only adds to price and freight.

Over **750** Reliance Cutters are now in use, with not one complaint, or call for repairs either on account of weakness, defective material or workmanship.



FOUR SIZES MADE:
16½, 23¼, 25½, 28½ Inches.

ALL PARTS STRICTLY INTERCHANGEABLE.

THE FIRST AND LAST CUTTER BUILT ARE EXACTLY ALIKE.

FOR SALE BY TYPE FOUNDERS AND DEALERS ONLY.
Send for Descriptive Circular and Prices.

MANUFACTURED BY
PAUL SHNIEDEWEND & CO., Chicago.

S. COOKE & CO., MELBOURNE, Sole Agents for Australia.
MILLER & RICHARD, TORONTO, and Branches, ST. JOHN, N.B., MONTREAL and WINNIPEG, Sole Agents for the Dominion of Canada.

WALCUTT BROTHERS,

139-141-143 CENTRE ST., NEW YORK,

Stamping and Embossing.

Fine Catalogue Covers printed **and embossed from original designs.** We pay special attention to this work; producing handsome and novel effects at low cost. Also,

CLOTH AND LEATHER CASE-MAKING,
BOOK-EDGE GILDING AND MARBLING.

This is the largest establishment in America devoted exclusively to work FOR THE TRADE.

THE INLAND PRINTER

Vest Pocket Manual of Printing.

A FULL AND CONCISE EXPLANATION OF ALL THE TECHNICAL POINTS IN THE PRINTING TRADE, FOR THE USE OF THE PRINTER AND HIS PATRONS.

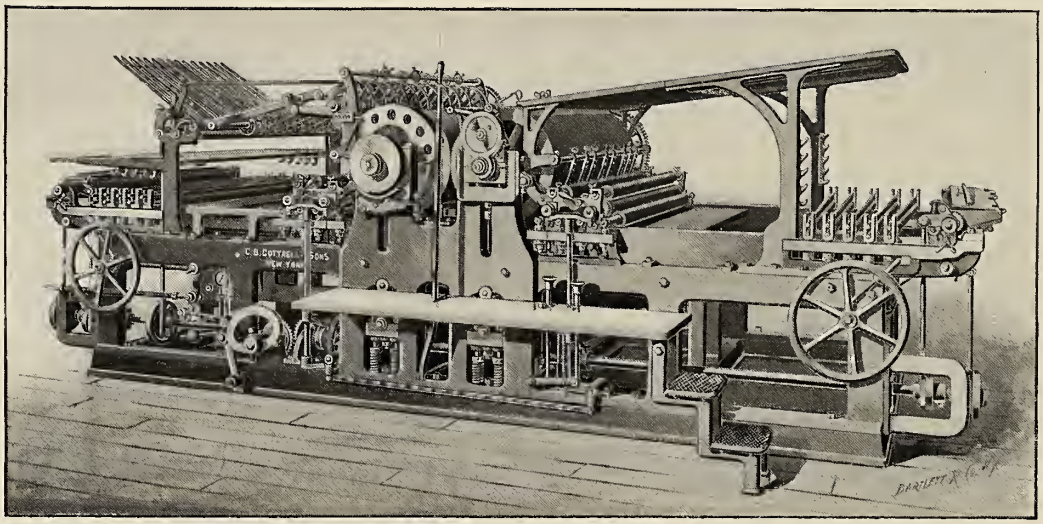
TABLE OF CONTENTS.

Punctuation: The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe — Capitalization — Style: The Use and Non-use of Figures, Abbreviations, Italicizing, Quotations—Marked Proof—Corrected Proof—Proofreader's Marks — Make-up of a Book—Imposition and Sizes of Books — Sizes of the Untrimmed Leaf — Type Standard — Number of Words in a Square Inch — Relative Sizes of Type — Explanation of the Point System — Weight of Leads Required for any Work—Number of Leads to the Pound—To Print Consecutive Numbers—To Prevent Coated Paper from Peeling—Engraving and Illustrating — Definitions of the Principal Technical Terms Used in Fine Bookbinding — Relative Values of Bindings—Directions for Securing Copyright — Correct Sizes of Flat Writing Papers—Sizes of Ruled Paper—Regular Envelope Sizes—Standard Sizes of Newspapers—Leads for Newspapers—Newspaper Measurement—Imposition of Forms.

CONVENIENT VEST POCKET SIZE.
NEATLY BOUND IN LEATHER.
ROUND CORNERS. 86 PAGES.
PRICE, 50 CENTS, POSTPAID.

C. B. COTTRELL & SONS CO.

Flat Bed Perfecting Press with the Cottrell Patent Automatic Shifting Tympan.



We wish to call the attention of the printer who desires to make money to this Press. Our advice is to see the machine in operation. The Press is a success and will do fine presswork and perfect it at nearly double the speed of a two-revolution machine. It saves more than half the labor, does away with the second feeding of the sheet, spreading out, drying, packing up and jogging, also all waits between the first and second sides. It also saves half the floor space, half the labor and more than half the cost.

The purchase of one of these presses will demonstrate its utility and will result in your ordering more. We have offices running from three to six of them. Send for prices, sizes and particulars.

C. B. Cottrell & Sons Co.

297 Dearborn Street, CHICAGO. 41 Park Row, NEW YORK.

THE "SELF-FEEDER" PROBLEM SOLVED

WE are fully aware that enormous sums of money have been wasted upon attempts to perfect a reliable and certain Self-Feeder for all classes of printing, ruling and folding machines.

It is our pleasure to announce to the printing trade that at an early date we shall put upon the market

VICKERY'S PATENT SELF-FEEDER

for all classes of printing machines, and we claim, after some of the severest practical tests, that its advantages are:

1....Absolute and perfect register to the decimal part of an inch, left or right lay as may be desired.

2....The register is *not affected* in the least by irregularities in the trim of the paper or the size of the sheet.

3....Reliability, regularity and certainty of feed—impossibility for two sheets to feed at once.

4....It will feed four times faster than the taking capacity of any existing English or American printing machine.

5....It will feed with the same accuracy and certainty the *commonest* as well as the most expensive paper.

6....Its construction is of the simplest possible character; there is no intricate machinery about it—nothing to get out of order.

7....It takes up no more room (less if required) than the present feed board of any class of printing machine.

8....The registration gauge is so simple that it can be adjusted in a few moments.

9....Can be attached to any existing machine without the slightest difficulty.

10....Patented throughout the world.

Full particulars on application to the patentees and manufacturers—

JOHN HADDON & CO.

Bouverie House, Salisbury Square, LONDON, E. C., ENGLAND.

THE QUEEN'S BODYGUARD.

WHEN you look through the printing offices you will discover that the best printers and pressmen have a remarkable attachment for pets. Of course the editor has his cat which thrives on spring poetry, paste, and other odds and ends. But downstairs in the pressroom you will find everyone devoted to the pets that give the best results on the press. Do you know why the pressmen's pets among inks are

The Queen City Inks?

Because they have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties that you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

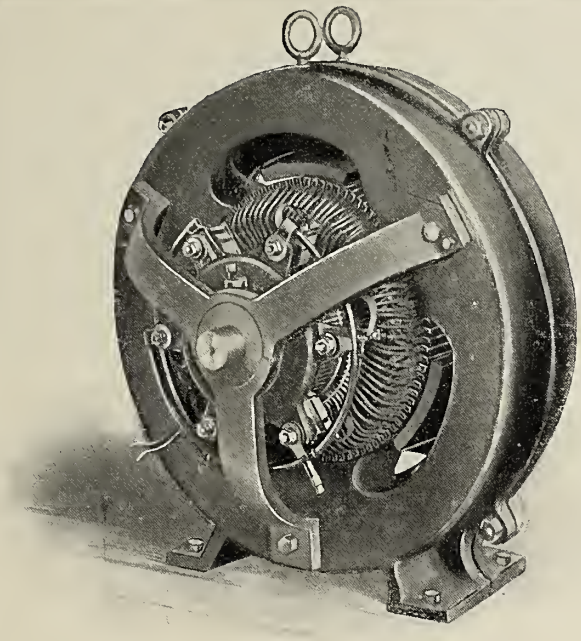
Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

QUEEN CITY PRINTING INK COMPANY,

HOME OFFICE:

CINCINNATI, OHIO.

Branch—347 Dearborn St., Chicago, Ill.



The Lundell Motor.

"A Thing Worth Doing Is Worth Doing Well"

Is a maxim which is nowhere more applicable than to the matter of adopting electric motors for printing and bookbinding machinery. There is no motor equal to the Lundell in the three requisites, *i. e.,*

Price, Efficiency and Ability to Carry Overload.

To illustrate: The American Book Company, appreciating the great economy of electric motors, decided to adopt them for their grand new plant in New York City. Exhaustive tests were accordingly made by Mr. George Hill, C. E., for the company in December, 1895. Motors from the ten leading houses were entered in the contest, and the Lundell Motor won the blue ribbon, receiving the order complete for type entered.

The American Book Company will tell anyone how well they are satisfied.

We make two types—geared and direct-connected—and styles to meet conditions.

1898 catalogue just out—free to printers.

Sprague Electric Company,

20 Broad St., New York City.

THOMAS WILDES,

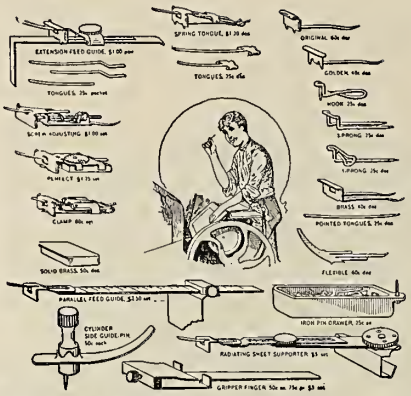
The Oldest Manufacturing Metal House in the United States.

ESTABLISHED 1827.

STEREOTYPE METAL
LINOTYPE "
COMBINATION "
ELECTROTYPE "

This house made the metal for the Mergenthaler Linotype Machines when they were first introduced on the market, in the *New York Tribune*, and it was then pronounced a **perfect metal.**

No. 246 WATER STREET,
NEW YORK.



Pioneer of Gauge Pins to the world!

ALL THE BEST.

Attachments for the Job Press.

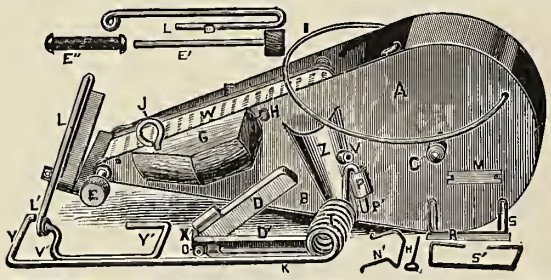
Ask your dealer for them or send to

EDWARD L. MEGILL, Inventor, Patentee, Manufacturer,
No. 60 Duane Street, NEW YORK.

New Circular Folder

MADE BY
BROWN FOLDING MACHINE CO.
ERIE, PA.

R. Dick's Seventh Mailer.



OVER 8,000 IN USE.

NO BETTER MAILER MADE.

WORTH more to the printer than Klondike gold, is R. Dick's Seventh Mailer. A great time-saver—and time is money. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. For information concerning Mailer, address

Price, $20.25 without Royalty.

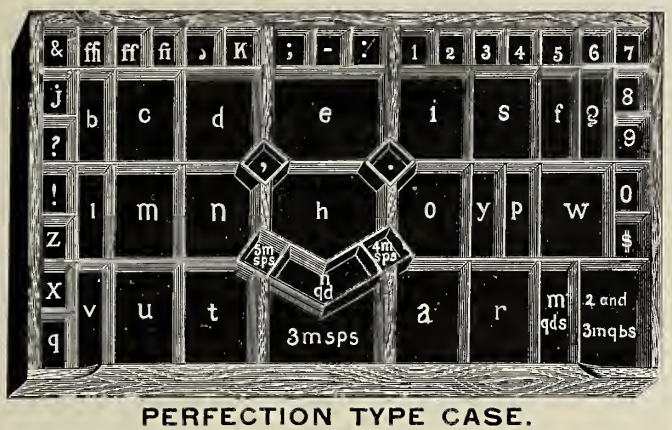
R. DICK ESTATE, 139 West Tupper St., BUFFALO, N. Y.

PRINTED GOODS AND HOW TO SELL THEM.

THE many printers who are also publishers, or who carry news and stationery as a side line, ought to have the best information on those branches of their business. The state of the market, the plans of the news companies, commissions on periodicals, the latest from newspaper row, the popular new books, and much other valuable matter appears regularly in

$1.00 a year.
10 cents a number.

THE BOOKSELLER AND NEWSMAN,
49 W. Twenty-fourth St., New York City.



PERFECTION TYPE CASE.

Sold by all Dealers in Printers' Supplies.

PERFECTION TYPE CASE CO., Patentees and Sole Mfrs. Cincinnati, Ohio.

FRANKLIN TYPEWRITER No. 5.

PERFECT ALIGNMENT.

VISIBLE WRITING.

$75 $75

SEND for beautifully illustrated 20-page catalogue containing full details.

TOWER, DAWSON & CO. 306-308 Broadway, NEW YORK.

THE IMPRINT BENEDICT, ENG. CHI. ATTESTS EXCELLENCE.

Geo. H. Benedict & Co. Engravers & Electrotypers

HALF-TONE, ZINC-ETCHING, MAP, WOOD and METAL ENGRAVING. DESIGNING ETC.

175-177 So. CLARK ST. CHICAGO.

THE BRITISH PRINTER

A JOURNAL OF THE GRAPHIC ARTS. AN ACKNOWLEDGED TECHNICAL AND ARTISTIC EDUCATOR OF THE CRAFT.

NOTES on trade matters; news of developments in all sections; hints and wrinkles for workers; the furtherance of technical education; job suggestions and designs; specimens criticised; supplements by all processes — in color and monochrome.

Bi-monthly.
7s. 6d., post free.
Specimen copy, 1s.

RAITHBY, LAWRENCE & CO., Ltd.
LONDON: 1 Imperial Bldgs., Ludgate Circus, E. C.
LEICESTER: De Montfort Press.

Stolen Goods for Sale.

"BRAINS" steals the best advertising ideas used by everybody everywhere every week. It is a weekly mirror of what is going on in the advertising world.

Good for Printers because it photographs the latest quirks in advertising composition and tells what the most enterprising printers do to get more business.

You Newspaper Publisher, send a copy of your paper to our "Dept. M" and see if we can't suggest a way for you to get more advertising.

Ask for free sample copy—ask right now—we want you to see it. It is not beautiful; it is practical. It costs $4 a year. Special rates for clubs of five or more.

BRAINS PUBLISHING CO.
141 to 155 E. Twenty-fifth St., NEW YORK.

Paid advertisements in BRAINS are no good unless you want to reach printers, publishers and the mercantile classes. If you do, send for a classified list of our subscribers. Advertising rates are published every week in BRAINS.

"PUT ME OFF AT BUFFALO."

I WOULD not want to scorch through without ordering a supply of the inks that have made "Buffalo" famous. Printers everywhere tell me

"Buffalo Inks Always Work."

Some cyclers do too, but there are mighty few printing inks that have earned any compliment like that. You will find the BUFFALO PRINTING INK WORKS at 20 to 30 Brace Street, where both the printing and lithographing inks are manufactured. You get your full money's worth in the quantity and quality of goods your order brings.

BUFFALO PRINTING INK WORKS,

BUFFALO, N. Y.

WRITE OR CALL FOR

BRONSON'S BARGAIN LIST

....OF **PRINTERS' MACHINERY.**

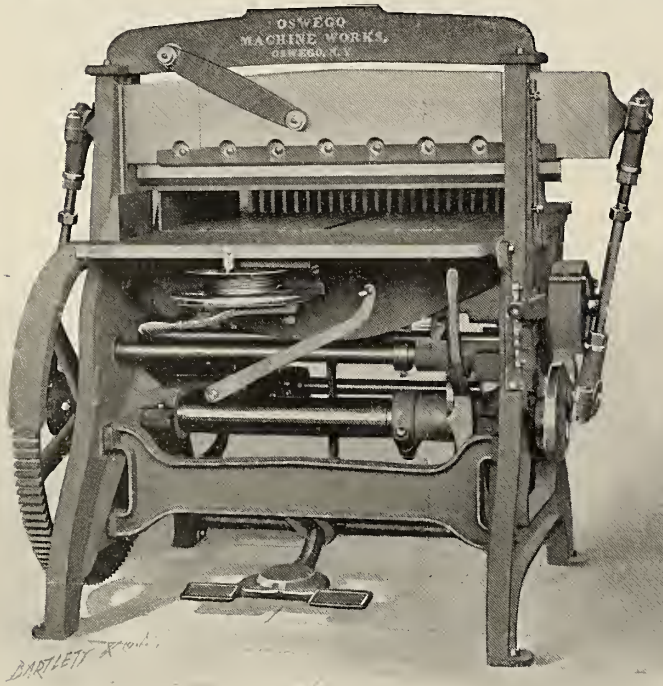
THE LIST INCLUDES..... **BARGAINS** that cannot be obtained elsewhere...

Anything in the line of Newspaper or Job Presses can be found in our warehouse ❧ ❧ We are the largest dealers in the country ❧ All machines are *thoroughly rebuilt* and *fully guaranteed* ❧ ❧ ❧ Call on us and get fair, honest and money-saving treatment ❧

BRONSON PRINTERS' MACHINERY AND WAREHOUSE CO.

Telephone, Main 3726. 48-50 N. Clinton Street, CHICAGO, ILL.

OSWEGO MACHINE WORKS, Oswego, N.Y.



329 Dearborn Street,
Chicago, Ill.

J. M. IVES, Western Agent.

AUTOMATIC CLAMP

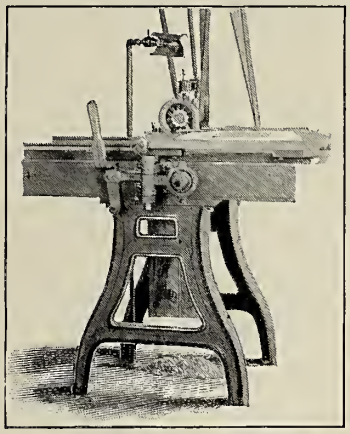
BROWN & CARVER CUTTERS are fast, accurate, easily operated labor savers. Equipped with electric motor, they are most economical in floor space.....

Card showing motor attachment sent on request.

SELLING AGENTS:

VAN ALLENS & BOUGHTON, - - 17 to 23 Rose Street, New York.
C. R. CARVER, - - 25 North Seventh Street, Philadelphia, Pa.
KENNEDY & MASON, - 414 East Pearl Street, Cincinnati, Ohio.
MILLER & RICHARD, - - - 7 Jordan Street, Toronto, Can.
AMERICAN TYPE FOUNDERS' CO., 405 Sansome St., San Francisco.
THE WILL R. KNOX MACH'Y CO., 207 N. Second St., St. Louis, Mo.

Plate-Makers Need It!



THE "NEW MODEL" BEVELER.

Bevels and Saws at the same time.

Mathematical Accuracy. Squares and trims plates with perfect results. A system of gauges gives absolutely true edges and a square plate.

For Color Plates, which require extraordinary care in handling, this is the only machine giving exactness of register.

Two Operations in One, beveling and sawing simultaneously, advantages obvious. Any width of margin of waste can be sawed off, and any size plate can be handled.

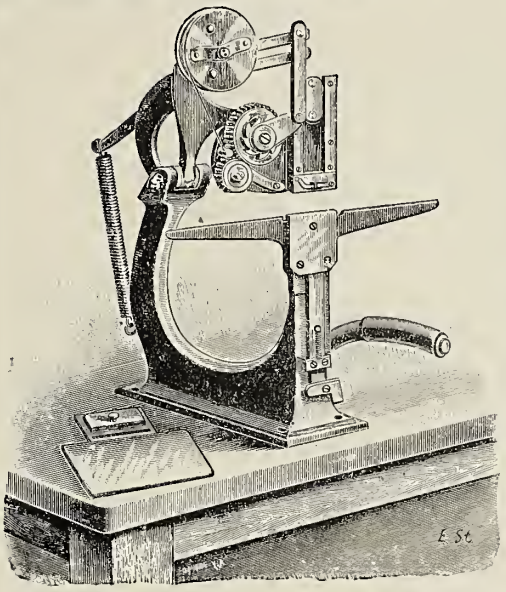
Square or Beveled Edge at option and without stopping machine. Angle of bevel not disturbed by sharpening of knives.

Invented by C. N. Smith, for twenty years a practical electrotyper and stereotyper.

No other machine begins to give these results. No electrotyping or stereotyping establishment complete without one. Address,

ELGIN MANUFACTURING CO.
... ELGIN, ILL.

It's a "Success" Wire Stitcher.....



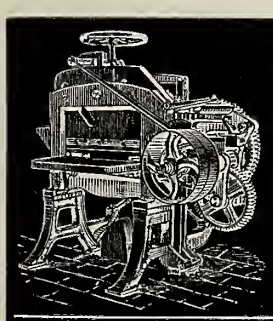
Hand-power, $36 net.

With Foot-power attachment, $38 net.

It feeds direct from a spool, making its own staples. Will stitch both flat and saddle, from a single sheet up to three-sixteenths of an inch, according to texture of paper. One roll of wire, costing only 40 cents, will make 15,000 staples. **Every machine guaranteed.** Write for samples of its work.

EVERYTHING (except Paper) FOR THE PRINTER

F. Wesel Mfg. Co.
82-84 Fulton Street,
New York.



PAPER CUTTING MACHINE.

Speciality since 1855.

MACHINERY FOR THE WHOLE PAPER INDUSTRY.

Over 800 Hands.

YEARLY PRODUCTION:
3,700 MACHINES.

No.	Length of Cut.		Price for Hand Power			Price for Steam Power			Selfclamp.			Cut Indicator			Rapid movement of back Gauge		
	Cm.	Inches	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.
A B..	50	19¾	425	21	5	550	27	10	150	7	10	100	5	0	80	4	0
A Ba.	55	21½	485	24	5	610	30	10	160	8	0	105	5	5	80	4	0
A C..	60	23½	575	28	15	700	35	0	175	8	15	110	5	10	85	4	5
A Ca.	65	25½	650	32	10	775	38	15	185	9	5	115	5	15	85	4	5
A D..	71	28	740	37	0	865	43	5	200	10	0	120	6	0	90	4	10
A Da.	76	30	825	41	5	950	47	10	220	11	0	125	6	5	90	4	10
A E..	83	32½	950	47	10	1,075	53	15	240	12	0	125	6	5	95	4	15
A Ea.	91	35¾	1,050	52	10	1,175	58	15	250	12	10	130	6	10	95	4	15
A F..	95	37¼	1,150	57	10	1,275	63	15	260	13	0	135	6	15	100	5	0
A Fa.	100	39½	1,250	62	10	1,375	68	15	280	14	0	140	7	0	100	5	0
A G..	108	42	1,400	70	0	1,525	76	5	315	15	15	145	7	5	105	5	5
A Ga.	113	44½	1,500	75	0	1,625	81	5	325	16	5	150	7	10	105	5	5
A H..	120	47¼	1,600	80	0	1,725	86	5	340	17	0	155	7	15	110	5	10
A Ha.	140	55	1,950	97	10	2,075	103	5	365	18	5	160	8	0	115	5	15
A I..	160	63	2,275	113	15	2,400	120	0	390	19	0	160	8	0	120	6	0
A Z..	210	82½	—	—		4,900	245	0	500	25	0	200	10	0	—	—	

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.

Packing cases extra.

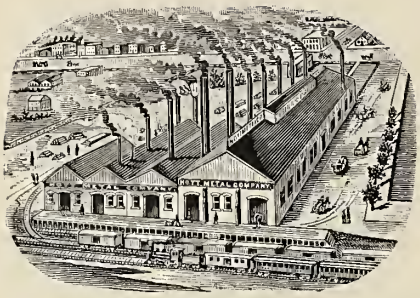
For quotation — delivery free domicile — please apply direct to my sole agents:

Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.

Karl Krause, Leipzig
Engineer.

CHAS. C. HOYT, Prest.
E. R. HOYT, Vice-Prest.
W. S. SWINGLEY, Sec.
H. R. WILLS, 2d Vice-Prest.
A. L. DAY, Eastern Manager.

Hoyt Metal Company St. Louis, Missouri.



ST. LOUIS WORKS,
WABASH R. R., BOYLE AVE. STATION.

MAKERS OF

Standard Stereotype and Electrotype Metals,

Linotype and Monotype Metals

AND OTHER ALLOYS.

Our Stereotype and Electrotype Metals are used and recommended as the BEST by foundries in all parts of the country.

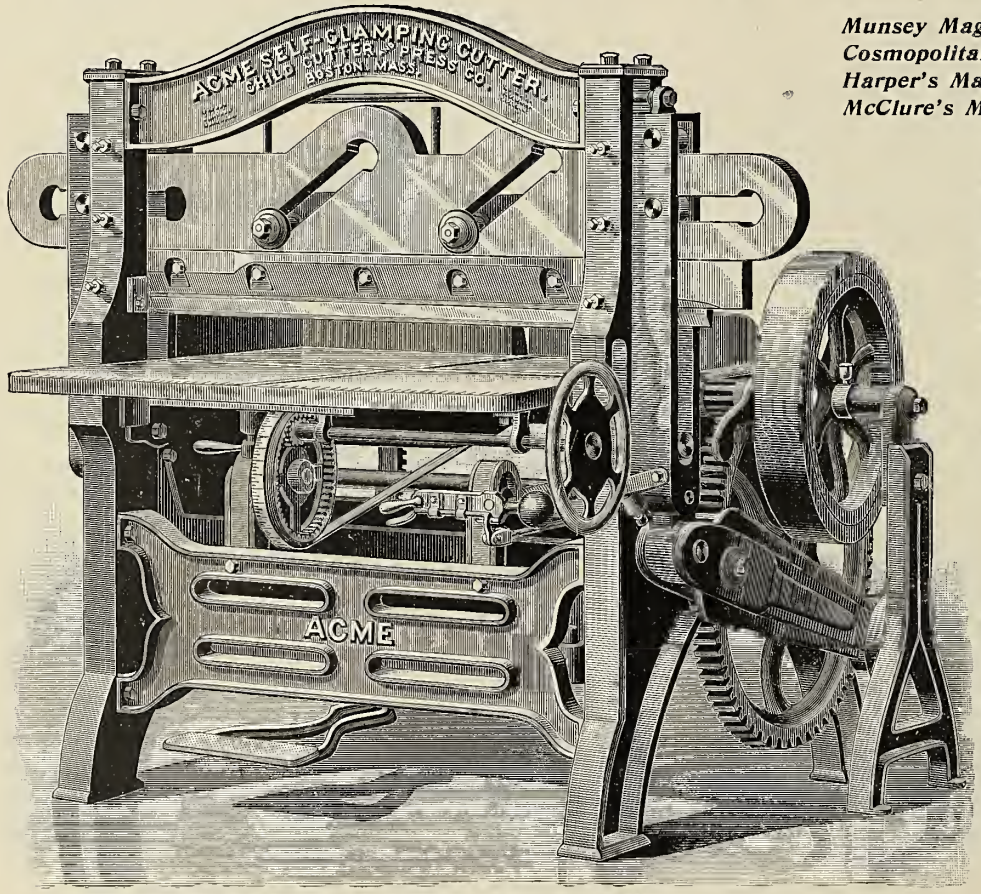
Our Linotype Metals are unequaled in quality and low in price.

Our Monotype Metal is made after a formula approved by the Lanston Monotype Co. after many tests at their works, and is guaranteed satisfactory.

BRANCH OFFICE AND WORKS,
ARLINGTON, N. J.

QUICK DELIVERY MADE IN THE EAST
from our Branch at Arlington, N. J.

Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

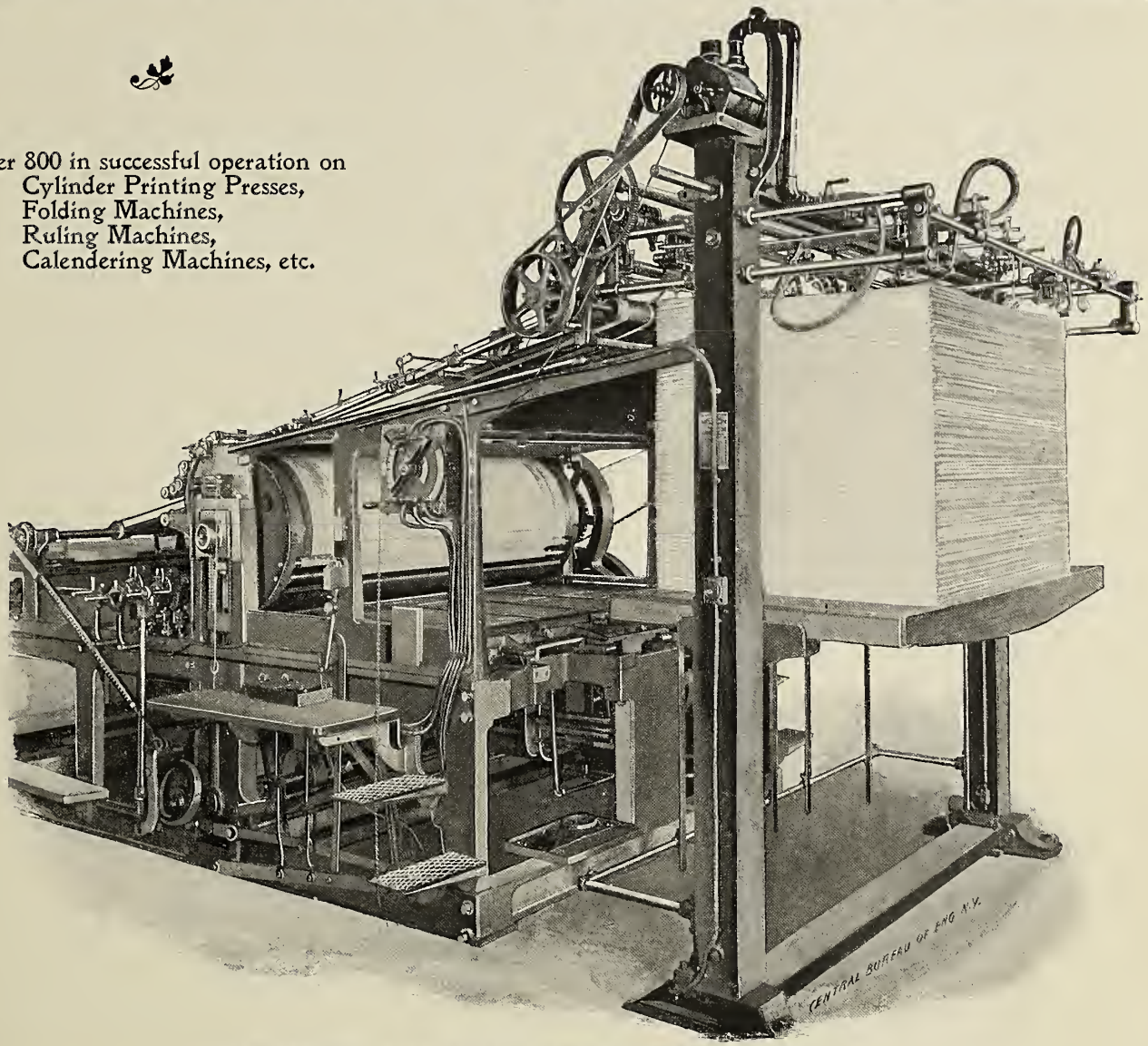
The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,
28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

Economic Automatic.... Paper-Feeding Machine

Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines,
Ruling Machines,
Calendering Machines, etc.



AS ATTACHED TO A TWO-REVOLUTION FRONT-DELIVERY PRESS.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

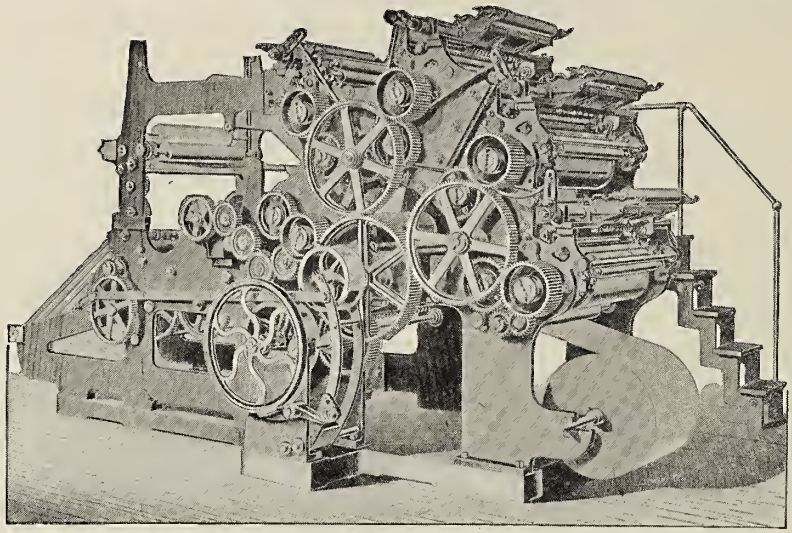
Write to the Sole Agents,

E. C. Fuller & Co.

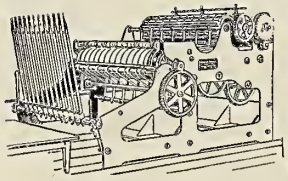
CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

SPECIAL PRINTING MACHINERY.

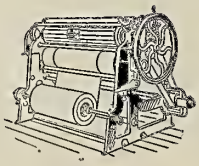


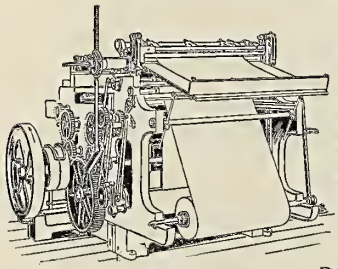
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

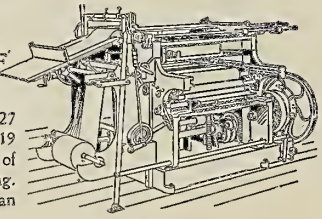
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





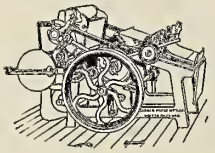
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



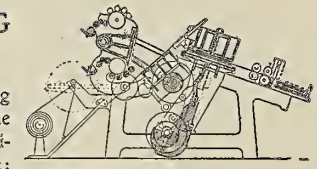
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



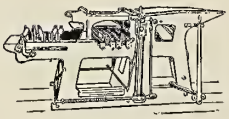
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



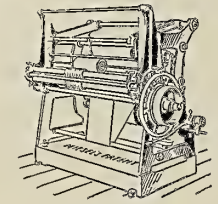
PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



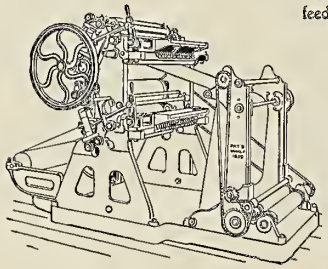
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



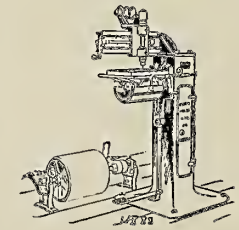
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

Mr. C. J. ROBERTSON, 12 Philips Square, Montreal, has the sole right to solicit orders for us in Canada.

NEW QUARTERS OF THE

AMERICAN TYPE FOUNDERS' COMPANY,

MARDER, LUSE & CO., BRANCH,

JOHN MARDER, Manager.

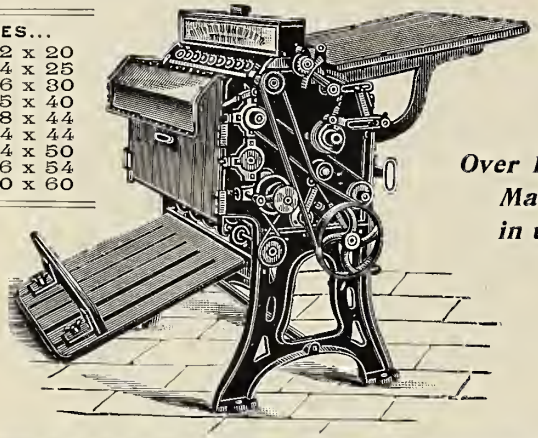
203-205 Monroe Street, CHICAGO.

1-8

THE EMMERICH

Improved Bronzing and Dusting Machine

SIZES...
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 44
34 x 50
36 x 54
40 x 60



Over 1,500 Machines in use.

SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

EMMERICH & VONDERLEHR,
191-193 Worth St., New York.

Write for Prices and Particulars.

THE LEADING

Printing Ink

MANUFACTURERS ARE

KAST & EHINGER

Makers of all kinds of

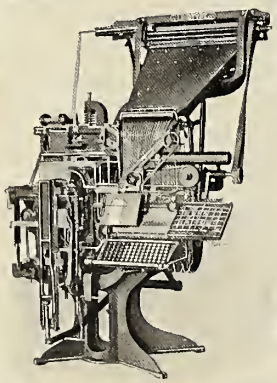
Lithographic, Printing and Fine Half-tone Inks,
Printing Inks for Bookbinders,
Colors for Lithographers and Printers,
Inks for Printing from Aluminum Plates,
Tin Printing Inks,
Lichtdruck Inks,
Plate Printers' Colors, Oils, Varnishes, etc., and
Importers of Bronze Powders.

THREE-COLOR PROCESS INKS
A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Manufacturing Agent.
Office and Factory:
46-48 East Houston Street,
NEW YORK.

ELECTRO-LIGHT ENGRAVING CO.

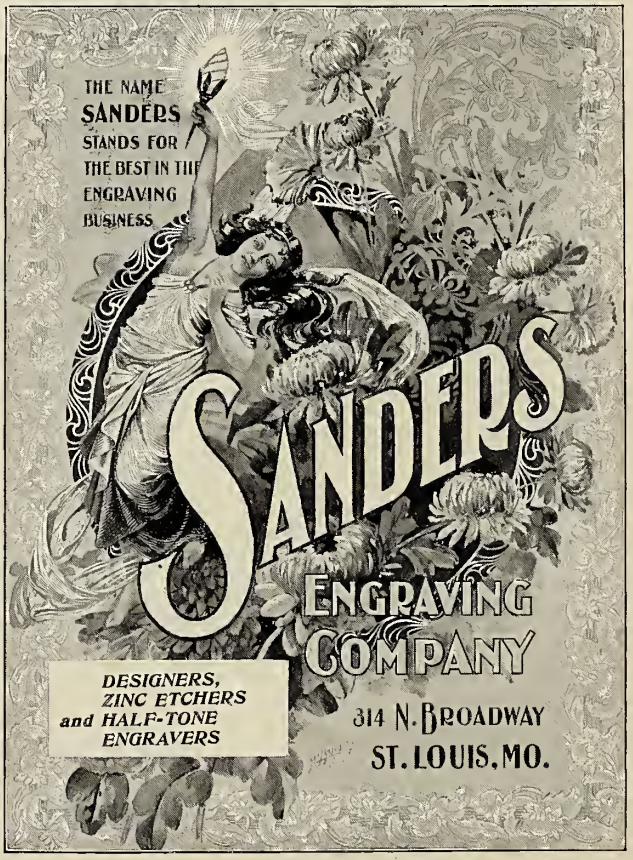


Designers,
Engravers,
Illustrators.

Halftone & Line Engravings for all Artistic & Mercantile Purposes.

Chas. A. Breck,
Benj. W. Wilson Jr.
Proprietors.

COR. OF PEARL & NEW CHAMBERS STS.
NEW YORK.

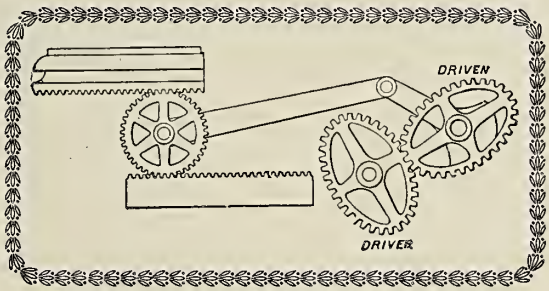


Sanders' Art Catalogue

A 24-page book of the finest art subjects, sent upon receipt of 10 cents in stamps.

Simplified Simplicity!

THE WHITLOCK NEW CRANK BED MOVEMENT.



THE *Driver's* short axis (*or flat side*) operating against the long axis (*or sharp end*) of the *Driven* gear imparts the swift travel of the bed backward and forward. The *Driver's* long axis (*or sharp end*) operating against the short axis (*or flat side*) of the *Driven* gear imparts the smooth rounding over centers. The crank shaft is in *center* of bed, exactly as in all the high-class Stop Cylinders. The bed and cylinder move at the same surface speed throughout the stroke of the crank shaft—no slowing down. The bed movement as an entirety is absolutely noiseless.

Is the Cost of Power a Consideration?
Do you Desire your Press to run by Motor?

Then some tests made by a recognized authority will *convince* you that THE WHITLOCK NEW CRANK MOVEMENT PRESS is not excelled as an economizer of steam or electricity. The Whitlock is the *smoothest-running* and most durable *registering* of all two-revolution presses.

The Whitlock Machine Company.

SALES OFFICES:

NEW YORK: 132 Times Building.
BOSTON: 10 Mason Building.
CHICAGO: 706 Fisher Building.

A DACHSHUND HOLD-UP.

Send a two-cent stamp to Frank J. Reed, G. P. A., Chicago, for a framing copy.

Compliments of the MONON ROUTE

FROM MAINE TO CALIFORNIA

IS USED BY THE

FINEST PRINTERS.

The Crank Bed Movement is ideal.
It has neither springs nor centers. So smooth and even is the stroke, a nickel will stand on end while the machine is moving full speed. Try it, on the cross-stay.

It is Popular with the Pressman.
Because of the quick make-ready. Solid even impression, no adjustments to delay, automatic back-up motion; FULL TOOTH REGISTER RACK the entire stroke of the form, guaranteeing perfect register at all speeds.

It is Popular with the Proprietor.
Because it requires no repairs, no expensive delays, no machinist bills. First cost only expense.

It is Popular with the Customer.
Because his work has beautiful, clean distribution, clear impression, perfect register.

The Huber is built of the best material.
Strong, solid, compact. Will give all the speed possible insuring good work.

Investigate the New Huber.
A postal card will summon our representative to show its advantages, and make terms with you.

VAN ALLENS & BOUGHTON,

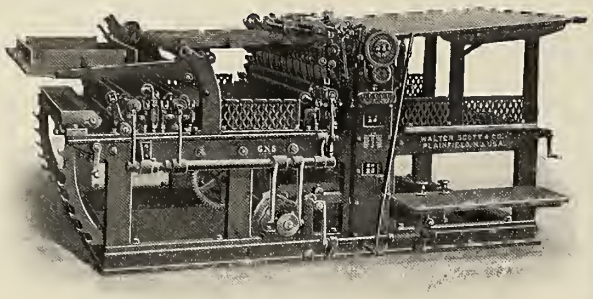
19 to 23 Rose St., 59 Ann St.,

...NEW YORK.

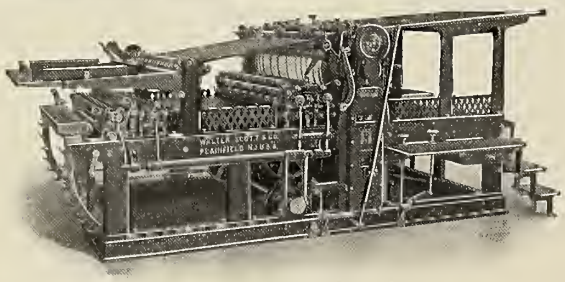
Western Office—277 Dearborn Street, Chicago.
Telephone, 801 Harrison.
H. W. THORNTON, Manager.

Agents, Pacific Coast:
HADWEN SWAIN MFG. CO., 215 Spear St., San Francisco, Cal.

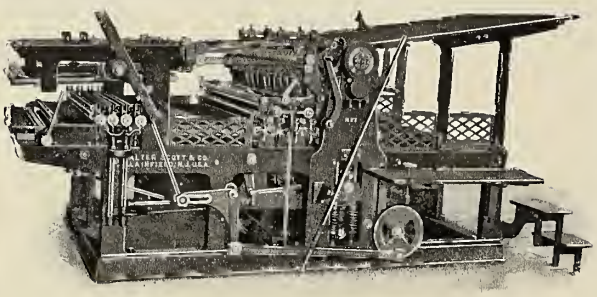
The Scott ...TWO-REVOLUTION PRINTING MACHINES



CLASS G N.
Two-Revolution Two-Roller Machine. Front-Fly Delivery.



CLASS H N.
Two-Revolution Four-Roller Machine. Front-Fly Delivery.



CLASS H F.
Two-Revolution Four-Roller Machine. Printed-Side-Up Delivery.

THE MACHINES SHOWN HERE HAVE THE FOLLOWING POINTS OF MERIT:

The New Continuous Bed Motion

Is so simple that you can instantly understand why the presses run so fast without jar.

The New System of Ink Distribution

Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table. All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution; a changeable marking means is provided to show their position when in use.

The Sheet Cutter

Is driven by gearing, and cuts the sheets evenly and clean.

Rigid, Even Impression

Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

The Type Bed

Is supported by four steel-shod tracks.

Continuous Register Rack.

The cylinder and bed register racks are the full length of the bed, full depth tooth, and positive in their operation.

The Air Cushions,

Four in number, are placed on the tracks to assist in reversing the bed; by turning a handle they can be adjusted to suit the speed while the machines are running. There is no resistance while turning slowly.

Gripper Motion

Is accurate and is provided with a safety self-righting attachment to prevent breakage should the grippers be carelessly left in the wrong position.

Back-up Motion

Is provided, which is effective and noiseless in operation.

Sheet Jogger.

The delivery board is fitted with a Sheet Jogger.

And many other Improvements not on other machines.

THE PROGRESSIVE PRINTER has always demanded these improved features, but never before received them. Honest effort the best material and the most careful construction have produced the strongest, fastest and most reliable machines yet offered.

LOOK THEM UP BEFORE ORDERING.

NEW YORK OFFICE, TIMES BUILDING.
CHICAGO OFFICE, MONADNOCK BLOCK.
ST. LOUIS OFFICE, SECURITY BUILDING.
BOSTON OFFICE, CARTER BUILDING.

Walter Scott & Co.

Cable Address—WALTSCOTT, NEW YORK. .... PLAINFIELD, N. J.

SEND FOR OUR ILLUSTRATED CATALOGUE TO NEAREST OFFICE.

DEXTER FOLDER COMPANY

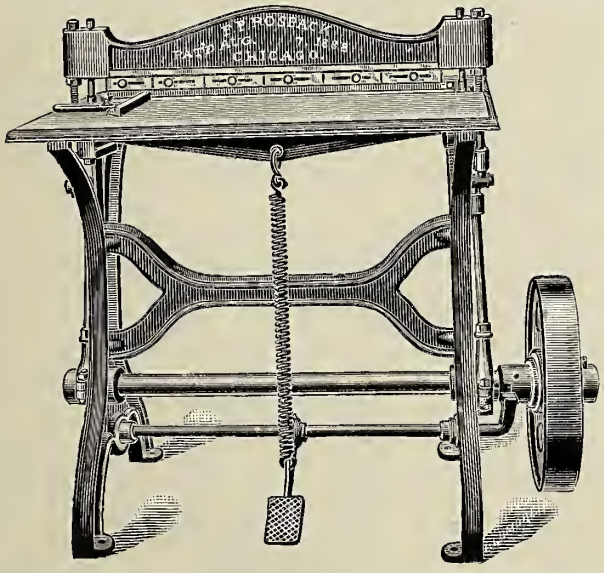
HIGHEST GRADE

PAPER FOLDING AND FEEDING MACHINERY,

97 Reade Street, NEW YORK. 315 Dearborn Street, CHICAGO.

Factory—Pearl River, N. Y.

The Rosback .....POWER..... Perforator.



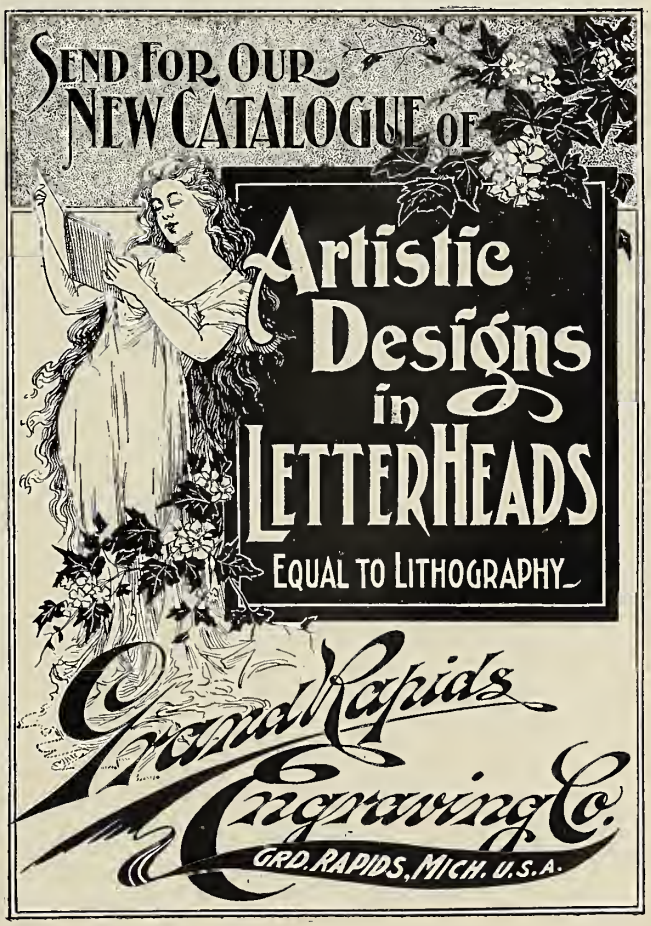
SIMPLE! DURABLE! RELIABLE!

PERFECT SECTIONAL ADJUSTMENT!

Made in three sizes, 20, 24 and 28 inch.
The same sizes in Foot Power.....

FOR SALE BY

F. P. ROSBACK, - 54-60 South Canal St., CHICAGO.



"THE HICKOK"

1898 RULING MACHINES

HARD TIMES ARE PASSING FAST,
ORDERS ARE NO LONGER RARE,
YOUR BUSINESS MUST SHARE IN THIS.

LET US HAVE YOUR ORDER
FOR ANY **MACHINERY** NEEDED
FOR RULING OR BINDING

THE W. O. HICKOK MFG. CO., Harrisburg, Pa.

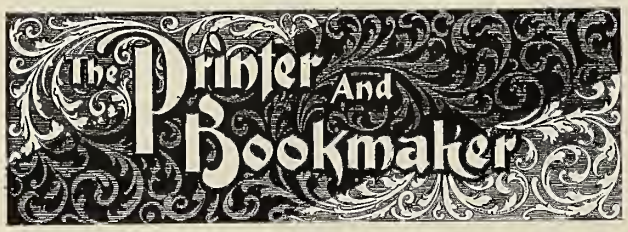
Charles N. Ironside
(FORMERLY OF THE CINCINNATI BAR),
Counselor at Law,
No. 220 Broadway, New York.
COLLECTIONS A SPECIALTY.

A long experience in the printing business gives me special facilities in handling matters arising in that trade.

General Counsel for Merchants' Legal Association, New York.

ATTENTION, PRINTERS!

WESTERN DEPOT TARCOLIN SUPPLY CO.
1014 MONADNOCK BLDG., CHICAGO.



$1.00 per Year.
50c. for Six Months.
10c. a Copy.
None Free.

A Magazine devoted to the interests of those engaged in Printing, Publishing, Bookbinding, Engraving, Electrotyping, etc. Handsomely illustrated and printed on a fine quality of paper.

SEND TEN CENTS FOR A COPY.

HOWARD LOCKWOOD & CO., 143 BLEECKER STREET, NEW YORK.

PAN-AMERICAN BUREAU OF TRANSLATIONS

CONNECTED WITH THE
SOUTH AMERICAN ASSOCIATED PRESS AND ADVERTISING COMPANY.....

Rooms 27, 29, 30, 275 Broadway
NEW YORK....

TRANSLATIONS from and into any language. Special rates for printers. Sole and exclusive advertising agency for South American newspapers. List of South American firms buying American goods. Purchasing agents. United States and Foreign patents solicited. We have a regular weekly news correspondence with all of the papers for which we act as advertising agents, keeping in close touch with the press of the United States and South America.

ADVERTISERS, PUBLISHERS AND PRINTERS

Save Time and Money

By using **Challen's Record Books.....**

Subscription Record. } Ruled, Printed and In-
Advertising Record. } dexed for quick entry
Advertiser's Record. } and reference. Descrip-
Job Printer's Record. } tive circular and price
Correspondence Record. } list on application.

THE INLAND PRINTER CO.
212-214 Monroe Street. ....CHICAGO.

Bank Deposit Books.. and General Pass Book Maker.....

Ready-Made Covers for sale

PRICES UPON APPLICATION.

R. H. WELCH, 305 to 309 Olive Street, ST. LOUIS, MO.

THE F. W. THURSTON

GLUE

29 and 31 River St. CHICAGO, **COMPANY**

CAN FURNISH YOU VERY

Strong Elastic Glue

SPECIALLY ADAPTED FOR BOOK-BINDERS' USE.

...ALSO...

Thurston's Liquid Fish Glue
(READY FOR USE)
The Strongest Adhesive Known.

SAMPLES AND PRICES UPON REQUEST.

EVERY PRINTER WANTS—
"Profitable Advertising"
THE ADVERTISER'S TRADE JOURNAL.
Fully illustrated, bright, original, up-to-date on all Advertising Topics. The handsomest publication of its kind.

10 Cts. brings a sample copy if you mention THE INLAND PRINTER.

KATE E. GRISWOLD, Ed. and Pub.
27 School St., BOSTON, MASS.

---

50 YEARS' EXPERIENCE

PATENTS

TRADE MARKS
DESIGNS
COPYRIGHTS &C.

Anyone sending a sketch and description may quickly ascertain our opinion free whether an invention is probably patentable. Communications strictly confidential. Handbook on Patents sent free. Oldest agency for securing patents.

Patents taken through Munn & Co. receive *special notice*, without charge, in the

Scientific American.

A handsomely illustrated weekly. Largest circulation of any scientific journal. Terms, $3 a year; four months, $1. Sold by all newsdealers.

MUNN & Co. 361 Broadway, New York
Branch Office, 625 F St., Washington, D. C.

THE J. W. O'BANNON CO.

74 DUANE ST., NEW YORK.

Bookbinders' Supplies.

Selling Agents for

HOLLISTON LINEN FINISH BOOK CLOTHS, BUCKRAMS, ETC.

Correspondence solicited.

Importers of German Book Cloth, Skytogene, etc.

Printers' Rollers..

BEST and CHEAPEST in USE!

GODFREY & CO.

909 Sansom Street, Philadelphia, Pa.

IT PAYS TO BE A WRITER

Journalists and authors win money, fame and power. Men and women can qualify themselves for practical literary work during their leisure hours. *Practical training* in reporting, editing and story writing at home.

JOURNALISM TAUGHT BY MAIL.

Thorough knowledge of newspaper work. Actual experience from the start. Corps of instructors composed of eminent journalists. An instructive book, giving full details, mailed free.

National Correspondence Institute, (Inc.)
53 Second National Bank Building,
Washington, D. C.

C.W.CRUTSINGER

MANUFACTURER OF PRINTERS ROLLERS AND COMPOSITION.

OUR ELASTIC TABLETING GLUE IS THE BEST ON THE MARKET

No 18 NORTH SECOND ST., ST.LOUIS.MO.

STRAEFFER AND SIEDENBURG

PHOTO PROCESS ETCHERS & ENGRAVERS.

465 PEARL ST, NEW YORK.

ETCHING ZINC

Superior quality selected **HARD ZINC**, machine ground and polished, for Half-Tone and Line Etching.

COPPER FOR HALF-TONE.
Extra quality machine ground and polished.

STEEL PLATES FOR ENGRAVING AND ETCHING.
Photo-Engravers' Supplies.

AMERICAN STEEL & COPPER PLATE CO.
150 Nassau Street, New York.

WELD & STURTEVANT

HAVE THE A-B-C OF THE TRADE.

AUTOMATIC FEEDERS,
BOOKBINDERS' MACHINERY,
CUTTERS, STITCHERS, FOLDERS, ETC.

Write for Information. 44 Duane Street, NEW YORK.

ESTABLISHED 1872
PHOTO PROCESS ENGRAVERS
WE AIM AT THE BEST
PRINTING QUALITY IN PLATES

THE WILLIAMSON-HAFFNER Engraving Co.

DENVER.

EASTERN BRASS TYPE FOUNDRY.

MANUFACTURERS OF

88-90 WALKER ST. NEW YORK, U.S.A.

High Grade Brass Type,

ENGRAVERS & DESIGNERS.

H. GRIFFIN & SONS

ESTABLISHED 1833,

IMPORTERS AND DEALERS IN

BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES.

MOROCOLINE (An Imitation of Leather) A SPECIALTY.

75 AND 77 DUANE STREET
NEW YORK CITY.

We are Western Agents
...for...

HOLLISTON BOOK CLOTH....

SLADE, HIPP & MELOY,
71 and 73 W. Monroe St.,
CHICAGO.

NEW AND NOVEL

COVER PAPERS

"ART CANVAS,"
"FABRIK,"
"TUFFIBRE,"
"PARCHMENT,"
"DEFENDER."

Send for beautiful 7 x 11 New Sample Book.

GANE BROS. & CO.
ST. LOUIS.

Photo-Chromotype Engraving Co.

No. 719 Vine Street, Philadelphia.

SEND for Specimen and Information about the greatest achievement of Art Printing—the THREE-COLOR PROCESS. Every modern printer should be familiar with the process.

L. L. Brown Paper Company, Adams, Mass., U.S.A.

..... MAKERS OF .....

Linen Ledger and Record Papers

FOR BLANK BOOKS, MERCHANTS' AND BANKERS' LEDGERS, COUNTY OR STATE RECORDS.

All-Linen Papers

FOR TYPEWRITING AND FINE CORRESPONDENCE.

Bond Papers

FOR POLICIES, DEEDS AND COMMERCIAL PURPOSES.

Handmade Papers

WE ARE THE ONLY MAKERS OF HANDMADE PAPER IN THE UNITED STATES, AND THE INCREASING DEMAND FOR THESE PAPERS FOR DRAWING, WATER-COLOR PAINTING, CORRESPONDENCE, AND SPECIAL BOOK EDITIONS, GIVES AMPLE EVIDENCE OF THEIR POPULARITY.

Be sure to specify "Brown's" Paper when ordering your Blank Books.

The Central Paper Co.
177-179 MONROE ST.,
CHICAGO,
are Western Agents for the Handmade Papers.

J. W. Butler Paper Co.
212-218 MONROE ST.,
CHICAGO,
are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

Goes Lithographing Co.

Rand-McNally Building...
FIREPROOF
158-174 Adams St.
CHICAGO...

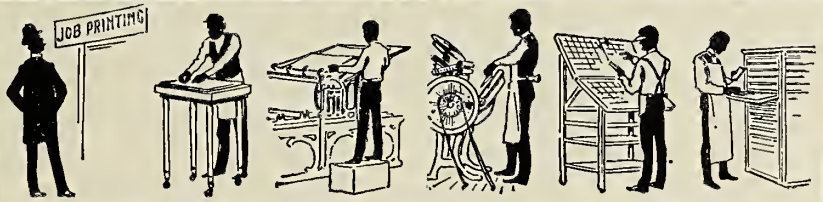
LITHOGRAPHING IN ALL ITS BRANCHES FOR THE TRADE

THE INLAND PRINTER'S COVER FOR APRIL
IS A SPECIMEN OF OUR COLOR WORK

SAMPLES AND PRICES ON APPLICATION

OUR PROFIT-MAKING TRADE HELPS ..... Consisting of Diploma, Stock Certificate, Bond, Certificate of Deposit, Check and Draft Blanks, Calendar Pads and Backs, Litho-Typo Stationery Blanks and Bank Note Safety Paper, are used by progressive, enterprising printers and stationers everywhere.

ALL FREE



BY FREE WE MEAN FREE

"OUR PRINTS" A set of six miniature electros. Just the thing or advertising a printing business in booklets, circulars and all other kinds of printed matter.

We want you to know **THE ADVERTISING WORLD.** It is a 16-page, 48-column illustrated monthly. It is a journal of news suggestions and criticisms for printers and retail and general advertisers. It has just begun its third year of publication with a circulation exceeded by few class publications in the world. It contains monthly: Feature articles on all new phases of advertising, interesting correspondence, bright editorials, biographies and methods of work of well-known advertisers, articles on window dressing, a dictionary of advertising ideas covering all lines monthly; also regular departments on types and borders, another on circulars, another on bill boards, another on catch phrases for advertisers, another on booklets. Other departments and features are added from time to time. It covers the field completely. Present circulation over 10,000 copies each issue. When you read it you will understand why it has so large a circulation. Regular subscription, 75 cents a year.

Cut this out and paste on a slip of paper, then sign your own name and full address. Write plainly.

Date .....

THE ADVERTISING WORLD,
COLUMBUS, OHIO.

Send THE ADVERTISING WORLD to the undersigned at the special price, without premiums, of three cents a copy, payment to be made some time during the year. Right reserved to discontinue at any time.

Name .....

City .....

State .....

No. ..... *Street.*

Our Great Offer

FOR IMMEDIATE ACCEPTANCE ONLY.

THE WORLD occupies a field all its own. We know subscribers are pleased with it, and stay with it. We have faith in it. We know reputable business firms who want it and read it will pay for it. We are willing they should try it at our risk. The future will bring us profit from these subscriptions and the advertising that comes from an immense circulation. Hence our offer: Cut out the two slips on either side of this paragraph, sign one yourself and get some local advertiser to sign the other, and mail both slips to us. On receipt of same we will forward by mail, prepaid, a set of six miniature silhouettes, "Our Prints," as shown above, **FREE OF CHARGE.** You can get any advertiser to sign the blank. It's generally only a question of asking the first one that comes into your office today. Can you do without "Our Prints" on this basis?

NO RISK All we want is to get more printers and advertisers acquainted with THE WORLD. It will make and save money for them. If it does, stay with us; if it don't, **STOP IT QUICK! A GUARANTY**—You can stop it after the first copy is received if you aren't satisfied, and if you do that you needn't pay for the first copy if you think it isn't worth the three cents to you. If you are already a subscriber to THE WORLD, get the one name of an advertiser and "The Prints" will be sent you free.

ACT PROMPTLY.
IF YOU WAIT UNTIL TOMORROW, YOU'LL FORGET IT.

Cut this out and paste on a slip of paper, then get a local advertiser to sign his name and address, plainly written.

Date .....

THE ADVERTISING WORLD
COLUMBUS, OHIO.

Send THE ADVERTISING WORLD to the undersigned at the special price, without premiums, of three cents a copy, payment to be made some time during the year. Right reserved to discontinue at any time.

Name .....

City .....

State .....

No. ..... *Street.*

We have other silhouettes after the same style. **IF YOU ALREADY HAVE "OUR PRINTS"** we can send you instead any one of the following: Clothiers, Christmas, grocers, week days, dry goods, shoe dealers, house furnishers, the months (first six months), trades, mailmen, Thanksgiving, months (last six months), bicyclist, telephones, drugs, sports.

ADDRESS **THE ADVERTISING WORLD, COLUMBUS, OHIO.**

NO COPIES of the "The Inland Printer Cut and Ornament Book" can be supplied after this date. A new edition will be issued in about two months, and will be duly advertised.

THE INLAND PRINTER CO., 212-214 Monroe St., CHICAGO.

The Monon Route

Now runs Wagner Sleepers to Indianapolis and Cincinnati. Four trains daily. Through sleepers to Washington via C. H. & D. and B. O. roads.

AN EXPRESSION

REGARDING THE

PEOPLE'S BIBLE HISTORY

From ***The Watchman*** *—a Baptist Journal.*

Boston, Mass., February 24, 1898.

"The People's Bible History is a full narrative of Bible History, completed and sustained by the researches of modern science. The whole work is edited by Rev. Geo. C. Lorimer, D. D., Pastor of Tremont Temple. The introduction is by the world-renowned statesman, the Right Hon. William E. Gladstone, whose article—really a volume in itself—is one of the noblest discussions of the place of the Bible in human history that has ever been written. Mr. Gladstone has never written anything more worthy of his great powers.

The work is divided into seventeen sections, and each is prepared by a man of the greatest ability. Among the writers are such scholars, writers and orators as Rev. A. H. Sayce, M.A., D.D., LL.D.; Rev. Samuel Ives Curtiss, D.D.; Rev. Frederic W. Farrar, D.D., F.R.S.; Rev. Elmer H. Capen, D.D.; Rev. Frank W. Gunsaulus, D.D.; Rev. George F. Pentecost, D.D.; Rev. R. S. MacArthur, D.D.; Rev. Martyn Summerbell, D.D.; Rev. Frank M. Bristol, D.D.; Rev. W. T. Moore, LL.D.; Rev. Edward Everett Hale, D.D.; Rev. Joseph Agar Beet, D.D.; Rev. Caspar René Gregory, Ph.D., D.Th., LL.D.; Rev. William Cleaver Wilkinson, D.D.; Rev. Samuel Hart, D.D.; Rev. J. Monro Gibson, D.D.

Their articles are not hastily written sketches, but careful studies, and if printed separately each one of them would make a good-sized volume. The People's Bible History is not a book, but a library. The entire period of Bible History is covered by celebrated experts. The reader is led as by the hand from Creation's Dawn to Christianity's Triumph. No one volume, no one library, has ever contained such priceless information. This work cost the publishers $100,000.

Every editor of prominence regards it as a phenomenal creation of the ripest scholarship of the century; as a mine of useful, accurate and instructive information.

Every minister indorses it with highest praise for the purposes of the teacher, student, or merely casual reader.

The work is magnificently illustrated—not cheap, secondhand cuts, but original reproductions of great works of art, illustrating Christian History.

Christian parents wonder why their children read so much trash. One reason may be that they do not put on the family table such interesting, up-to-date Christian literature as The People's Bible History."

SEND TWO-CENT STAMP FOR PROSPECTUS.

THE POPULAR EDITION.

942 pages, 57 full-page illustrations.

Bound in Cloth, Gilt Edges,	$4.50
Bound in Half Levant, Gilt Edges,	5.00
Bound in Full Levant, Gilt Edges, Handmade,	6.00
Bound in Full Levant, Gilt Edges, Handmade, Flexible,	6.00

QUARTO EDITION.

1,260 pages, 200 full-page illustrations.

Style A—One Volume, Full Levant, Gilt Edges,	$15.00
Style B—Two Volumes, Full Levant, Tufted, Gilt Edges,	20.00

QUARTO EDITION.—In order to bring the work within the reach of all classes, the Publisher has divided the same into 16 parts, sewed, but trimmed slightly, with stiff cover convenient for handling, and with review questions for Bible study, at $1 each.

This book is for sale at all Bookstores and by Booksellers, or will be mailed or expressed, prepaid, by

HENRY O. SHEPARD, Publisher, . . . 212-214 Monroe Street, CHICAGO.

THE INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF THOSE SEEKING MATERIALS, MACHINERY OR SPECIAL SERVICE FOR THE PRINTING, ILLUSTRATING AND BOOKBINDING INDUSTRIES.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line. Each additional heading, $4.

ADDRESSING MACHINE.

Addressograph Co., 171 S. Canal st., Chicago. Addresses direct on wrapper or envelope.

ADVERTISEMENT COMPOSITION.

Chicago Ad. Setting Co., 180 Monroe street, Chicago.

ADVERTISEMENT WRITERS.

Chatfield, C. F., 179 Front st., Owego, N. Y. *Not Oswego.* Chatfield ads. are good ads.

Ireland, H. I., 925 Chestnut st., Philadelphia. Designs and places advertising. Book for stamp.

Wheatley, E. A., 341 Dearborn street, Chicago; 114 Fifth avenue, New York.

The "Ad"ers' Primer, ready in April, 1898, 5 cents. Address suddenly, without notice, The "Ad"er, Des Moines, U. S. A.

ADVERTISING NOVELTIES FOR PRINTERS' USE.

American Manufacturing Concern, The, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Tirrill, Henry, & Co., 116-118 Olive street, St. Louis. Wholesale calendars, fans, fan handles, cards, panels, etc., to printers and jobbers. Correspondence solicited.

ARTISTS' MATERIALS AND DRAWING INSTRUMENTS.

Frost & Adams Co., 37 Cornhill, Boston, Mass.

BINDERS' MACHINERY.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

BLANK BOOKS.

Shaw, J. G., Blank Book Co., 261-267 Canal street, New York City.

BOOKBINDERS' DIES.

Northwestern Stamp Works, St. Paul, Minn. Designs submitted, prices quoted, correspondence solicited.

BOOKBINDERS' LEATHER.

Garnar, Thomas, & Co., 181 William street, New York City.

BOOKBINDERS' SUPPLIES.

Griffin, H., & Sons, 75-77 Duane st., New York; also boxmakers' papers and furniture leathers.

Ingalls & Co., Castleton, N. Y. Binders' boards, album boards, trunk boards, etc.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also, paper-box makers' supplies.

BOOKS FOR PRINTERS.

Bishop, H. G., Oneonta, N. Y. The "Practical Printer" and five other valuable books of reference.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also mounting woods.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type Founders.

Eastern Brass Type Foundry, 88 Walker street, New York City.

BRONZE POWDERS.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

BRONZING MACHINES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSING.

Conkey, W. B., Co., 341-351 Dearborn street, factory 65-75 Plymouth place, Chicago.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y.

CLOTH COVERINGS.

Gehlert, Louis, 204 East Eighteenth street, New York City. Woolen blankets for newspaper impression cylinders, steel press, lithography.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

New York Steel and Copper Plate Co., headquarters 171 Wallabout street, Brooklyn, N. Y.

COPPER IN SHEETS FOR ENGRAVERS' USE.

Hussey, C. G., & Co., 249 Fifth avenue, Pittsburg, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

DIE SINKERS.

Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTRIC MOTORS FOR PRESSES AND GENERAL POWER.

Fort Wayne Electric Corporation, Fort Wayne, Ind.

Sprague Electric Co., 20-22 Broad street, New York City.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS AND STEREOTYPERS.

American Electrotyping Co., 300-304 Dearborn street, Chicago. Telephone, Harrison 71.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Campbell, C. J., & Co., electrotypers, 12 St. Clair street, Toledo, Ohio.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City.

Foote & Davies Co., 16 East Mitchell street, Atlanta, Ga.

Harrison, A. W., 37 South Charles street, Baltimore, Md.

Heybach-Bush Co., 431 W. Main st., Louisville, Ky. Also process engravers; get prices.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Gibson Bros., 207 South Canal st., Chicago. Also printing press repairers.

Lloyd, Geo. E., & Co., 202 South Canal street, Chicago.

ELECTROTYPERS' IRON FILINGS.

Bond, Chas. E., 127 N. J. R. R. ave., Newark, N. J., fine iron filings. Sample and testimonials free.

EMBOSSED STATIONERY.

American Embossing Company, Buffalo, N. Y.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade, 155 State street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 683 Washington street, Boston. Also half-tone and line engravers.

EMBOSSING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

EMERSON BINDERS.

Barrett's Bindery, 148 Monroe st., Chicago. Also the **Library Binder**, the **Emerson Clip** and **File.**

ENGINES—GAS AND GASOLINE.

Chicago Water Motor and Fan Co., 175 Lake street.

Frontier Iron Works, 601 Atwater st., Detroit, Mich.; 2 to 100 horse-power; gasoline or gas.

Weber Gas and Gasoline Engine Co., 405-413 West boulevard, Kansas City, Mo.

ENGINES—STEAM.

Richmond Bros., St. Johns, Mich. Mfrs. special printing office engines. Circulars free.

ENGRAVERS.

Half-Tone, line, steel and wood engraving. J. S. Quirk Engraving Co., 112-114 N. Ninth street, Philadelphia.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 155 State street, Chicago.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 S. Canal st., Chicago.

ENVELOPE AND BAG MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

ENVELOPES.

Buffalo Envelope Co. Buffalo, N. Y. Regular and odd sizes; superior stock and gumming.

Kantor, A. A., 194 William street, New York City.

Logan, Swift & Brigham Envelope Co., Worcester, Mass.

Sewell-Clapp Mfg. Co., 210 S. Water st., Chicago. Regular or odd sizes, plain or printed. Est. 1875.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

ETCHING ZINC AND COPPER.

Brownell, A. S., 350 Dearborn st., Chicago. Plain and "satin" finished copper and zinc plates for all engraving purposes.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

FILING CABINETS AND BUSINESS FURNITURE.

Globe Company, The, Cincinnati, Ohio; Fulton and Pearl streets, New York; 111 Madison street, Chicago.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

FOLDING MACHINES.

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Rockford Folder Co., Rockford, Ill.

Sidney Folder Co., Sidney, Ohio. Low-price newspaper folders.

Stonemetz, J. H., 102 Fulton street, New York. Folding machines for all classes of work.

FOLDING PAPER BOXES.

Edwards & Docker, 16 and 18 North Fifth street, Philadelphia, Pa. Our boxes for mailing books save time in packing, and protect the book. Ask for estimate.

GLUES AND PASTES.

Armour Glue Works, 205 La Salle street, Chicago.

GUMMED PAPERS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth avenue, Chicago. 'Phone 118.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 20 to 30 Brace street, Buffalo, N. Y.

California Ink Co., 413 Commercial street, San Francisco, California. Printing and litho inks and rollers.

Crown Printing Ink and Color Works, 316 Inter Ocean bldg., Chicago; telephone, Main 4305.

Diamond Printing Ink Works, 40 Woodward avenue, Detroit, Mich.

Eclipse Printing Ink Co., Ltd., black and colored inks, Franklin, Pa.; New York; St. Louis.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Star Printing Ink Works. Carter & Barnard 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

Ink-I-Thin Mfg. Co., Chicago, make the best ink reducer. From dealers, or sent prepaid by the manufacturers. Price, 40 cents.

Kirwan, E. F., & Co., Baltimore, Md. "Pressmen's Compound" is just what you need to get best results, especially on fine quality paper. Send for sample.

KNIFE GRINDERS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LINOTYPE COMPOSITION.

Porter & Co., successors to Vercamp, Porter & Co., 298 Dearborn st., Chicago. Out-of-town orders a specialty.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

LITHOGRAPHERS.

Henderson Lithographing Co., 418-422 Sycamore st., Cincinnati, Ohio. Lithographing in all its branches.

Honerkamp, J. C., art lithographing, engraving and printing, 221 Thirteenth st., Brooklyn, N.Y.

LITHOGRAPHERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC ENGRAVERS TO THE TRADE.

Rath, Arthur, 61 Beekman street, New York City. General litho engraving.

LYE BRUSHES.

Adams' brushes outlast all others. J. J. Adams & Co., 130 Greenpoint avenue, Brooklyn, N. Y.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio. Mfrs. of paper-cutter knives and machine knives.

White Co., The L. & I. J., Buffalo, N. Y. Mfrs. of paper-cutting knives; superior quality.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

MAP MOUNTING AND COLORING.

Eger, Charles B., & Co., 218 Washington st., Chicago. Map, chart and show-card mounting.

MARBLING COLORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

MODEL MAKERS AND MACHINISTS.

Century Machine Co., 576 Broadway, New York City. Modern machinery and methods.

MUSIC PRINTERS.

Meredith Music Printing Co., 318 Dearborn street, Chicago. Electrotyped music plates.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., cor. Sixteenth street and Ashland avenue, Chicago.

NUMBERING MACHINES.

Bates Machine Co., New York Life bldg., N. Y. New models; new prices; send for catalogue.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

PAPER CUTTERS.

American Type Founders' Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

Stillman-Randall Machine Co., Westerly, R. I. Economic paper cutters.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Simonds, A. A., & Son, Dayton, Ohio. Mfrs. of paper-cutter knives. Scientific tempering.

PAPER-CUTTER KNIVES.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS—GENERAL.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

McClellan Paper Co., 252-254 First avenue N. Minneapolis, Minn.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Largest line of cover papers in the U. S.

Mead Paper Co., Dayton, Ohio. Lithograph book and colored papers.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Champion Coated Paper Co., Hamilton, Ohio.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Keith Paper Co., Turners Falls, Mass.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—BLOTTING.

Sabin-Robbins Paper Co., Middletown, Ohio. English cloth and other blottings.

PAPER—COATED.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—COVER.

Do you buy Cover Papers? Do you want the lowest prices and the largest line in the U. S. to choose from? Try **Illinois Paper Co.**, Chicago.

PAPER—ENAMELED BOOK.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PERFORATORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

American Process Engraving Co., The, 15-27 W. Sixth street, Cincinnati, Ohio.

Babcock Engraving Co., Minneapolis, Minn., general engravers, electrotypers and embossers.

Baltimore Engraving Co., The, Baltimore, Md. Engravings for manufacturer, publisher and printer; zinc, half-tone, designing.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving Co., illustrators, 115 Purchase street, Boston, Mass.

Case Engraving Co., 705 Mill street, Akron, Ohio.

Clark Engraving Co., Broadway and Mason street, Milwaukee, Wis.

Coloritype Co., 32 and 34 La Fayette place, New York.

Conover Engraving and Printing Co., Coldwater, Mich. Photo-engravers and color printers.

Electro-Tint Engraving Co., 723 Sansom street, Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Grand Rapids Engraving Co., Grand Rapids, Mich.

Heybach-Bush Co., Louisville, Ky. We make electrotypes, too.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N. W., Washington, D. C. Unexcelled half-tone and line engraving.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY — Continued.

PHOTO-ENGRAVERS.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News Building, Detroit, Mich.

Photo-Engraving Co., for 20 years at 67 Park pl., after May 1, 1898, at 9-15 Murray st., New York.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, and designing.

Reed Engraving Co., Grand Rapids, Mich. Gives the best work.

Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.

Suffolk Engraving Co., 275 Washington st., Boston, Mass. Engravers and electrotypers.

Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer Building.

Williamson-Haffner Engraving Co., 1629 Seventeenth street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Engravers' self-focusing arc electric lamps, scientific stereopticons, theater lamps, etc. Acknowledged the best.

PHOTO-ENGRAVERS' LENSES.

Bausch & Lomb Optical Co., Rochester, N. Y., New York City, Chicago. Catalogues and information on application.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTO-ENGRAVERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, Box 603, Detroit, Mich. Photographic publishers, color photography.

PHOTOGRAVURE.

Meriden Gravure Co., Meriden, Conn.

Stege, Edward A., 43 Franklin street, Chicago. Views, fine illustrations and commercial work.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York City.

PRESS COUNTERS.

Root, C. J., Bristol, Conn.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Kidder Press Mfg. Co., Boston, Mass. Rotary for black and colors; bed and platen self-feeding; electro and stereotype machinery.

Miehle Printing Press & Mfg. Co., Clinton and Fulton sts., Chicago; 30 Reade st., New York.

Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders' Co., sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

PRESSES—CYLINDER.

Hoe, R., & Co., New York. Manufacturers of printing presses, electrotype machinery and printing materials.

Van Allens & Boughton, Huber printing presses, 17 Rose street, New York; 300 Fisher building, Chicago.

Walker, W. G., & Co., Madison, Wis. Best and cheapest presses in the world.

PRESSES—JOB PRINTING.

American Type Founders' Co., general selling agents for Gally Universal presses.

Globe Manufacturing Co., Palmyra, N. Y.

Golding & Co., Boston, New York, Philadelphia, and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PRINTERS' MATERIALS.

American Type Founders' Co. "Everything for the printer."

Clapperton, J. H., 39 Grand ave., Rochester, N. Y. Agent American Type Founders' Co.

Evans, W. C., 50 N. Ninth street, Philadelphia. Printing presses bought, sold and exchanged.

Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Heybach-Bush Co., Louisville, Ky. Stamp gets prices, and we'll return the stamp.

Inkoleum, St. Paul, Minn. The old reliable, guaranteed ink reducer and dryer, "Inkoleum."

Loy, William E., 531 Commercial st., San Francisco. Agent Inland Type Foundry.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTING INK AND BRONZE POWDER MANUFACTURERS.

Okie, F. E., Co., Kenton place, Philadelphia, Pa.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor street, Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman, James, 84 S. Market street, Chicago. Mfrs. printers' rollers and tablet composition.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glue, oilcloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

QUOINS.

Hempel & Dingens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins and press locks.

ROLL-SLITTING AND REWINDING MACHINES.

Kidder Press Mfg. Co., Boston, Mass. Machines for all widths and kinds of stock.

RULING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

SHIPPING TAGS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

STAMPING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

STEEL RULE.

J. F. Helmold & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

TYPE FOUNDERS.

American Type Founders' Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.
Boston, 250 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 45 North Division st.
Pittsburg, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 203 Monroe st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
Los Angeles, 211 New High st.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-40 Sansom st., Philadelphia, Pa.

Munson, V. B., successor to **Geo. Bruce's Son & Co.**, 13 Chambers street, New York.

Newton Copper-Faced Type Co., 14 Frankfort st., N. Y. Estimating, deduct spaces and quads.

Pacific States Type Foundry, San Francisco Cal. All printers' supplies.

TYPESETTING MACHINES.

Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth ave., Chicago.

Mergenthaler Linotype Co., Tribune bldg., New York. P. T. Dodge, Prest. 5,000 in daily use.

Thorne Typesetting Machine Co., 34 Park Row New York; 203 Monroe st., Chicago.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

WIRE.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

WOOD TYPE.

American Type Founders' Co., carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

BYRON WESTON CO'S

LINEN LEDGER AND RECORD PAPER

Has no superior. Why not use it?

Mills at.... DALTON, MASS.

Our Selling Agents in Chicago are BRADNER SMITH & CO.

INDEX TO ADVERTISEMENTS.

	PAGE
Advertising World	123
Aluminum Plate & Press Co	16
American Steel and Copper Plate Co	121
American Type Founders' Co	113
Anthony, E. & H. T., & Co	20
Arabol Mfg. Co	32
Ault & Wiborg Co., The	Insert
Babcock Printing Press Manufacturing Co	24
Bates Machine Co	12
Benedict, Geo. H., & Co	107
Binner Engraving Co	11
Blomgren Bros. & Co	15
Bookseller and Newsman	106
Boorum & Pease	20
Brains Publishing Co	107
British Printer	107
Bronson Printers' Mchy. and Warehouse Co.	108
Brown Folding Machine Co	106
Brown, L. L., Paper Co	122
Buffalo Printing Ink Works	108
Bureau of Press Clippings	101
Business Directory	125
Butler, J. W., Paper Co	1
Campbell Printing Press & Mfg. Co	2 to 5
Carver & Swift Stamping Press Mfg. Co	14
Challenge Machinery Co	8
Chambers Brothers Co	32
Chandler & Price Co	24
Chicago Paper Co	101
Child Acme Cutter & Press Co	110
Coes, Loring, & Co	21
Cottrell, C. B., & Sons Co	102
Cramer, G., Dry Plate Works	32
Crutsinger, C. W	121
Delete Chemical Co	120
Dexter Folder Co	119
Dick, Rev. Robert, Estate	106
Dill & Collins	27
Dwight Bros. Paper Co	Cover
Eastern Brass Type Foundry	121
Electric City Engraving Co	22
Electro-Light Engraving Co	114
Elgin Mfg. Co	109
Emmerich & Vonderlehr	114
Foos Gas Engine Co	100
Franklin Engraving & Electrotyping Co	9
Freund, William, & Sons	16
Fuller, E. C., & Co	111
Gane Brothers & Co	121
General Engraving Co	17
Godfrey & Co	121
Goes Lithographing Co	123
Grand Rapids Engraving Co	119
Griffin, H., & Sons	121
Haddon, John, & Co	103
Hamilton Manufacturing Co	31
Harris Automatic Press Co	6
Hellmuth, Charles	114
Hickok, W. O., Manufacturing Co	120
Hoke Engraving Plate Co	100
Hoyt Metal Co	110
Illinois Paper Co	14
Ironside, Charles N	120
Jaenecke Bros. & Fr. Schneemann	7
Jones, John M., & Co	12
Juergens Bros. Co	109
Kantor, A. A	100
Kidder Press Manufacturing Co	112
Koenig, A. W., & Co	100
Krause, Karl	109
Latham Machinery Co	28
Levey, Fred'k H., Co	Cover
Megill, Edward L	106
Mergenthaler Linotype Co	13
Miehle Printing Press & Mfg. Co	Cover
Monon Route	116, 123
Moses, Lionel	101
National Correspondence Institute	121
Newton Copper-Faced Type Co	20
O'Bannon, The J. W., Co	121
Oswego Machine Works	108
Paper Mills' Co	26
Pan-American Bureau of Translations	120
Parsons Paper Co	Insert
People's Bible History	124
Perfection Type Case Co	107
Photo-Chromotype Engraving Co	121
Printer and Bookmaker, The	120
Profitable Advertising	120
Queen City Printing Ink Co., The	104
Riverside Paper Co	30
Rosback, F. P	119
Royle, John, & Sons	18
Sanders Engraving Co	114
Scientific American	120
Scott, Walter, & Co	118
Seybold Machine Co	25
Shepard, Henry O	124
Sheridan, T. W. & C. B	29
Shniedewend, Paul, & Co	101
Slade, Hipp & Meloy	121
Spatula, The	101
Sprague Electric Co	105
Standard Machinery Co	23
St. Louis Photo-Engraving Co	100
Straeffer & Siedenburg	121
Thorne Typesetting Machine Co	18
Thresher Electric Co	10
Thurston, F. W., Glue Co	120
Tower, Dawson & Co	107
Ullman Co., Sigmund	19
Union Card & Paper Co	100
Van Allens & Boughton	117
Walcutt Bros	101
Walker, W. G., & Co	16
Want Advertisements	99
Welch, R. H	120
Weld & Sturtevant	121
Wesel, F., Mfg. Co	109
Weston, Byron, Co	128
Wetter, Joseph, & Co	Cover
White, James, & Co	16
White, L. & I. J., Co	20
Whiting Paper Co	14
Whitlock Machine Co	115
Wildes, Thomas	106
Williamson-Haffner Engraving Co	121
Zeese, A., & Co	14

SEND FOR SPECIMENS AND ESTIMATES.

Dexter Folder Company,

Highest Grade of

Paper Folding and Feeding Machinery.

Main Office and Factory,
Pearl River, N.Y.

New York,
97 Reade Street.

Chicago,
315 Dearborn St.

OSWEGO MACHINE WORKS, Oswego, N.Y.

319 Dearborn Street,
Chicago, Ill.

J. M. IVES, Western Agent.

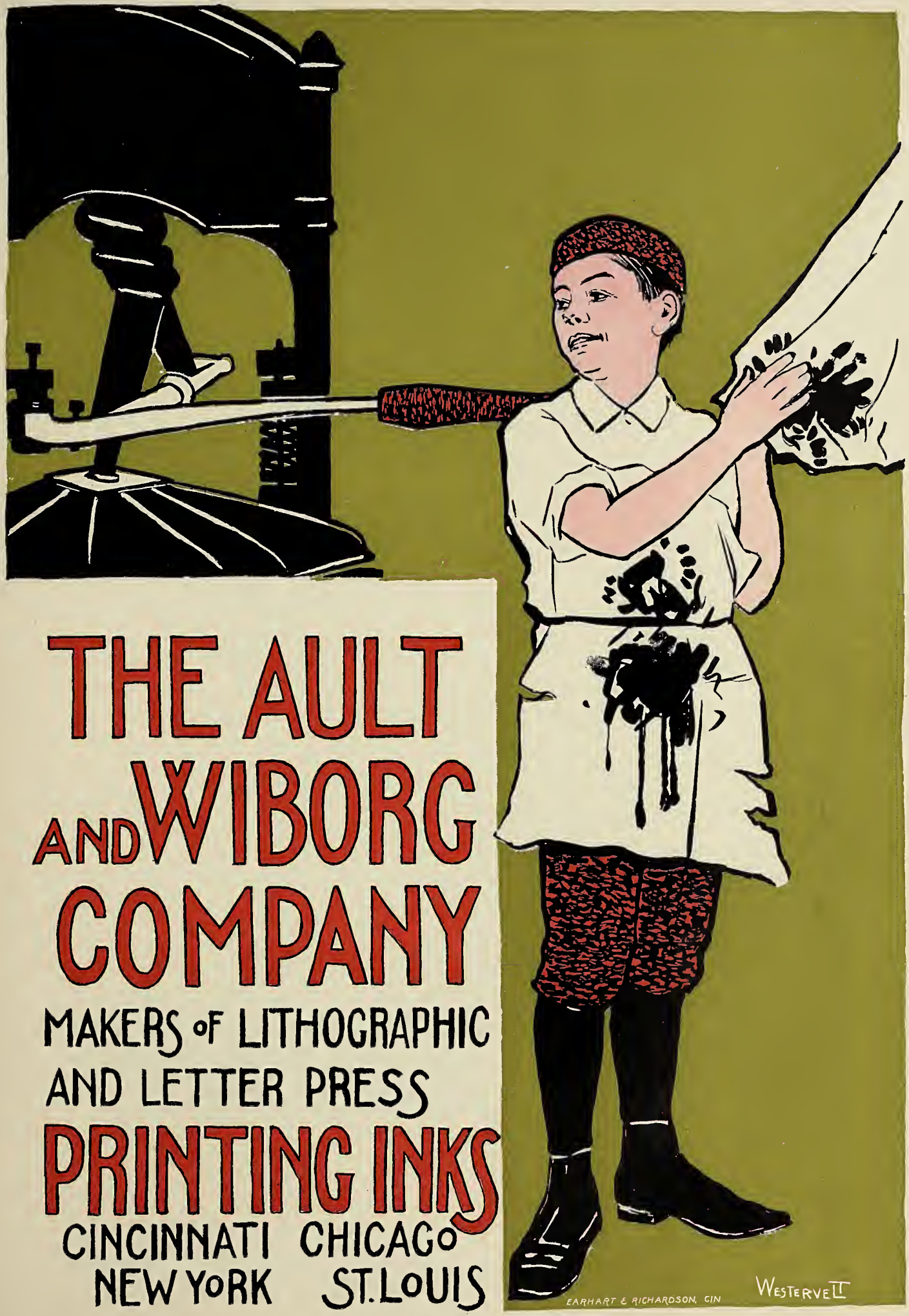
AUTOMATIC CLAMP

BROWN & CARVER CUTTERS are fast, accurate, easily operated labor savers. Equipped with electric motor, they are most economical in floor space.....

Card showing motor attachment sent on request.

SELLING AGENTS:

VAN ALLENS & BOUGHTON, - - 17 to 23 Rose Street, New York.
C. R. CARVER, - - 25 North Seventh Street, Philadelphia, Pa.
KENNEDY & MASON, - 414 East Pearl Street, Cincinnati, Ohio.
MILLER & RICHARD, - - - 7 Jordan Street, Toronto, Can.
AMERICAN TYPE FOUNDERS' CO., 405 Sansome St., San Francisco.
THE WILL R. KNOX MACH'Y CO., 207 N. Second St., St. Louis, Mo.



"START."

BRILLIANT LAKE, 519=54. BLACK, 457=50. TINT, No. 23.

COPYRIGHTED.

CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 N. Fourth St., Phila., Pa.

Beecher, Peck & Lewis,
Detroit, Mich.

Kingsley Paper Co.,
Cleveland, O.

W. A. Stowe,
Grand Rapids, Mich.

Chas. A. Smith Co.,
Pittsburgh, Pa.

Courier Co.,
Buffalo, N. Y.

Alling & Cory,
Rochester, N. Y.

Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Bush Co.,
Louisville, Ky.

Gether & Drebert,
Milwaukee, Wis.

Morgan & Hamilton Co.,
Nashville, Tenn.

F. W. Gardiner Co.,
Salt Lake, Utah.

Bryan Printing Co.,
Columbia, S. C.

State Journal Co.,
Lincoln, Neb.

Alling Paper Co.,
San Antonio, Tex.

Great Western Type Foundry,
Omaha, Neb.

Minnesota Type Foundry Co.,
St. Paul, Minn.

B. M. Wood,
Dayton, Ohio.

Co-Operative Printing Co.,
Seattle, Wash.

DISTRIBUTING AGENTS FOR CANADA:

Toronto Type Foundry,

Toronto. *Montreal.* *Winnipeg.*

From painting by Antoine Rotta.

A DAUGHTER OF ITALY.

By courtesy McClure's Magazine.

HORACE GREELEY IN 1862. AGE, 51 YEARS.

Editor of the New York *Tribune* from 1841 to 1872.

(See opposite page.)

Copyright, 1898, by The Inland Printer Company.

LIBRARY U. MAY 9 1898

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXI — NO. 2. CHICAGO, MAY, 1898. TERMS { $2 per year, in advance. Single copies, 20 cents.

THE APPRENTICESHIP OF HORACE GREELEY.

BY EDWIN B. DEWEY.

"FATHER, I guess you'd better make a bargain with Mr. Bliss." As the story goes it was Horace Greeley who thus addressed his parent. The scene was in the office of the *Northern Spectator*, a weekly newspaper published at East Poultney, Vermont. Those present were Amos Bliss, one of the proprietors of the newspaper; Zaccheus Greeley, and his son, Horace, a lad of fifteen years.

But to "begin with the beginning" of Greeley's eventful life. Horace Greeley was born at the Greeley homestead on his father's farm, four miles from Amherst, New Hampshire, on the third day of February, 1811. At that time Amherst was a thriving village and possessed, among other things, a newspaper — the *Farmers' Cabinet*. This was the first newspaper of which Horace Greeley had any knowledge, and it is said he read from it when but three years of age. Reading became a passion with him, and long before the post-rider, who brought the *Cabinet* each week, was due, Horace would walk down the road to meet him, so anxious was he to see the paper.

Doubtless Greeley's ambition to become an editor originated with the reading of the *Farmers' Cabinet*. He was but six years old when he emphatically declared that he was "going to be a printer." At an early age he learned that the way to the editor's sanctum was usually through the printing office, beginning with "devil" and working up. Hence, young Greeley proposed to learn the printer's trade when he became old enough.

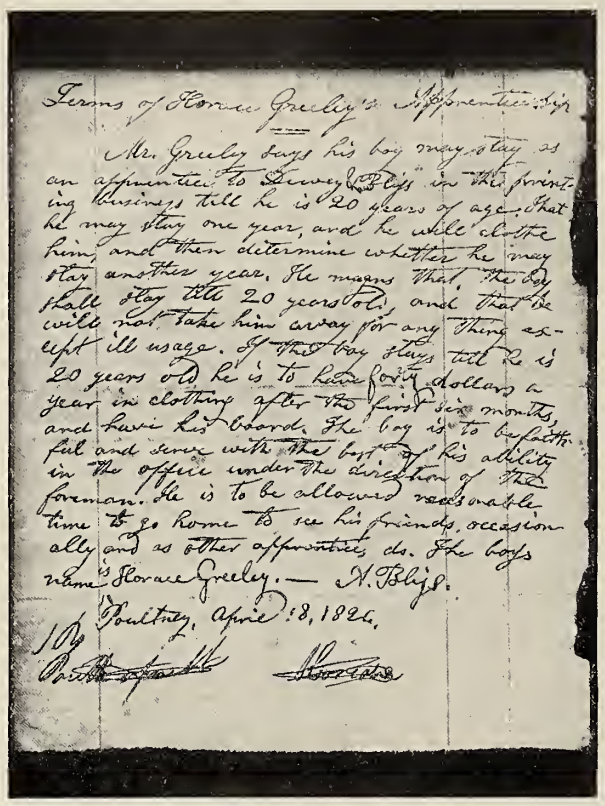
Horace Greeley's mother was ambitious, and whatever she did she did with a will; the son inherited ambition. Mrs. Greeley was a great reader, and she remembered all she read; in this, also, was Horace like his mother.

Zaccheus Greeley, Horace's father, was born in 1781. In 1807, he and Mary Woodburn were married. At this time Zaccheus was the owner of the farm upon which Horace was born. The winter of 1814-1815, Horace lived with his grandfather, David Woodburn, at Londonderry. Horace was then but four years of age, yet he attended the district school in that village and was the equal of pupils several years his senior. For several years following, Horace attended the school near Amherst.

Zaccheus Greeley finally lost his farm near Amherst, through poor management, and in 1821, with his family, moved to Westhaven, Vermont. Young as he was at this time, Horace was so advanced in his schooling that in knowledge he compared well with the country teachers of that day. Nevertheless, for three winters he attended the school at Westhaven. Horace continued to be an enthusiastic reader and devoured all the books it was possible for him to obtain. Ere he had reached his sixteenth birthday he had read nearly all the common histories, besides many story books.

Young Greeley's last winter of school at Westhaven was that of 1825-26. He was still determined to learn the printer's trade, and often urged his father to secure him a place. At East Poultney, eleven miles distant, the *Northern Spectator* was published weekly. One day Horace saw in this paper an ad. for an apprentice. He gained his father's consent, walked to East Poultney, and applied for the position. It was in the spring of 1826 that Horace Greeley approached Amos Bliss, managing partner of the firm of Dewey & Bliss, publishers of the *Spectator*, regarding the matter. After closely questioning him Mr. Bliss agreed to take Horace, providing his father would consent to the usual terms. Horace went home, and a few days later returned to Poultney, his father accompanying him.

The story of what took place at the *Spectator* office on this occasion is well told by James Parton in his "Life of Horace Greeley," published in 1855. He says: "At Poultney an unexpected difficulty arose, which for a time made Horace tremble in his high-low



Terms of Horace Greeley's Apprenticeship

Mr. Greeley says his boy may stay as an apprentice to Dewey & Bliss in the printing business till he is 20 years of age; that he may stay one year, and he will clothe him, and then determine whether he may stay another year. He means that the boy shall stay till 20 years old, and that he will not take him away for anything except ill usage. If the boy stays till he is 20 years old he is to have forty dollars a year in clothing after the first six months, and have his board. The boy is to be faithful and serve with the best of his ability in the office under the direction of the foreman. He is to be allowed reasonable time to go home to see his friends occasionally and as other apprentices do. The boy's name is Horace Greeley.— A. Bliss.

Poultney, April 13, 1826.

THE CONTRACT.
Showing shape of original sheet, which was 6 by 7 inches in size.

shoes. The terms proposed by Mr. Bliss were, that the boy should be bound for five years and receive his board and $20 a year. Now, Mr. Greeley had ideas of his own on the subject of apprenticeship, and he objected to this proposal, and to every particular of it. In the first place, he had determined that no child of his should ever be bound at all. In the second place, he thought five years an unreasonable time; thirdly, he considered that $20 a year and board was a compensation ridiculously disproportionate to the services which Horace would be required to render; and, finally, on each and all of these points he clung to his opinion with the tenacity of a Greeley. Mr. Bliss appealed to the established custom of the country. . . . At every pause in the conversation the appealing voice of Horace was heard: 'Father, I guess you'd better make a bargain with Mr. Bliss'; or, 'Father, I guess it won't make much difference'; or, 'Don't you think you'd better do it, father?' At one moment the boy was reduced to despair. Mr. Bliss had given it as his ultimatum that the proposed binding was absolutely indispensable; he 'could do business in no other way.' 'Well, then, Horace,' said the father, 'let us go home.' The father turned to go, but Horace lingered; he could not give it up, and so the father turned again; the negotiation was reopened, and after a prolonged discussion a compromise was effected. What the terms were that were finally agreed to I cannot positively state."

When Parton wrote the story of Greeley's life he could not locate the contract by which Horace was bound out. The peculiarly worded document is now in the possession of Mrs. Victoria Grace Greeley King, who lives on a farm near Clymer, Chautauqua County, New York. It was photographed by the writer and is reproduced in THE INLAND PRINTER. The contract was written upon a leaf of an account book by Amos Bliss, torn out, and given to Zaccheus Greeley. Several years later the elder Greeley used the back of the contract to keep an account upon. This was also photographed, and a reproduction appears herewith.

The apprenticeship document is yellow with age, and though of late years it has been carefully handled, is well worn. It reads like this :

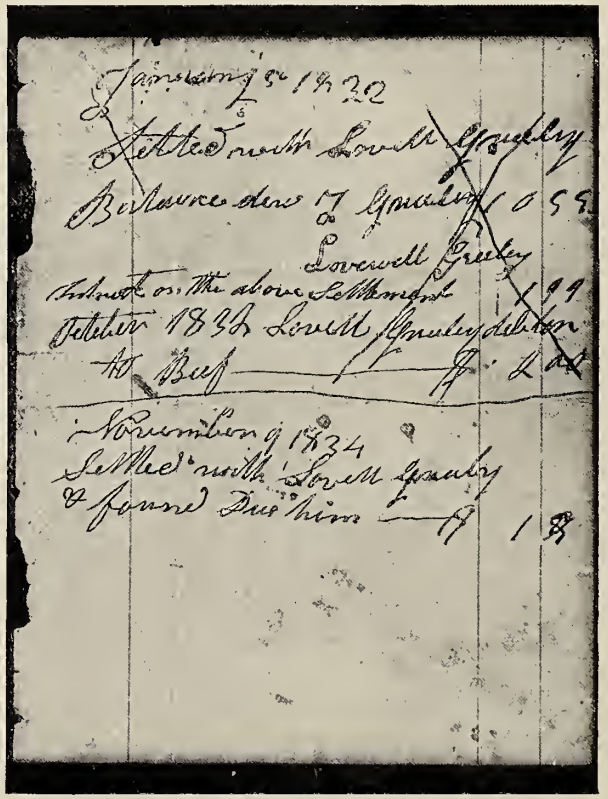
TERMS OF HORACE GREELEY'S APPRENTICESHIP.

Mr. Greeley says his boy may stay as an apprentice to Dewey & Bliss in the printing business till he is twenty years of age; that he may stay one year and he will clothe him and then determine whether he shall stay another year. He means that the boy shall stay till twenty years old, and that he will not take him away for anything except ill-usage. If the boy stays till he is twenty years old, he is to have $40 a year in clothing after the first six months, and have his board. The boy is to be faithful and serve with the best of his ability in the office under the direction of the foreman. He is to be allowed reasonable time to go home to see his friends occasionally, and as other apprentices do. The boy's name is Horace Greeley. A. BLISS.

Poultney, April 13, 1826.

Horace was an apt pupil in the printing office. But the *Spectator* was doomed to die, and in the spring of 1830 ceased to exist. Greeley's apprenticeship was thus shortened one year, but in these four years he had become quite a proficient printer. During this time he was a favorite in Poultney, and was looked upon as an authority on many subjects.

Greeley had his boyhood experiences as well as did other boys. The writer is favored with a reminiscence



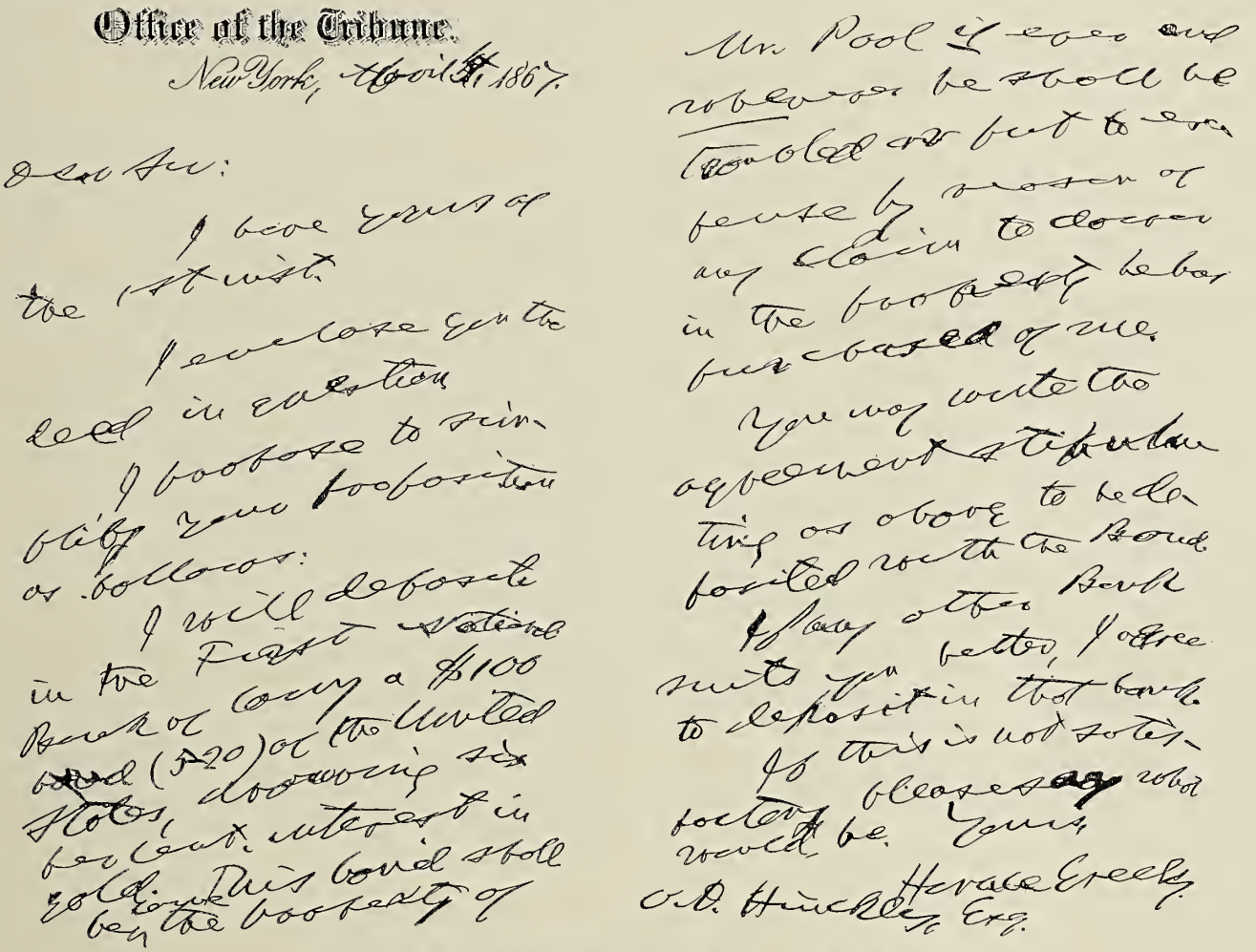
BACK OF CONTRACT.

concerning Greeley from the Hon. Amos J. Cummings, Representative in Congress. George Jones, of the New York *Times*, gave it to Mr. Cummings, and the latter tells it thus :

"It seems that George Jones and Mr. Greeley were boyish acquaintances. Jones once told me that one Sunday Greeley coaxed him away from church and got him to go fishing. They went down to some tributary of Lake Champlain and fished for roach and bullheads. Jones caught all the fish, and Greeley did all the swearing. When they returned home at night Greeley lied concerning his whereabouts, and Jones told the truth. There. At such times he made Jones' house his home, and Mrs. Jones frequently darned his socks and mended his clothes while there.

"I have always thought it was a great pity that two such men — and both of them were good and lovable men — should 'fall out' in their old age, and go to the grave without the sunshine of the past streaming over their coffins."

A few months after Horace entered the *Spectator* office his father and other members of the family removed to Wayne Township, Pennsylvania, adjoining the town of Clymer, New York. In June, 1830, after


Office of the Tribune.
New York, April 1st 1867.

Dear Sir:

I have yours of the 31st inst. I enclose you the deed in question. I propose to secure you for your services as follows: I will deposite in the First National Bank of Clymer a $100 Bond (5-20) of the United States, drawing six per cent. interest in gold. This bond shall be by the property of Mr. Pool & Sons and whenever he shall be entitled or put to expense by reason of any claim to dower in the property he has purchased of me. You may write the agreement & I will execute & deliver as above & to be deposited with the Bond. If any other Bank suits you better, I offer no objection to deposit in that bank. If this is not satisfactory please say what would be. Yours, Horace Greeley

O. D. Hinckley Esq.

FACSIMILE OF HORACE GREELEY'S LETTER TO MR. O. D. HINCKLEY.

The consequence was that Jones received a severe licking and Greeley escaped scot-free. I told Mr. Greeley about this incident afterward, and the old man whined out :

"'Did Jones say that? Well, he was a lovable character as a boy, but he is a damn mean character as a man.'

"For years the two old friends never spoke to each other, owing to something that had been printed in the *Tribune* during Greeley's absence.

"When Jones was publishing a newspaper in Albany, Greeley went to that city once a week from New York to attend to editorial duties in connection with a small newspaper which was being printed the death of the *Spectator*, Horace left Poultney, and after a two weeks' journey on foot and by the Erie canal, arrived at his father's house in the woods, having traveled something like 600 miles.

Later he worked in newspaper offices at Jamestown and Gowanda (then called Lodi), New York, and Erie, Pennsylvania.

In August, 1831, Greeley went to New York, and after many ups and downs founded the *Tribune* in 1841. He continued to be its editor until his death, in 1872.

Greeley was an editor, but he was not a penman. Many a *Tribune* compositor must have cussed when working on his copy. Hon. O. D. Hinckley, of Clymer, New York, kindly allows the reproduction of a

business letter written to him by Greeley in 1867, which gives an idea of the copy the printers had to wrestle with. Greeley's father and mother resided on the farm near Clymer as long as they lived. Their bodies were interred in the village churchyard at Clymer. Plain marble headstones mark the graves of the parents of the illustrious Greeley. The inscription on one slab reads —

ZACCHEUS GREELEY,
DIED
DEC. 18, 1866.
AGED 85 YEARS.

And the other thus :

MARY WOODBURN,
WIFE OF
ZACCHEUS GREELEY,
DIED
JULY 27, 1856,
AGED 68 YEARS, 16 DAYS.

July 5, 1836, Miss Mary Cheney, of Warrenton, North Carolina, but formerly of New York, was married to Horace Greeley. Of the several children by the union but one now lives — Gabriel, the wife of Rev. F. M. Clendenin, an Episcopal minister of New York.

Mrs. Margaret Bush, a sister of Greeley's, still lives at Clymer, and other relatives are living in Chautauqua County.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. VIII.—BY F. HORACE TEALL.

THERE are few matters of human experience wherein one may err more easily than in criticism of language. A writer very properly says that "coöperate together" is pleonastically inelegant, and he might truthfully have uttered a stronger condemnation. He passes, however, to another expression, about which he exclaims as follows: "Further on, Mr. Washburn talks about making an 'experimental attempt at coöperation a permanent institution.' Make an attempt an institution ! If the reverend gentleman's preaching and praying are not better than his logic and rhetoric he is not likely to save many souls." The critic would find it hard work to prove that the logic and rhetoric of the sentence are bad. What was meant was, of course, that what was then an attempt might be made to become permanent; and while this might have been expressed a little more perfectly, the actual expression is not severely criticisable.

A narrator who is worthy ot credence is credible, not creditable, and his hearer is credibly informed. These adjectives and adverbs are not properly interchangeable. One of the strangest assertions about words is that found in one book that the use of "creditably" instead of "credibly" is in dispute. It is clearly an indefensible misuse.

Alfred Ayres says that "though the dictionaries recognize the verb 'to culture,' we do not use it." But he immediately follows this with the assertion that "'cultured' is likely to find favor with those that employ short words when they convey their meaning as well as long ones." The longer word that some purists insist upon in this instance is "cultivated." C. W. Bardeen says that "cultured," though harped at by some critics, may be regarded as legitimate; and so it may and will be. "Cultured" is unobjectionable.

In its "Faulty Diction" appendix, the Standard Dictionary says : "'Curious,' in such expressions as 'It is a curious fact,' has been hypercritically censured. The propriety of the usage is unquestionable." C. W. Bardeen says also that the use of "curious" for novel or noticeable may be regarded as legitimate, though harped at by some critics. It may be that the critics have been misunderstood. It is unquestionably proper to speak of a curious fact when something more than merely novel, queer, remarkable, or strange is meant; but with only the meaning of one of these words "curious" is clearly wrong, and not to be regarded as legitimate with any propriety. "Curious" is itself a very curious word. Its original meaning was careful, nice, fastidious, or almost any such idea of mere carefulness; but its original meaning was utterly lost some time ago.

Alfred Ayres says of "decade" that "it is used by many good writers nowadays precisely as we use the word 'century.'" For his purpose this is not the best expression of his intention, though it says perfectly what he means. His purpose is to give information, presumably in the clearest possible manner. This would be more surely done here by saying "in the same way" instead of "as," or, better yet, "to mean ten years, just as 'century' is used for a hundred years." Sometimes these words are used to mean merely ten and a hundred, as in "last decade of years"; but this is not common now. Fitzedward Hall, writing in 1873 of "decade" in the specific sense of ten years, says, "This new sense of the word has not yet attracted the attention of our dictionary-makers"; yet even then it was fully established.

To denude anything is to make it nude or naked, by removing a covering. Certainly this was not done in the case of a lake which was said by the New York *Sun* to have been "denuded of its large fish." Neither is it true of the vulture, that has been said to have some part of the head, and sometimes of the neck, denuded of feathers, for the truth is that these parts never have feathers. What was meant is that the vulture has some parts bare, not denuded. "Denude" should never be used except to mean remove a covering, as a thing cannot be denuded of what it does not have.

"Deprecate" should not be used to mean merely condemn, censure, or disapprove; yet it is said to be often so misused. It would be foolish to attempt to restrict the word to its literal sense, "to pray for deliverance or exemption," but in correct use it should always imply something like prayer, as urging or entreaty. One may properly be said to deprecate

*Copyrighted, 1897, by F. Horace Teall. All rights reserved.

something when he expresses disapproval, if at the same time he tries to prevent it; thus, one deprecates war by expressing reasons against it, but not by merely saying he does not desire it.

A depositary is a person, and a depository is a place of deposit. This distinction has not always been made, as "depository" has been used by some of the best writers to mean a person; but "depositary" should never be used for a place, and it is far better not to call a person a "depository."

One of the commonest expressions used in commendation of a good proofreader is, "He never lets a bit of bad diction pass him." This is seldom true of any proofreader, though what is probably intended is often true, namely, that bad grammar is generally corrected by the reader. Diction is the choice of words, not merely grammatical agreement; and a sentence may be perfectly grammatical and yet very faulty in its diction. No severer criticism of diction seems possible than one that has been uttered concerning a certain book about laws and principles of speech. One sentence criticised is: "The subject-matter herein contained is an outgrowth from occasional instructions given while occupying the chair of sacred rhetoric." This sentence is faultless in syntax, but is said to be very faulty in diction and rhetoric, though it is not so plainly erroneous as some other sentences quoted. Dean F. W. Farrar, one of the most scholarly of English writers, often transgressed the canons of rhetoric and of diction. His rhetoric is very bad in the sentence, "If we mistake not, that dissevered head was rarely *thenceforth* absent from Herod's haunted imagination *from that day forward* till he lay upon his dying bed," the fault being that of redundancy or pleonasm. In writing that Herodias "was *anxious* that her husband should obtain the title of king," his diction was at fault in the use of a word that does not truly express the intended sense. Herodias was very desirous, not anxious, though many good writers do use "anxious" without restriction in sense to real anxiety. Every real misuse of a word is an offense against good diction, and very few writers — if even one — are perfect. It would be simply marvelous if any proofreader corrected every bit of faulty diction that appeared on his proofs.

Here is an unaccountable assertion made in 1873 by Fitzedward Hall: "The only present meaning of 'dissuade,' 'divert by persuasion,' is not yet in the dictionaries." In Worcester's dictionary, dated 1863, on the contrary, the first definition given is "divert by persuasion." Dr. Hall's remark implies that the word formerly had another sense, which he erroneously says had then been lost; but that sense is not really different, being only "to attempt to divert by persuasion."

One of the words most commonly condemned by purists is "donate," of which Richard Grant White says, "I need hardly say that this word is utterly abominable — one that any lover of simple honest English cannot hear with patience and without offense." Yet no good reason for the condemnation seems to have been expressed. A reason thought to be sufficient is that it is not needed, because, as is said, its place is occupied by "give," "bestow," "grant," "present," etc.; but such objection might equally well be made to any one of these words. As matter of fact, whether

Photo by Moller, Thomasville, Ga.

A HORSELESS CARRIAGE.

"donate" is really needed or not — and it seems not to be — it is established in usage and fully entitled to good standing as a word of legitimate derivation. The Standard Dictionary, in its "Faulty Diction" appendix, says truly: "It has been vehemently objected to by some critics, but the word has certainly acquired a place in popular use, and is no more rendered unnecessary by the previous existence of 'give' than 'donation' is by the previous existence of 'gift.' 'Donate' should be used of the bestowal of important, ceremonious, or official gifts only." And Fitzedward Hall says: "Nor is 'donate' mere surplusage. Far from it; if used discriminatively, it would be a genuine accession to our language. As we contribute contributions, subscribe subscriptions, and give ordinary gifts, why should we not donate money, clothes, etc., on the occasions when we make what are specifically known as donations?"

Literalness is exemplified in extreme unreasonableness in such attempts at restriction as the following, by Richard Grant White: "We go up stairs to get something that is above stairs, and down stairs to get something that is below stairs." This is by way of objection to saying that something is down-stairs or up-stairs. Probably not one in a thousand of our very best speakers and writers would use "below stairs" instead

Photo by A. H. McQuilkin.

WAITIN' FUR TH' BOSS.

of the common 'down stairs," nor is there any reason why they should. Language cannot be held within the bounds of such pedantry.

"Each other" is now generally used with reference to two persons only, and "one another" in speaking of more than two. There is, however, nothing inherently restrictive in "each," the word being applicable to the units of a larger group as well. A critic says that Buckle should have written "one another" instead of "each other" in the sentence, "Their great authors address themselves not to their country, but to each other." But Buckle wrote in the early part of the nineteenth century, when the distinction was not made— when, indeed, "each other" was fully as good for a larger number as it was for two.

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING — MOLDING.

(Continued.)

NO. XII.— BY C. S. PARTRIDGE.

NEITHER wax nor composition material can be used for molding until some time after it has been cast in cases, or until it has had time to cool, and it is therefore the practice to cast cases several hours in advance of the time they will be required for use.

Molding presses operated by steam or hydraulic power are usually provided with devices for indicating the depth of impression made in the wax, or with automatic stops for shifting the belt when the impression has reached a predetermined depth. Such devices are effective only when the wax cases are all of the same thickness and of uniform temperature. The temperature of the wax determines its degree of plasticity, and the suitable degree is indicated when the wax will yield under pressure of the thumb. The ability to judge the correct temperature comes with experience, and can be acquired in no other way.

By exercising due care to fill the cases level with the bearers which surround them, the waxcaster may produce cases reasonably uniform as to thickness; but to insure absolute accuracy they should be passed through a wax-shaving machine, which not only insures uniformity but also removes any dirt or dust which may have become attached to the wax while in a liquid or semi-liquid state.

When wax cases are cast several hours in advance of their use and have become cold and brittle, it is necessary, before molding, to restore them to a plastic condition, as any attempt to mold in cold wax would be not only dangerous alike to press and form, but would inevitably result in failure. The wax is sometimes softened by laying the cases on a steam-heated table, such as is illustrated in Fig. 8, first placing some strips of wood on the table to protect the back of the case from excessive heat. Unless so protected, the wax next the case would become much softer than the face, and the result of molding from a case thus unevenly heated would almost certainly be concaved faces in the reproduced type and cuts. Even when great care is observed in warming the cases, it sometimes happens that this defect occurs in the electrotype, and for this reason as well as to avoid delay it is advisable to keep the cases in a box moderately heated by steam or hot air where

they will be gradually brought to nearly the proper temperature for molding. They will then require an exposure of but a few moments on the steam table to make them sufficiently plastic. Instead of a box, a number of pigeonholes may be constructed about two feet above the steam table in such a manner that the cases may rest on their edges in a vertical position, and the hot air arising from the steam table permitted to circulate between them.

Having warmed the case until the wax will take an impression of the thumb, it is given a thorough coating

FIG. 11.—BUILDING IRON.

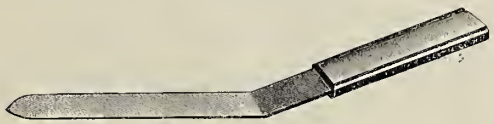


FIG. 12.—WAX KNIFE.

of molding graphite, which, when properly applied, prevents the wax from spreading. Graphite should also be applied to the form, rubbing it in thoroughly with a brush in order to prevent the type or cuts from adhering to the wax.

The form is now placed on the apron of the molding press and the case inverted upon it, or if the form is small the operation may be reversed and the form inverted upon the case. In either event two or three sheets of heavy strawboard should be placed between the back of the case and the press to prevent too sudden chilling of the wax. Having been thus prepared, the form and case with its strawboard backing are slid under the head of the molding press and pressure applied until sufficient depth of impression has been obtained in the wax, when the form and mold should be carefully separated and examined.

It will sometimes be found necessary to take a second impression in order to obtain a perfect mold, and in such cases it is obvious that the utmost care must be exercised to prevent a doubled impression. To provide for such contingencies, forms which are to be electrotyped should be imposed in such a manner as to leave an opening between the sections of furniture at two of the corners of the chase, that the molder, when setting the form the second time, may accurately locate the first impression.

When a large number of duplicates are required from one form it is customary to prepare a sufficient number of electrotype patterns to fill a chase and thereafter mold from the patterns instead of the original form. When the patterns are carefully prepared no building will be required on the molds, and much of the labor of finishing will also be saved.

The operation of the molding press is sufficiently explained by the illustrations Figs. 9 and 10. With the exception of the hydraulic press the principle by which pressure is applied is the same in all molding presses—a toggle joint operated by a screw. In the hand press the screw terminates in a hand wheel whose spokes extend beyond the rim of the wheel to provide a convenient means of applying power. The screw in a power press terminates in a large gear wheel which is engaged by a pinion driven by steam power.

The press illustrated in Fig. 10 is provided with an indicator consisting of a finger and graduated dial, by means of which uniformity in depth of impression may be obtained. The indicator is particularly useful when two or more impressions are required, for, having noted the location of the finger on the dial plate at the completion of the first impression, it is an easy matter to determine the depth of the second.

In connection with the operation of the molding press mention may be made of a fact not always recognized by molders, which is, that the greatest power exerted by a toggle joint occurs just before the toggles reach a perpendicular position. The amount of packing placed under the case is sometimes so excessive that the toggles never reach the point of highest efficiency, and therefore more or less power is unnecessarily expended in producing the impression. While this is of no particular moment in the case of the steam press, except as it throws a heavy strain on the yoke, a proper adjustment of the packing would save considerable hard labor to the operator of the hand press.

(*To be continued.*)

Photo by O'Keefe & Stockdorf, Leadville, Colo.

"And this reviving herb whose tender green
Fledges the river lip on which we lean—
Ah, lean upon it lightly; for who knows
From what once lovely lip it springs unseen."
—*Omar Khayyam.*

From painting by R. Poetzelberger.

AT THE SPRING.

The Inland Printer

Entered at the Chicago Post Office as second-class matter.

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
GEORGE E. LINCOLN, MANAGER.

VOL. XXI. MAY, 1898. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & CO. (Limited), Cape Town and Johannesburg, South Africa.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1, Imperial Buildings, Ludgate Circus, London, E. C., England.

EDITORIAL NOTES.

WHEN the large printing offices have all moved to the suburban towns of the chief centers of trade, the term "country printer" will gain another significance.

IN estimating in these days, the binder has to carefully consider the quality of the paper in the book. The heavy coated paper so much in favor among publishers is a bane to the binder, as it may increase his cost for folding and sewing far beyond his calculations.

"PANHANDLING" is derived from what? The term had its origin, probably, from the significantly outstretched arm of the "panhandler," so some one says; but why the arm should resemble the handle of a pan any more than any other kitchen utensil is not very clear.

WE frequently hear of publishers installing their own binding plants, but it remained for a large printing and binding firm in the East to enter the publishers' field. They are selling their own product and have put a completed 12mo on the market at 8 cents. Now they are said to be preparing to manufacture their own cloth.

"BITING off his nose to spite his face" is a homely expression that fits the printer who allows personal feelings to interfere with sound business policy. The resentment of some printers, just or unjust, against a competitor at times stirs them to outbid him on work, even if at a loss to themselves. Prices once cut can never be restored; remember that, Mr. Printer. Cut prices come home to roost.

THE cover of a recent book is stamped in gold with straight bands across the back and extending about a half inch on each side, terminating in an ornament. These bands are unbroken at the joint and extend smoothly from one side to the other. It is done by stamping the cloth before the cases are made. The cloth has to be carefully trimmed and great care exercised throughout the operation.

THERE are few incentives making for excellence in workmanship, few stimulants to craft pride, that will approximate the generous prizes and the well-deserved publicity given the prize-winners by the series of contests of superior presswork which the Campbell Company closes with the month of May. An advertising scheme of such extent, so well carried out, shows a confidence on the part of the advertisers in the thing advertised that makes success inevitable.

DETAILS are the most important of all that goes to make success in any line of life. It is generally recognized to be so in the printing and allied trades, but attention to details must be required of the proper persons. It would ill become a general to be doing the

duty of the corporals. There are many very busy printers who are wasting their energies in looking after details that properly belong to the office staff. Discrimination in this matter is merely the difference between administrative ability and the other thing.

OWING to the rather secluded life that the average printer is forced to lead, which denies him mixing with the everyday business world, he is apt to rather underestimate his own abilities. There are many printers forced out of employment by the changing conditions who seem to be completely stranded. They have been so long accustomed to regard the case and rule as their only means of gaining a livelihood that they cannot consider anything else. In the great changes now being wrought in the trade it is with individuals as it is with business concerns. Those who are able to adapt themselves to the changes will remain, but those who from any reason cannot change with the trade should seek other pursuits, recollecting that the one that desires to enter another business than that which he has been brought up to had best seek it before he is out of work. It is an axiom that the man who needs work for his immediate necessities is not as likely to get it as the man who is in some degree independent.

WHY NOT COÖPERATE.

DESPITE the attitude of the National Typothetæ in holding aloof from all semblance of recognition of the Typographical and kindred unions, it may be doubted whether, as THE INLAND PRINTER has from time to time pointed out, such a policy is a wise one. We live in an age of organization. To say we will ignore it smacks of the attempt of the ostrich to ignore its pursuers by burying its head in the sand. By recognizing and treating with their employes as a unit instead of so many thousands of individuals, the employing printers would be doing no more than many employers have long since found to be an advantageous practice. The Stove Manufacturers' Defense Association, the Glass Manufacturers, the Iron and Steel Manufacturers' Association, the Foundrymen's Defense Association, as well as many others, now regulate the questions of hours and wages through conferences with the national associations of employes.

The question is more than ever pertinent at this juncture. The printing trades unions have adopted a plan to enforce a nine-hour workday throughout the country. A date has already been set upon which it is proposed to put the new rule into effect. Opposition on the part of the employers, even if it proves effective in the end, must entail much friction and consequent loss in the interim. The question can never be downed forever. It was temporarily suspended in 1887, but it is confronting the trade in 1898. Would it not be better to recognize the issue and meet it in a spirit of mutual conciliation?

Most of the employers are ready to grant, as a theory, that a shorter workday is a good thing, and that it must eventually come. Many protest that the time is not ripe for it at present. By conference and coöperation between representatives of the employers' and employes' associations, a policy could be outlined which would protect the interests of both.

One objection, it is said, on the part of the employers to recognizing the "demands" of the unions, is that they thereby encourage the unions to make others. But this need not be so. By mutual agreement, it could be arranged that if the employers should grant a concession in hours it should be conditioned that the question should not be reopened for a period of five or more years. The unions could not consistently refuse to grant a fair concession in return for a concession on the part of the employers. If they did, they would lose the sympathy of the public upon which they rely to uphold them in times of trouble. The old objection that the unions are not responsible, and cannot carry out an agreement, is not true today. Time has demonstrated that they are based on a correct economic principle, and that, so far as those connected with the printing trade are concerned, they may be relied upon to carry out any obligation honestly incurred.

We are assured that there is still time for the Typothetæ to act upon this question if it be deemed advisable. The convention arranged to be held in Milwaukee next August can take up and satisfactorily dispose of the matter. In the meantime the officers should provide themselves with data as to the working agreements between the several organizations which have already adopted the conference plan of adjusting industrial questions. We think it would be found that the evidences in favor of such conferences largely outweigh those against.

The example of the typothetæ of New York in entering into an agreement with the local unions for the peaceful inauguration of a shorter workday is a case in point. It shows that there is really no need of friction between the employers and employes where both are agreed for the common good.

THE INLAND PRINTER has no desire to thrust its views upon either party to the controversy. The suggestion is thrown out for their consideration. Our columns are always open for an expression of views on this and other questions of importance to our readers.

ORDER SYSTEMS.

OPINION is divided among printers on the merit of their several systems of keeping track of orders. Some advocate a system of making each man look out for the orders he takes in until they are delivered and receipted for. In an office of moderate size this plan defeats the object sought to be obtained, as each man "works for his own hand," as it were. In contradistinction to this sort of filibustering is the system so tied up in red tape that it is more of an obstruction than a help in tracing work. To reach the happy mean whereby the office is in itself independent of the information possessed by any employe or member of the

firm by a system of record that admits of instant reference, is an object desired by most printers who are working with systems that are tolerated simply because they have gradually become established, and it is troublesome to lift the employes out of the rut. In the hope that some reform may be attained in this direction, the attention of readers is directed to an article on another page touching on system in printing offices. THE INLAND PRINTER will be pleased to receive suggestions and criticisms on the subject treated of in the article referred to.

THE SLUGMAKER, TYPECASTER OR TYPESETTER.

AN experienced observer has contributed his views on the status of machine composition to THE INLAND PRINTER. No subject is interesting employing printers more than the matter of composition, and the benefit of this expert opinion will be appreciated by our readers.

There are three natural divisions into which composing machines are often classed by those interested in their present and future, namely: The slugmaking or lineforming machines, the typecasting and composing machines, and the typesetting machines proper, that serve simply to compose foundry type. Each of these systems has its friends and advocates, and each is represented by several machines now on the market or actively engaged in seeking a place on the market. The next decade will undoubtedly determine whether each and all of these systems will survive, or whether one or more of them may die, and the printing public is almost as vitally interested in the outcome as are the inventors, promoters and capitalists who are backing the respective machines. The composing machine is making history rapidly nowadays, and all persons connected with the printing trades are vitally interested in the sort of history made.

The inventors of composing machines turn things over with their innovations, and the companies who market the machines make war upon each other, which war will continue until standard types of machines are developed, and the makers combine and form a trust to regulate the output. In the meantime every proprietor of a printing office desires to know what machines are coming out on top or near the top, that he may provide himself with those that shall prove the fittest, or be able to "get from under" in case he is interested in a machine liable to take a financial tumble.

Without favor or prejudice toward any, it seems to me that it is possible to look into the situation somewhat and predict with some certainty a little of the future, and arrive at conclusions as to the prospects and field open for the three classes of machines as we have divided them. Each class presents special advantages of its own, and special disadvantages, which are so fully known that a statement of them here can injure no one, yet may help those who are studying the machines, and wondering which are best for their use. The slug machines, or linecasting machines, or linotypes, or whatever they may be called by the printers of the future, may naturally be considered first, as being the first in the field, and as having outsold all other machines combined, this success being attributable almost wholly to the fact that they have cheapened the product — that is, reduced the cost of typesetting more than any other machine up to the present time. The outcry raised against this class of composing machines, by those interested in other classes, is that they reduce the quality of the product, and have given a setback to fine printing, which has been a damage to the art. It must be admitted that the slug machines have in many cases reduced the quality of the printing, and on the other hand, their universal adoption is proof positive that they have more than offset this by other advantages. But the question just now is — Will they hold their own in the face of incoming machines producing a perfect product at the same cost as the slug product? If so, how will they do it?

There are good reasons for believing that the slug machine will remain, and that the line system, introduced by Mergenthaler as a substitute for Gutenberg's individual type system, will retain a permanent place in printing. If the slug machine were coming in now, just as the one-man typesetting machine is coming on the stage, it might be that the slug machine would fall out of the race; but it has been with us for a decade, and its faults and shortcomings have been recognized and dealt with by the manufacturers in such an intelligent manner that the quality of the work has steadily improved, and today some of the best publications in the country are using the linotype. The enterprise and ability manifested in the production of new type faces, and the constant simplification and improvement of the machinery, have made the linotype available for a better class of work with each succeeding year, and it is evident that further improvements will come, and that within a few years there will be little criticism of the quality of the product. Possession is nine points of the law, and the slug machine certainly has possession of the field, and cannot be driven out until something both better and cheaper, backed by ample capital, is offered in its place. The only natural conclusion is that this class of machine is here to stay, and that the linotypes will go right on doing business regardless of the success or failure of other machines, and it is also probable that several other slug machines will eventually find something of a sale, on the strength of the market made for them by the Mergenthaler.

The typecaster, or machine that casts its type as it is set, is a unique production, with manifest advantages, but as yet largely experimental. Though a number of them have been built, and used more or less, yet, at the present time, there is no authentic knowledge in the trade of the quantity, quality, and general character of the product that can be obtained from them. With the exception of a very few, who have had personal experience with them, the commercial possibilities of the

machines are as unknown as they were when this system was first projected some twelve years ago. That they are capable of casting really good type, at a sufficient speed for commercial purposes, and of setting and justifying it in a satisfactory manner, has been demonstrated; but whether they can do this day in and day out, in competition with slug machines and typesetting machines that deliver foundry type, is something that no one absolutely knows. Those interested in the machines say that they can, and have backed their opinion with their money; their competitors say they cannot. Time alone can determine.

The advantages peculiar to these machines — we refer now principally to the Lanston and Goodson systems — are that by separating the keyboard from the rest of the work they make it possible for small printing offices to own low-priced keyboards on which they can do composition, which may afterward be set and cast at some central plant in any size or face of type provided at the central plant. Thus the small printer may obtain the advantages of a composing machine with no great outlay of capital. This advantage would seem to open a wide field for these machines — a field which they could control regardless of the slug machines and of the machines that set foundry type. If they ever occupy this field, doubtless they will retain it; but as yet there are no central plants to cast and set the type for such keyboards, neither are there more than three or four type faces cut as a working basis for such central plants. Until some concern spends a fortune in cutting and perfecting faces and sizes of type for the use of typecasting machines the system is minus its greatest advantage, and while waiting for such faces the typecaster, in my opinion, must be regarded as an experiment. When I add that my knowledge of typecasting machines cost me in its acquirement fully $1,000, it will be admitted, I think, that I speak advisedly.

The one-man typesetting machine, setting foundry-made type, and justifying and delivering it on the galley, is the last class of machines for our consideration. It was the first machine thought of, and no other machine would be in existence today if a full-fledged automatic typesetter had made its appearance thirty years ago. The thing sought by all inventors has been the reduction of labor in setting type. The formation of line slugs and attaching of a typecaster to the composer have been done merely as a means toward the desired end. No maker of a composing machine has cared to go into a competition with the typefoundries in the manufacture of type faces — they have simply been forced into cutting faces by circumstances. Therefore, if these conclusions be just, the typesetting machine handling foundry type is the ideal machine — mechanically, because it does the real thing aimed at; and commercially, because it does not interfere with the manufacturers of type, and will, therefore, secure their coöperation.

The success of the typesetting machine, however, has been limited heretofore, because it was necessary to employ two or three operators to a machine, thus rendering the saving quite moderate. It could not produce matter at a price to compete with the slug machine, but it could produce matter of a quality equal to hand-set type. Here it found its field, necessarily limited in comparison with the slug machine, which cut the cost in half.

But now a new era is dawning in typesetting machines. Within a year the printing public will have their choice of buying no less than five kinds of machines that set, distribute and justify type, employing but one man to the composing and justifying, and a part of a boy's time to the distributing. These are the McMillan, Thorne, Empire, Dow and Cox. McMillan was the first to put a justifier in operation, the Dow and Cox machines have been before the public but a few months, and the Thorne and Empire justifiers are understood to be coming along soon. Just how warm a reception these will meet with from the trade is yet a matter of conjecture. Probably all of them will have some sales, and, as their respective merits or demerits become known, some one or two will begin to outsell the rest, and thus become the recognized occupant of this field. They will doubtless set type at about the same cost per 1,000 ems that matter is produced on the Mergenthaler. They will not drive out the latter, because it is too valuable a machine to be cast aside, and too many interests are involved; and further, the linotype slug has some advantages in the way of keeping matter standing, etc., that type has not.

Thus it appears, if we have reasoned correctly, that in the future we are to count upon both slug machines and one-man typesetters, but that the typecaster has yet to prove its fitness to survive. It may have its test very soon, as rumor has it that a battery of forty of these machines is to be placed on trial in the office of the New York *Sun*. If they survive the ordeal in that office, where nothing but high-class typography will pass muster, then the typecaster must also be accepted as an element to be counted upon in the future of composing machines.

What will be the prices of these machines when competition becomes fierce among the various companies and systems? This is almost as interesting a problem to the printers who will buy them as is the question of the productive excellencies which we have been discussing. One maker has informed me that the shop cost of producing his machine is less than $400, and that he expects to be able to undersell the market, if necessary. But if experience goes for anything, the makers of composing machines are not price-cutters, and the man who buys an A No. 1 composing machine, up to date, in 1900 may expect to burn a hole in his pocket for larger figures than those represented by that date.

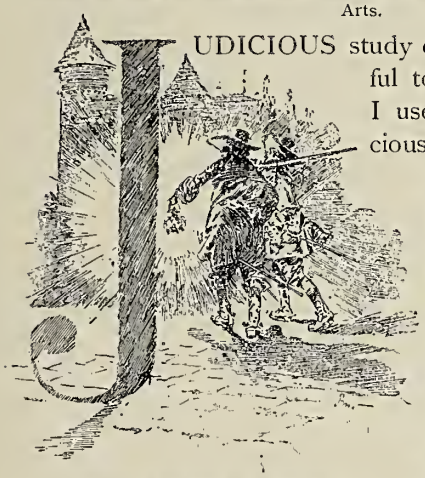
We desire to again express our satisfaction with result of our ad. in The Inland Printer, and to say that we consider it the best journal of its kind in the country.— *G. Cramer Dry Plate Works, St. Louis, Missouri.*

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. XIII.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.



INITIAL LETTER BY MARCHETTI.
Pen drawing from *Paris Illustré*.

JUDICIOUS study of pen technic is helpful to the printer-designer. I use the adjective "judicious" because I need a word beginning with J for our initial letter. What I mean is, that just so far as the printer studies drawing, he may study pen technic, but he must not expect to progress further in the latter than he has progressed in the former; so while this chapter will be exceedingly helpful to the reader who has followed the previous ones, it will only lead to failure if the reader does not follow our advice in regard to training the eyes to see as well as in regard to pen technic.

We said in our last chapter that the parallel lines in the background of "The Grandmother," by Renard, showed the foundation of pen drawing. The same is true of our initial letter, in which we find a set of parallel lines which, contrasted with the white of the illumination thrown by the lantern, gives us an effect of gray. This is found again in the other drawing by Marchetti; and if you will study these two drawings, and then turn to the Vierge, you will find that nine-tenths of it is drawn in the same way. Here and there to get a certain vibration of tone, Vierge uses crosshatch, but you will notice that the lightest gray and the intensest dark are got without crosshatching.

Illustration (pen drawing); chapter heading, but without initial letter, by Marchetti. From *Paris Illustré*.

In the St. Elme you may also distinguish very clever use of parallel lines, without much crosshatching. We have purposely reproduced this, together with the page it decorated, so that you may see the artist had a good reason for not crosshatching; he wished his drawing to form a decoration about the page, and he did not want it to be too heavy, so he abstained from crosshatching. The best practice for you is to make drawings for your publication in any manner you see fit, and after you have had experience in printing the same, you can tell very well how much crosshatching is advisable, and how much clogs up in the printing. There are

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

ILLUSTRATION TO PABLO DE SEGOVIE.

Pen drawing by Daniel Vierge, one of the most celebrated of modern pen-draftsmen. If you will scrutinize this drawing under a magnifying glass you can examine this technic with more ease than with the naked eye.

L'ANNÉE D'UNE PARISIENNE

VENTE DE CHARITÉ

13 *avril*. — Je t'ai parlé d'une vente de charité que nous devons monter à l'hôtel. C'est pour les orphelins de Pierpus. Ce n'est pas une concurrence que nous faisons à la salle Bianchi, mais, quand il s'agit des pauvres, abondance de biens ne nuit pas. Depuis quelque temps, j'ai battu le rappel de mes amies et connaissances. J'ai des promesses, des certitudes même. Mes petits billets avec la mention habituelle « reconnaissante de la moindre offrande » ne feront pas buisson creux. En attendant, au travail! Organisons! Organisons! Du reste, notre idée est neuve, originale : une vente en costumes. Avec ce point de départ on peut marcher.

Le conciliabule se tient dans un petit boudoir japonais que j'inaugure. Nous avions une présidente, s'il te plaît : ma belle-mère!

Avant d'ouvrir la séance, jeunes dames et jeunes gens regardent sur la table des albums apportés par ces messieurs, et représentant les costumes de tous les pays du monde en photographie. Tu devines que c'est sur le choix du costume que le débat s'engage tout d'abord. Quel mêli-mêlot! Quelle salade de nationalités! L'une veut être en turque, celle-là, qui pose pour le torse, en circassien. Et que de gens, hommes ou femmes, qui ne se doutent pas de ce qui leur va ou de ce qui ne leur va pas!

Ma belle-mère a mis tout le monde d'accord. Elle a un faible pour les romans russes, belle-maman! Elle croit à Tolstoï et à Dostoïevski. M. de Nantry, le jeune officier de chasseurs d'Afrique, qui est du comité, a appuyé belle-maman par des arguments patriotiques. Les Russes sont si à la mode maintenant! « Et puis, a-t-il ajouté, il y a de si jolis costumes dans ce pays-là! »

« C'est vrai, a dit une dame. Faisons une sorte de foire de Nijni-Novogorod. »

Va pour Nijni! Je me souviens d'un certain costume de femme cosaque.... J'ai mon idée, tu verras.

On passe ensuite au recrutement des dames vendeuses. Bien entendu je réserve une jolie boutique, très en vue, à Simone. Charité bien ordonnée commence par sa sœur... Quant à moi, j'ai encore mon idée sur ce point-là. Cela ne m'amuse pas beaucoup de faire la marchande. Je m'embrouille toujours dans le prix des objets. Je dirai la bonne aventure.

Tout est réglé pour les boutiques. Il n'en reste qu'une pour laquelle il faut deux vendeuses. On regarde la liste des candidates. La comtesse Zappi et Mme d'Ouvry ont demandé expressément à figurer dans la troupe; mais les autres dames ne se soucient pas de vendre au même comptoir qu'elles. Comment faire? Les exclure serait impossible! Cela ferait toute une histoire! Il n'y a qu'un moyen d'arranger les choses : c'est de les caser toutes les deux à la même boutique. Entre nous, elles seront bien appareillées.

Le grand jour est le 21 de ce mois.

19 *avril*. — Près d'une semaine sans t'écrire? Tu m'excuseras!

J'ai passé tout ce temps en achats. J'ai couru les magasins, j'ai obtenu des objets à condition aux prix de fabrique, des choses étonnantes. En rien que du russe, du bulgare, avec un peu de tartare par-ci, par-là. Mais pas un article de Paris. Tout pour Nijni-Novogorod!

Pen drawing by St. Elme, decorating a page of a French journal, 9½ by 13, showing a clever use of parallel lines, and a method of decorating a printed page, which will be considered later on.

Caricature of the French painter (whose works are somewhat dark and misty in effect) Eugène Carrière at work. By Guillaume. From the French daily, *Gil Blas.*

several caricaturists in this country whose work is printed in daily papers in a thoroughly satisfactory manner, and yet they use a great deal of crosshatching, but of course they know just how open to keep the lines, for they know just what results their printer can get and what not. But we would say it is a good principle, to begin with, that the less crosshatching in your work the better it will print. Hence the Marchetti and St. Elme drawings are given as examples.

In the portrait of the painter Carrière, we have an amusing example of the effective use of parallel lines. Instead of giving us a black silhouette, the artist—Guillaume—has given us a gray one, which suggests the subject seen through a fog. Had the artist wished to represent the palette as being of dark wood he could have pressed on his pen lines and thus given us that effect. Had he wished to show that the canvas was lighter than the figure, he could have refrained from pressing so heavily on his pen lines, or, better still, distributed his lines farther apart and thus obtained the effect of a lighter tone. Bear in mind, however, that I used the term pen lines in speaking of this drawing because the original was made in that medium, but the same graduation or contrast of lines is applicable to nearly all methods of line drawing; to etching and chalk plate as well. You will, perhaps, have a better grasp of the subject by thinking of it as the theory of tone imitation by lines.

NEWSPAPER CARICATURE.

By Forain, from *Figaro.* This composition evidently makes fun of Mr. Berthelot, who has had, or expects to have, some dealings with England, for the visitor says, "May I see my honorable master?" and the maid responds, "Mr. Berthelot is not receiving; he is taking an English lesson." The cut in *Figaro* was 8 by 8, and it represents an excellent method of newspaper drawing, and one that could be easily imitated in chalk plate. We would also call attention to the drawing of the broom. Our readers who followed the directions of our first chapters will see that the silhouette of the broom is indicated in a masterly manner.

When you have grasped the theory of this pen technic, *alias* the representing of tone by lines, you will be prepared to make your own deductions from various specimens of illustration.

Some of our friends, for example, who might have been interested in our first chapters and the specimens

Example of news drawing, by L. Vallet, from a French periodical.

of caricature given therein, may have been disappointed that we have given so much attention to portraiture recently, so we have made an effort in this chapter to give a *mêlange* that will cover many fields of newspaper illustration. In the Forains we have a splendid example of such work. It was printed on very poor paper stock, but it came out admirably, harmonizing with the type, which is larger than that used in this country, long primer predominating. The drawing of the still-life objects is particularly interesting. Look at the duster the woman holds: is not its form exactly what you would see if it were held up against the window and viewed in silhouette?

A good example of news illustrating is given in the Vallet page, which could easily be imitated in chalk

plate. The artist viewed a collection of English army costumes, or witnessed a drill, and he shows us in very simple lines the style of accouterment. Any newspaper editor who could sketch tolerably well could do the same thing for his country fair.

In the Moullier we have a specimen that is well-nigh as amusing as the artist in the fog, for here we have a pen drawing that is not made by lines, but by a series of stipples. While the newspaper tyro should not employ this technic too frequently in his practice, still, realizing that the tone effect is graphically gained without the use of the conventional line, it must quickly

Pen drawing by Marc Moullier, for *La Plume*, showing a clever and eccentric use of dots. It may be remarked that since the mantelpiece is above the eye we cannot see the top of it. It is parallel to the artist's eyes, and so is represented as a horizontal line. So far as correct drawing is concerned, it makes no difference how that line is made. One artist makes it a thick line with a blunt pen, another a thin line with a fine pen, and another, like Moullier, makes it with a series of dots, but each of these methods is a matter of technic, and the rules of technic are not arbitrary, as are the rules for drawing. You may invent your own technic, but you cannot invent perspective.

dawn upon him that there are many technics, and, having practiced drawing mantelshelves according to the instructions in our early chapters, he will also appreciate the fact that the artist was in front of this mantelshelf, as the horizontal lines do not tip, and that the shelf was higher than his eye, as the top of the mantel is not shown. This knowledge gathered allows the student to see that various technics may represent the same truths in nature.

A good method of practice for pen work is as follows: Take a wood engraving or half-tone from some periodical, the larger the better, go over the back of it with a blue pencil, lay it on a sheet of bristol board or paper, face upward, and go over the outline with a hard pencil, using such a pressure as will transfer to the bristol board a blue outline. The object in using blue is, that you do not have to erase it, but may work over it with a pen, as the blue does not photograph. Besides transferring the outline it is also advisable to outline the shape of any of the shadows you intend to introduce. You then endeavor with the pen lines to imitate the delicate shadows of the half-tone or wood cut. Perhaps instead of saying imitate, we would better say approximate, for you must not expect to be able to imitate with pen the extreme delicacy of a half-tone.

(To be continued.)

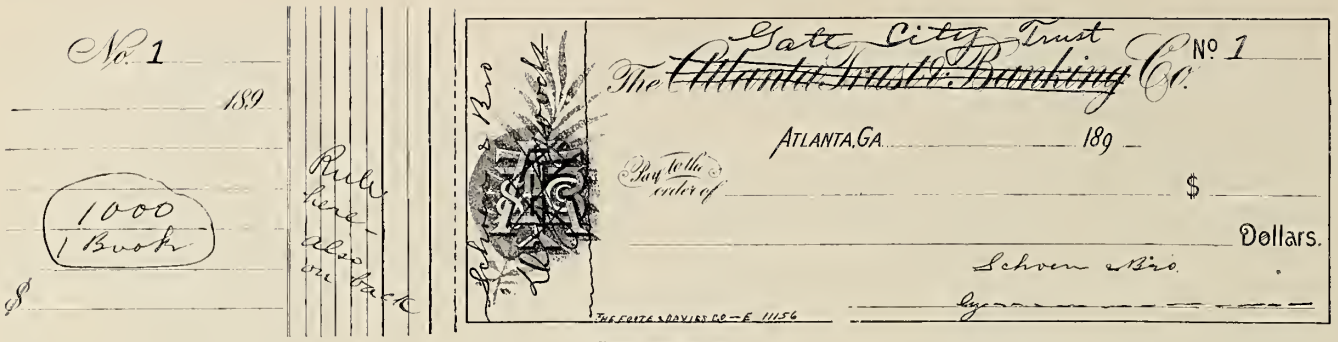
Written for THE INLAND PRINTER.

KEEPING TRACK OF ORDERS.

BY A PRINTER.

IN printing offices of more than ordinary size, the problem of devising a simple and comprehensive system of keeping track of the progress of all work is a most vexatious one. In a visit to Atlanta, Georgia, some time ago, the writer was interested in the system in use in the offices of the Foote & Davies Company, and by the courtesy of Mr. W. O. Foote is enabled to present the company's plan for the use or criticism of the readers of THE INLAND PRINTER. It will simplify matters to take a sample job and follow it through the house, explaining the general system as it proceeds. The copy for the check blank and the order blank here shown are necessarily somewhat reduced in size. The mechanical department of the office we are considering is divided into nine departments, as shown on the back of the order blank, each under a foreman. The first, headed "Tabular," is devoted exclusively to tabular work, such as rate sheets, time cards, price lists, etc. The second, "Bookroom," is devoted to straight composition. The third, "Jobroom," is where all display work is done. The fourth, "Machine Room," contains the typesetting machines, setting straight matter, of course. Fifth, "Engraving." Sixth, "Electrotyping and Stereotyping." Seventh, "Cylinder Presses." Eighth, "Job Presses." Ninth, "Bindery."

When a job is received, an order blank is made out for it. The stub is torn off and left in the office for reference, after being recorded in a book with divisions for "Order No." "Date Received," "Date Delivered," "Name," "Article," "Cost," and "Price Received." The order blank proper is pinned to the copy and turned over to the department that would handle the job first. Each employe in the department handling this work writes his or her name, with time expended on the job, in the proper place. The amount of stock used is filled in by the stockman or the foreman of the department using the stock. When the job is delivered, the order blank is passed back to the office, where the total cost is calculated and recorded in the book kept for the purpose. The order blank is then filed away together with the copy and, generally,



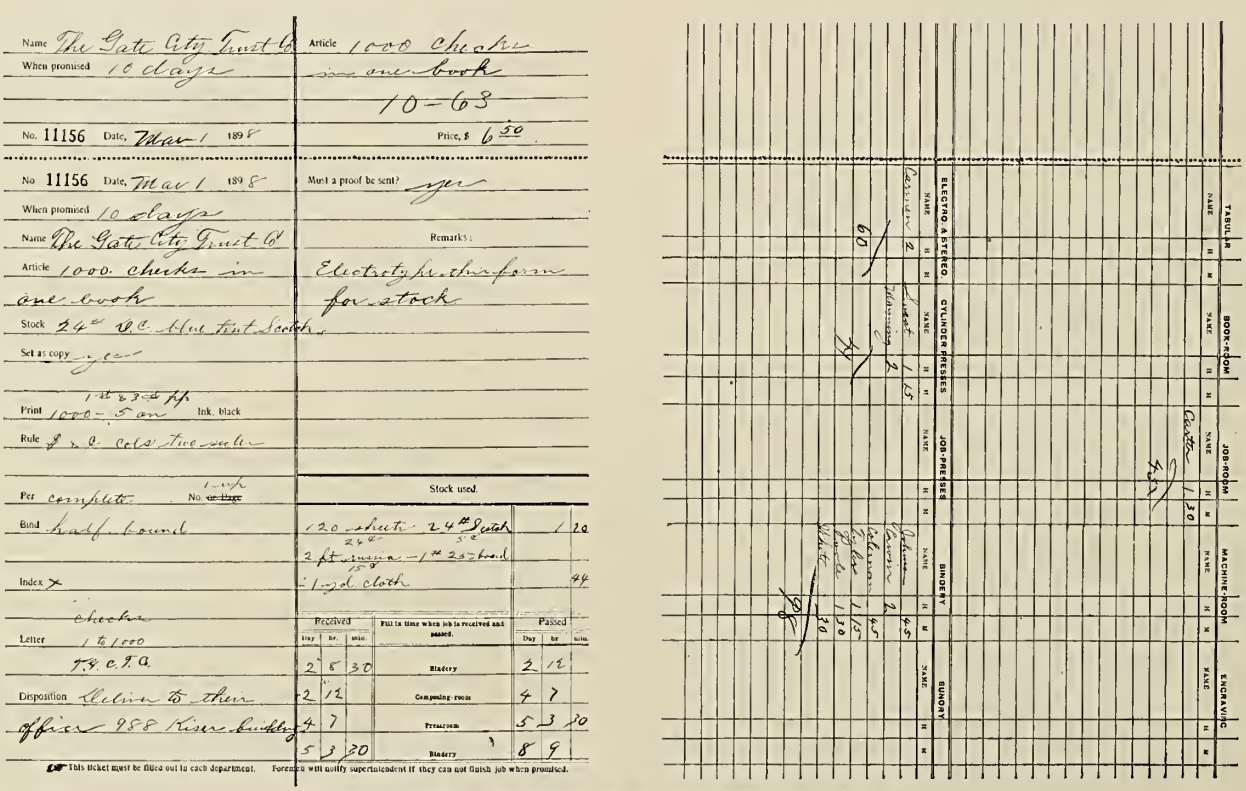
COPY OF ORDER.

a sheet of the work. The stub is also filed after entering on it the date of delivery and the delivery book number. Orders are posted into the day book from the delivery books, and in the day book is a column for the number of each job.

In the lower right-hand corner of order blank is provided a means of ascertaining where the responsibility for any delay should be placed. Suppose, for instance, there is an unusual delay of the work, and an explanation being called for, the foreman of the printing office throws the onus of the delay on the bindery or the pressroom, and the foreman of the bindery and pressroom charge the composing room with delay. By this record of the time when the job was received and passed between these departments is found just *where* the delay occurred.

Of course, there are objections to this system. One of the most frequent is that of too much "red tape." But the company has found, in four years' experience, that the little extra time required is more than balanced by occasionally placing the blame of some mislaid or spoiled job exactly where it belongs. Besides, it does not take long for the employes to become accustomed to entering their time, the order blank being always with the copy.

It is easy to duplicate an order under this system. If the customer has forgotten the order number or cannot find it, he simply names the job, the clerk turns to the day book, finds the order number; from that he can go to the book where these order blanks are recorded and probably find out about the work. If not there, he refers to the files of order blanks and finds out in a moment who took in the order, when it was promised, the amount of each item, who worked on it, how long it took them, how long the order was in the house, when it was delivered, and about what the work cost, though the company say they have long since learned that the crude amount of cost as figured on these order blanks, deducted from the amount received, *does not* leave clear profit, but simply gives an idea. They have found this very valuable in duplicating orders or bidding on such work as price lists, real estate plats, etc., where it is almost impossible to determine the cost. One can, with these order blanks, refer to



FACE AND BACK OF ORDER BLANK, WITH PERFORATED STUB.

some job very similar and arrive very nearly at the cost.

We will now follow and explain in detail this job of checks, as per entries on the order blank—one thousand checks to be printed, ruled, perforated, numbered and bound — covering several of the different processes of daily necessity in a printing office.

First, the order blank is made out and handed to the superintendent, who instructs the stockman to issue the stock; the job then goes to the bindery at 8:30 on the second day; it is ruled by Johnson in forty-five minutes, and then passed to the composing room the same day at 12 o'clock, where Carter sets the type in an hour and thirty minutes; here it stays until 7 o'clock on the 4th of the month, during which time we will presume the job has been set, proof read and sent out, O. K. received, and an electrotype made. (As we calculate on doing this job again, we have ordered, under "Remarks," an electrotype to be made for stock and the imprint put on the job, as shown on the copy, the "E— 11156" denoting an electrotype of that number of order blank.) The cylinder-press room receives the job at 7 o'clock on the fourth day, and Sweat, the pressman, spends an hour and fifteen minutes, with Manning, the feeder, two hours. The job is then returned to the bindery on the fifth day, at 3:30. In the bindery Erwin spends two hours perforating, Coleman forty-five minutes making up and sewing, Tyler one hour and fifteen minutes forwarding, Poole one hour and thirty minutes numbering, and White thirty minutes finishing. At 9 o'clock on the eighth day the work is turned over to the shipping clerk, who makes out the receipt book from the stub and order blank together, writing in pencil on the stub the day of the month delivered, together with the number of the receipt book; passes the order blank to the clerk, who sums up the cost of the job, records it in the book kept for that purpose, and files the blank.

Should the Gate City Trust Company deny receiving the work, we refer to the stub, find the number of the receipt book, and from the receipt book produce their *receipt* for the work. Should they complain that corrections marked in proof were not made properly, we go to Carter in the jobroom for an explanation. If the job is ruled badly, probably some of the lines being skipped, we hold ruler Johnson responsible. If it is perforated crooked, Erwin has to answer. If a section is not sewed in the center and a leaf drops out, we do not have a dispute as to which girl sewed the book; we have Miss Coleman's signature on the order blank as the one who made up and sewed the book. If they complain of the forwarding, we call Mr. Tyler to account. If the numbering is not what it should be, Miss Poole has to explain why. Mr. White is responsible for the nicety of the finishing. The make-ready must be neat, or Mr. Sweat will answer; and the feeding must be perfect, or Miss Manning will be called to account. And, lastly, if this job has been taken for $3 instead of $6.50, the member of the firm who took in the job will be asked to explain how we can get rich taking in this work at $3, when it cost us $4.08 to get it out.

Once a day, usually the first thing in the morning, the members of the firm, together with the superintendent, shipping clerk, and foremen of the departments, go through the file of order stubs and discuss each job, giving it such direction as needed. Each foreman reports the work to be ready that day in his department, the shipping clerk taking a note of all work to be delivered. These notes are usually marked on the stub, so any inquiry made during the day about any job in the house can be answered at once, both as to when proofs will be ready and when the work itself will be delivered.

THE PRODUCT OF PRESSROOMS.

A GOOD press and a good pressman is a combination none too common in the printing trade. A printer may have a good press, but he may not know it, because his pressman is unable to show its excellence. The press cannot blame the pressman, but the pressman who is incompetent can lay his shortcoming on the press. An appreciation of this fact will show the distinct service which the Campbell Printing Press & Manufacturing Company have done, are doing and will continue to do for the printing trade. The series of tournaments for superior presswork have created a feeling in pressrooms that reveals itself in a raising of the quality of the product. The reason is not far to seek. The pressman and his assistants by means of the contest for fine work are brought in closer sympathy, and become more earnest students of their art. The employer is obviously benefited, and his appreciation of the efforts of his men benefits them, and throughout the several offices a feeling of one interest soon prevails — the credit of the concern. Of course, the Campbell Company is benefited by this, but it not only benefits itself but other pressmakers as well. An agitation for superior presswork so extensive and so liberal cannot be confined to one interest. It raises the technical *morale* so to speak. The printer who owns a Campbell press may justly feel that he has full measure and running over. He has a mechanism that cannot be excelled, and his workmen are stimulated by generous prizes and honorable mention to make the most of it. His investment is made productive, and his establishment is advertised. It may safely be claimed that the genius of modern press building and generous publicity is exemplified in the Campbell Company. The tournament closing May 31 which gives $600 to the pressman and $400 to the feeder on whose press the best run of work has been produced from April 1 to May 31 is unparalleled in any trade. Printers will await the result of this contest with only a little less concern than they have awaited the action of the White House during the last few months.

Photo by A. H. McQuilkin.

A Bone of Contention.

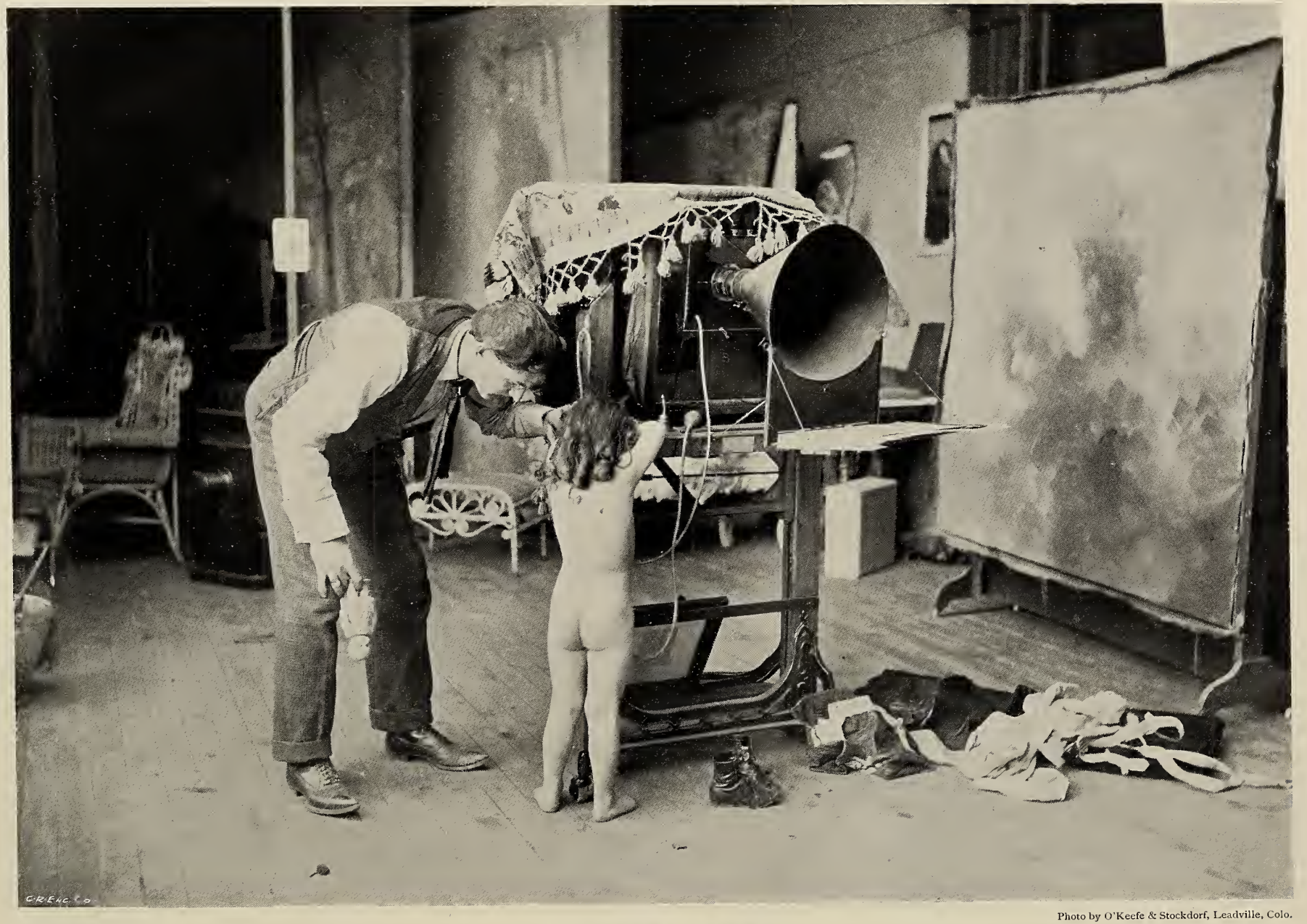


Photo by O'Keefe & Stockdorf, Leadville, Colo.

AN UNWILLING SUBJECT.

Half-tone by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Mich.

Overlay for above made by
Beck's Perfection Overlay Process.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PHOTOGRAPHY AN AID TO PRINTING.

BELLEFONTAINE, OHIO, March 28, 1898.

To the Editor:

I inclose you a "snap shot" made by myself, that strikes me as rather "cute," and out of the ordinary. Thought perhaps you might be able to use it. The dog and rat both belong

Photo by H. H. Good.

CAUGHT.

Illustration for rat-trap advertising.

to me. The dog is a full blood King Charles, 10 months old, and weighs only 3½ pounds. His tail was in motion when I caught him, and happened to catch it when at his side. I use camera a great deal in connection with my business in taking pictures for cuts, etc., and it pays me big, and it is something every printer ought to be able to do. H. H. GOOD.

THE PRINTERS' PROTECTIVE FRATERNITY.

To the Editor: ST. PAUL, MINN., April 5, 1898.

As an old subscriber to THE INLAND PRINTER, I will undertake the correction of a paragraph in the April number, clipped from the *Typographical Journal.*

From the fair-minded treatment of all subjects pertaining to the printing craft which has been incorporated in the columns of THE INLAND PRINTER in the past, I sincerely hope that you will not consider it beneath your notice to recognize a few facts which are indisputable.

The item referred to appeared under the heading, "The Artisan," and is a direct misrepresentation of the principles of an organization of printers who were dissatisfied with the arbitrary rule of the typographical union, and, some fifteen years ago, formed a body of coworkers known as the Printers' Protective Fraternity.

In the first place, the Fraternity is distinctly a separate organization from the unions, or from any body of publishers. The strike and boycott are unknown, and the principle of arbitration is incorporated as the fundamental basis of settlement of difficulties.

The membership of the Fraternity consists almost exclusively of machine operators, and other employes of daily papers.

The scale of wages in all cases is as high or higher than that paid to the unions in the same localities for the same class of work. The organization is quite extensive in the field covered, embracing all the leading cities — New York, Chicago, St. Paul, Milwaukee, Los Angeles, and numerous others.

The appended sections are taken from Article I of the Constitution of the International Printers' Protective Fraternity:

SECTION 1. To bring into closer relationship the employer and employe, and to unite them under one fraternal bond; to provide for its members and their dependents in time of want, sickness and death.

SEC. 2. The International Printers' Protective Fraternity, or any subordinate fraternity, shall not have power to order, aid or in any manner countenance a strike, lockout or boycott, but shall settle all disagreements by arbitration.

The preamble of the constitution which appears below must give you some appreciation of the principles of our organization, and will clearly demonstrate that we are organized for a true and just purpose and along the lines of fairness both to the employer and employe:

WHEREAS, Parties to a contract must seek a basis of agreement in order to make an equitable contract for mutual benefit, and as employers and employes are parties to a contract who must rely upon each other for the accomplishment of their common purposes, so these two parties should be allied in the effort to find a correct basis for their contract, for the better furtherance of their mutual interests and the more perfect and sure adjustment of disagreements which may arise between them as contracting parties.

Experience has shown that the organization of the labor element in this contract promotes the interests of both parties; inasmuch that, if properly organized and controlled, it furnishes a means for the protection of the workman against the oppression of unscrupulous employers, and of both employer and employe against the selfish schemes and dishonorable practices of individual workmen.

We do not believe that the best interests of the two parties and the true object of organized labor have been furthered, but rather interfered with, by the methods resorted to by the labor organizations of the past.

We do not believe that the mutual interests of capital and labor can be forwarded by their taking positions of antagonism toward each other, or that disagreements between them can be properly settled by the force of strikes, lockouts and boycotts.

We believe that those methods have proved failures for the purposes for which they have been resorted to, and are also destructive of the individual freedom of the workman, whom we declare to have a natural right to the control of his own labor, as well as the capitalist has to the control of his own property — within the bounds of the public good.

We believe that organized labor can, in this day and country, safely appeal to arbitration for the satisfaction of its just demands, and that this mode of settlement will be best for both capital and labor, and for the general welfare of the country.

We believe that a labor organization should be able to supply employers with good and reliable workmen, and to demand and secure for them fair pay and good treatment; that it should provide its members with employment and protect them therein, and that it should aid its members and their dependents in time of want, sickness and death. And, therefore,

With these principles and for these purposes the various printers' protective fraternities of the United States represented herein, have organized the International Printers' Protective Fraternity, and ordained the following as the constitution thereof.

The "former general secretary-treasurer," referred to in your columns, was removed from office for dishonest practices, and was also dismissed from our organization.

Hoping that this correction will be made by THE INLAND PRINTER, in justice to a large class of your readers and to the membership of our organization, I remain,

Fraternally yours, W. D. WHEATON,

Corresponding Secretary, Printers' Protective Fraternity No. 49.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, March 26, 1898.

The Edinburgh Typographical Society is at present making an effort to do away with piecework. There is no doubt that the system works out badly for the compositor, and that it is subject to many abuses. Minor abuses are the encouragement of favoritism by overseers and the picking of fat work for certain men; but the worst grievance is the irregularity of employment which the system entails. The truth is, there is such a want of proportion between the work and the workers that the piecework arrangement does seem a particularly bad one. What between the large number of compositors (over one thousand) in Edinburgh, and the steadily increasing army of females engaged in the same work (who as far as possible

get the first supply), the supply of labor far exceeds the demand, and this with a piece system means partial employment, starvation wages and general dissatisfaction. What seems to have been overlooked by those who are demanding the abolition of piecework, however, is the certainty that it will, if agreed to, throw a great number of compositors out of employment altogether. About one-third or one-fourth, it is considered by some, will be displaced as not coming up to the standard of efficiency required for uniform time payments. But it is not the first, nor yet the second time this proposal has been made here.

The Edinburgh Typographia has nearly completed its work for the year. The session has been a prosperous one and the classes and lectures well attended. A new departure has been made during the past three months in the starting of a practical class for jobbing and display work, conducted by Mr. David Short, of Messrs. Baxter & Sons, Edinburgh. Mr. Short has a reputation for turning out work of the highest class, and if he can only succeed in conveying to his pupils a tithe of his own energy and good taste, they will indeed be lucky fellows. Each pupil is to set up with the type of the association, in the association's room, four jobs, and by this time the work is pretty well through. As the premises are small, the class was limited to twenty-four, but the number of applicants was three times that number.

The apprentice question is exercising employing printers a good deal now. Boys cannot be got as case apprentices nowadays. The once familiar advertisement, "Apprentice Compositors Wanted, Must be Good Readers," is never seen now, because that bait won't draw. The advent of the typesetting machine is one of the reasons of this. The advertisement for a year or so past has been, "Message Boys Wanted. Apply —— & Co., Printers." But this has failed, too, and overseers are now at their wits' end to know what to do. One large office, which ten years ago had forty case apprentices, has now barely a dozen, and half of these will be journeymen in little more than a year.

The matter is quite different in the machine department. Apprentices could be got there in plenty, but by agreement between masters and men they are strictly limited. Profiting by their experiences during the recent strike, when the apprentices nearly all threw in their lot with the men, the master printers have revived an old custom, that of indenturing, and a large proportion of machine apprentices now are indentured for a specified number of years.

Nearly all the hand compositors have now been displaced in the *Scotsman* newspaper, and the paper is now practically produced by the linotype machine. I am glad to say that the proprietors have dealt very generously with the men, giving gratuities ranging from £10 to £50, according to length of employment.

An unfortunate dispute has been going on for the past three months between Messrs. Collins, of Glasgow, and their bookbinders, to the number of over one hundred. The dispute arose about wages, and was aggravated by the employers declaring their shop a nonunion one. Several efforts have been made to come to a settlement, but so far they have been unsuccessful. Indications seem to show that it will speedily be settled, however, as both sides are heartily sick of it.

G. F. S.

THE INLAND PRINTER BRINGS RESULTS.

Showing the power of advertising and the ground THE INLAND PRINTER covers, we will say that since we have advertised in your journal we have received orders for work from England, France, India, South Africa and Australia, as well as every State in the Union, Mexico, South America and Canada. We, therefore, have pleasure in congratulating you on your proposed increase in circulation of 17,000 in April.—*Electric City Engraving Company, Photo-Engravers, Buffalo, New York.*

Written for THE INLAND PRINTER.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. IV.—HERMAN IHLENBURG.

"THEY order this matter better in France," said Sterne of "Sentimental" fame; and, had his journey extended farther he might have added "and in Germany, too." Until quite recent times only American youths who were exceptionally favored had the advantage of industrial and art education in their schoolboy days, while for years this has had a foremost place in the educational system of Germany. An investigation into the early life of the best German designers and engravers of type faces shows how well grounded they were in drawing. This was of incalculable benefit to them in after life, and its influence is marked. It is no invidious or odious comparison to thus speak of the superior average advantages accorded the youths of Germany. Americans are now more keenly alive to the importance of the matter, and the present generation is more highly favored than former ones.

HERMAN IHLENBURG.

The career of Herman Ihlenburg, of Philadelphia, has been a very active one. Born in Berlin in 1843, he early turned his attention to drawing and painting, having a desire to become an engraver; but on reaching the age of fourteen he found employment as an apprentice in the type foundry of Trowitzsch & Son, in his native city. After having served his apprenticeship he left Berlin and took his first position in Dresden, in the employ of a seal engraver and die sinker. Having a strong predilection for punch cutting, he went on to Prague, Bohemia, where he was employed in G. Haase & Sons' type foundry (now the Stock Company, Bohemia). Although Prague is one of the most beautiful of European capitals, a city full of gayety and excitement, cutting punches of the multitude of Bohemian and Slavonic accents, which formed the principal occupation of Mr. Ihlenburg, was so trying on sight and nerves that he never became reconciled to his surroundings, and as soon as possible he traveled on. During the next year he visited various cities, working alternately at the Flinsch foundry, Frankfort-on-Main; Battenburg foundry (now Gustav Majeur), Paris; and Haase's foundry, Basle.

In 1866 Mr. Ihlenburg was engaged by L. Johnson & Co., Philadelphia, and with the exception of a year spent in New York, cutting for George Bruce's Son & Co., he has worked continuously for this foundry. Here he had ample opportunity to develop new ideas, and the creations of his genius contributed largely to the popularity of the foundry where he was employed. During the period of more than thirty years he has spent there, he has drawn and cut about eighty alphabets of more than three hundred sizes, including thirty-one borders. Not less than thirty-two thousand punches have been cut by his hand.

When Mr. Ihlenburg commenced his work in Philadelphia, borders did not have much sale; but when American printers saw the beautiful and artistic effects to be produced by the compositor with taste to direct his efforts, this branch of the designer and engraver's work rapidly developed. Up to 1875 all the punches for scripts and delicate borders were cut on steel; but his experiments in cutting the once much-admired Drapery Border and the Centennial Script in type metal showed that it was a great improvement.

Although the reader may not wish to undertake so formidable a list of names, it is due Mr. Ihlenburg, and as a faithful

record of his prolific graver, to enumerate the styles of type, and the names or numbers of the borders and ornaments, produced by him. This list is not arranged alphabetically, but as nearly in chronological order as the records would show; and those who are curious in the evolution of type designs will here find a prolific lead. The designs are as follows: Philadelphian, Minaret, Byzantine, Mediæval, Phidian, Mediæval Ornate, Eureka, Radiated, Unique, Treasury, Treasury Open, Centennial Script, Gothic Ornate, Romanesque, School Text, Radiant, Illuminated, Copperplate, Minster, Greenback, American, Filigree, Relievo, Relievo No. 2, Italic Copperplate, Japanesque, Obelisk, Oxonian, Glyptic, Glyptic No. 2, Glyptic Shaded, Ornamental Caps for Script, Ringlet, Queen Bess Script, Dado, Stylus, Bijou, Chaucer, Circular Black, Lady Text, Arboret, Arboret No. 2, Angular Text, Mortised, Mortised No. 2, Pencraft, Culdee, Crayon, Artistic, Tilted, Grolier, Pynson, Archaic, Gutenberg, Sansom Script, Nymphic, Stipple, Spiral, Fillet, Dynamo, Zinco, Columbian, Columbus, Newfangle, Childo, Johnson, Ferdinand, Houghton, Rimpled, Stylus No. 2, Lippincott, Bradley, Isabella, Schœffer Old Style, and Initials. The borders and ornaments were issued in this order: Drapery and Elliptical Border; Combination Ornaments Nos. 5, 6, 7, 8, 9; Book, Oriental and Zigzag Borders; Combination Ornaments 10 and 11; Card Ornaments Nos. 1, 2, 3, 4; Egyptian Border; Silhouette Border; Flourish Ornaments; Combination Border No. 95; Bill-head Logotypes; Card Ornaments No. 5; Combination Borders Nos. 96, 97, 98, 99 and 100. The discerning printer will recognize in the foregoing list very many of the most famous and best selling ornamental styles of type, borders and ornaments; and while the greater number are now seldom used, many of them are staples.

THE FRAM DRIFTING TOWARD THE NORTH POLE.
Wash drawing by Thomas May.
(See next page.)

THE GOVERNMENT PRINTING OFFICE ON A WAR FOOTING.

The Government Printing Office, under the direction of Frank W. Palmer and the immediate supervision of Henry T. Brian, foreman of printing, on the night of March 28, performed a feat unsurpassed in the history of the typographical art. The first page of the Maine report reached the office about 4 o'clock in the afternoon, and consisted of the illustrations. The last, the text, including the president's message, the report of the board and the testimony, was in the office by 7 o'clock, but it did not commence to arrive in quantities sufficient to employ the force reserved for the work until 6 o'clock. About two hundred men were engaged in the various departments of the office during the night, but they had other work to attend to, such as the composition and printing of the Congressional Record. The illustrations were on the presses at 4 o'clock the next morning, and the text soon after, so that the completed pamphlet of 300 pages of text, with 200 words to the page, or about 60,000 words in all, and thirty pages of illustrations, was ready for distribution at the capitol on the morning of the 29th at 10 o'clock, before any of the members of the committees of the two houses that are to consider the report had arrived. An edition of 16,500 copies had been ordered by Congress.

Many a big job has been turned out of the printing office since Captain Brian took charge of the composing room twenty years ago, and he has been retained in office by all the administrations that have come and gone since then, because no Public Printer has ever been able to find so able a foreman as he. He came to the office as usual on the morning of the 28th, at 8 o'clock, and remained at his desk continuously until the last copy of the report was sent to the capitol, shortly before noon on the 29th.—*W. E. Curtis in the Chicago Record.*

THOMAS MAY, CARTOONIST.

BY EDWARD BECK.

FEW newspaper illustrators outside the cities of New York and Chicago can boast a wider reputation for clever and apt cartoon work than "Tom" May, of the Detroit *Journal* staff. Mr. May is thirty-eight years old and has been in the business for thirteen years. He was one of the earliest successful users of the chalk-plate process, which he introduced in Detroit. Of these earlier attempts Mr. May says that whatever their merits, "they were not bad enough to call in the police." As a small boy May had an itching for drawing. Sometimes his attempts to satisfy it brought about an itching of another kind, produced by a rattan in the hands of a caricature-outraged teacher. He afterward took drawing lessons from L. T. Ives, an artist of more than local renown, but his knowledge was mostly self-acquired. Many of Mr. May's cartoons have been reproduced in the prominent newspapers of the country. During the campaign of 1896 the *Herald* and the *World* of New York used many of his pictures in their "Cartoons of the Week." The St. Louis *Globe-Democrat*, the *Literary Digest* and many other publications paid him similar honor. Mr. May's work is also not unknown across the water, the London *Mail* having reproduced his drawings on more than one occasion, a mark of distinction accorded to but few American artists. In a book of "Cartoons of the Campaign," issued shortly after the election of President McKinley, Mr. May was given liberal representation.

THOMAS MAY.

Mr. May draws from inspiration. His happiest conceits are those which come without apparent thought or conscious effort. "Newspaper illustrating is at present much overdone," says Mr. May. "Soon there will be a reaction from the now all-prevailing 'yellow kid' craze. There will always remain a legitimate field for newspaper illustrations, however, the true function of which will be to familiarize readers with the objects and personages most in the public mind. There will always be stories which can better be told in picture than in words. The cartoon will ever be the most effective editorial, but illustrated journalism, as we now have it, will soon run its course."

"What is the principal object you hold in view in drawing your pictures?" Mr. May was asked.

"The drawing of a salary," he replied with perfect frankness.

THE INLAND PRINTER reproduces some specimens of Mr. May's line drawings on this and the opposite page. On the preceding page will be found a half-tone reproduction of one of his wash drawings, the Fram drifting toward the North Pole, with pen portrait of the intrepid arctic explorer Nansen in circle at the top. These illustrations show the range of this artist's work to an extent, although they do not by any means cover it.

SPAIN—"Well, I'll have to put up with him if you insist, but you can see how he interferes with my business."

Drawn by Thomas May.

Written for THE INLAND PRINTER.

THE ARTISTIC DECORATIONS AT THE TRANS-MISSISSIPPI EXPOSITION AT OMAHA.

BY ELSIE REASONER.

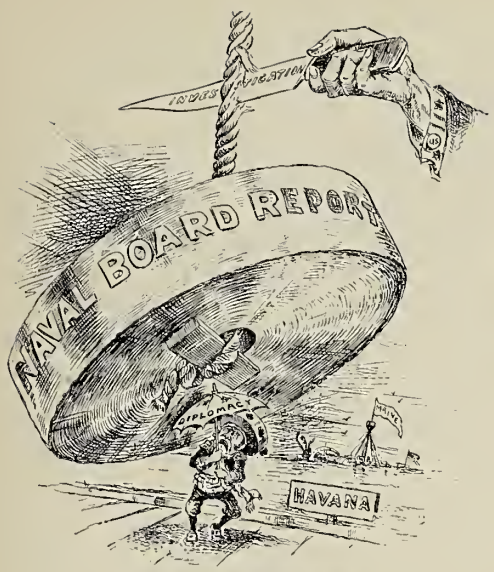
THE exterior decoration of the buildings at the Trans-Mississippi and International Exposition, to be held in Omaha, Nebraska, from June to November, 1898, promises to be both unique and attractive. While the individual buildings will show in their decoration some approach to modern ideas, the statues adorning the grounds will be exact copies of the famous figures of antique art. The stately figure of the Venus de Medici, an Apollo or a Faun, will lighten the grounds with their classic beauty, and this delightful mode of reproducing the antique will prove not only the most beautiful that could be conceived, but, as well, the most instructive. With the natural advantages in landscape gardening that are possessed by the grounds, the lake, the sloping bluff tract, with the river so many feet beneath — the emerald turf and the superabundance of nature's fairest flowers — all these, together with the imposing bits of statuary that will dot the grounds, should make it a veritable garden of the gods.

GENERAL R. A. ALGER, SECRETARY OF WAR.

Drawn by Thomas May.

The primary theory that will be demonstrated in the decoration of each building is that the statuary, the relief and decorative work generally will be symbolical of the exhibits contained therein. Nothing beneath the sky is unworthy of the artist's attention. Beauty is everywhere, in everything, if our genius but leads us to seek for it.

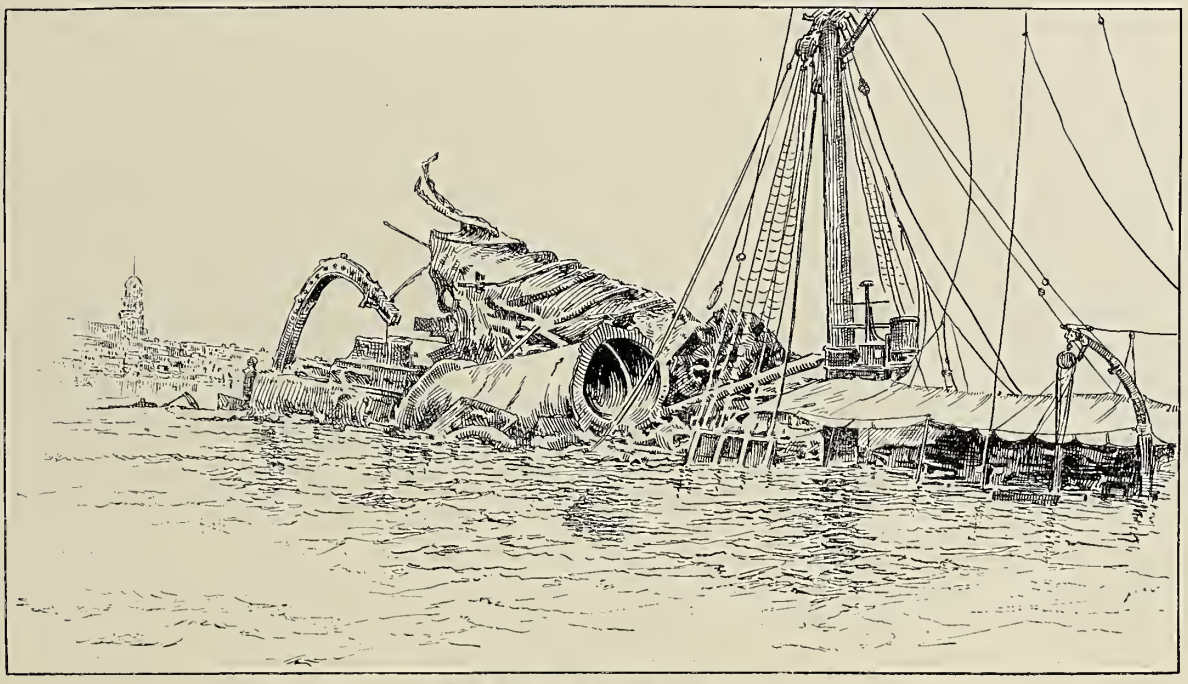
Perhaps the most unusual of all the designs in decorating to be seen is that which adorns the Electricity building. The general architectural plan of this structure is one of classic simplicity, though the decoration shows a happy blending of modern ideas. All the cresting, scroll work, ornaments and spandrels are suggestive of machinery and the science of electricity. Clever designs in cog wheels are seen about the cornices, and a heroic figure-piece of "Man Controlling the



Not likely to protect him.

In case of war Spain threatens to turn pirate and sweep American commerce from the seas.

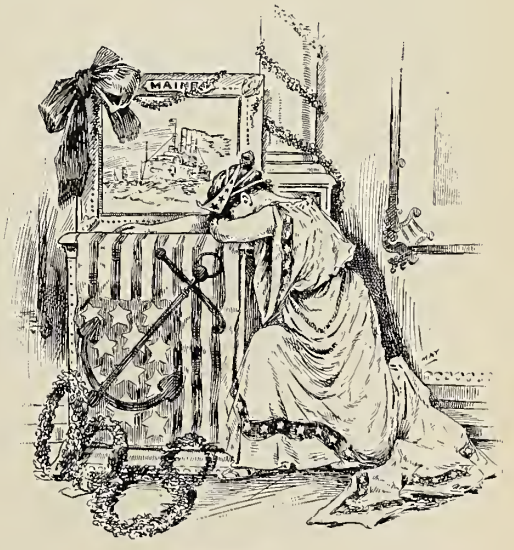
SHADE OF ST. PATRICK—"Why don't you try that old Irish snake act of mine?"



THE WRECK OF THE MAINE.

"Heavy tragedy" in the Senate.

THE DON—"I can see my finish if those plates happen to be bent in."



Columbia mourns.

NEWSPAPER ILLUSTRATIONS BY THOMAS MAY.

(See opposite page.)

Forces of Nature," is placed above the spacious entrance. The first group shows "the struggle," and an immense American lion is seen wrestling fiercely with two male figures of colossal size. The second group shows "the victory," the upright figure of man, triumphant, one foot resting on the prone figure of the defeated enemy. The third and largest group — which will occupy the central position immediately over the entrance — typifies "The Supremacy of Man"; for here in an immense chariot is the triumphant victor, driving with rein drawn taut, his now docile and obedient steeds — five great lions. The figures are all full of strength and life, and promise to form a fitting adornment for a beautiful building.

The decorations which will enhance the Agriculture building are no less unique or attractive. This great building is, in its immensity, a fit garner house for this, the granary of the world. It is finished in ivory, but garlands of flowers and festoons of cereals are thrown into bold relief by being finished in their natural hues. Medallion ornaments of barnyard fowls are placed at intervals, while larger medallions of our nation's representative bird — the eagle — will also appear in connection with the ornamentation. On either side of the great main entrance will appear figures taken from Millet's famous paintings, the "Digger" and the "Sower." Immediately above the grand doorway is an immense panel decorated with a gigantic bull's head, gracefully festooned on either side with the fruits of all seasons. The central figure crowning the whole composition will represent "Prosperity," supported by the figures of "Labor" and "Industry." These are colossal groups of statuary, and will fittingly adorn this beautiful building.

One of the best and most striking statues which has been designed for the Exposition is the figure of "Fame," which will be repeated about nine times in the decoration of the Art building. It is the winged draped figure of a woman, a palm branch in each outstretched hand, with something divinely free and full of life in the erect figure and upturned face. The Art building, which is well-nigh finished, will be one of the most artistic on the grounds, and perhaps one of the best in its adaptability to its purpose that has ever been constructed. It is in the form of two Greek crosses, joined, with a court between. The galleries which run around the interior of these twin buildings afford unequaled facilities for gaining the requisite amount of light and shade. One of these buildings will be devoted to the oil paintings, while the other will contain the water colors, black-and-whites, prints, etc. No picture will be hung higher than ten feet, thus placing them all practically on the line. In the court will be found replica of the most famous statuary, ancient and modern. At the bases of the flagstaffs groups of cupids and eagles are seen, while a figured frieze, five feet high, which surrounds the building, will add to its unique beauty by being artistically colored.

One of the daintiest and most beautiful architectural conceits on the grounds is the Administration building, with its slender pinnacle and graceful arch. It is decorated with symbolic statuary and forms one of the most beautiful pictures in the main tract. Immediately across the lake is the Arch of the States, the grand central entrance to the grounds. This is composed of twenty-four successive layers of stone, each course representing some trans-Mississippi State or Territory. Above the arch appears a series of stone tablets upon which are pictured the coats-of-arms of the twenty-three States in colored faïence.

The Zolnay Fountain, which will be situated in the end of the lake, which widens into a trefoil and is well called "The Mirror," with the great Government building in front, the sweeping colonnades encircling it on either side, and the gushing fountain in the center — this will form one of the prettiest bits of scenic effect on the grounds.

The numerous colonnades which connect the buildings are a feature both original and artistic. They will form one almost continuous shaded walk, where one may make the entire round of the principal buildings and yet be sheltered from the rays of the sun.

The color scheme, too, is a unique feature which should not be overlooked when discussing the exterior decoration. While the general tone of the buildings will be ivory white, it is the intention to finish one-third the height of the colonnades — as well as about the cornices, doorways and windows — in dull Pompeian colors.

There will be other novelties in infinite variety and, altogether, they promise to make the Trans-Mississippi Exposition one of the most beautiful and attractive that has ever been held anywhere.

GRAND COURT TRANS-MISSISSIPPI EXPOSITION, OMAHA, AS IT APPEARED IN APRIL.

The first building on the right is the Machinery and Electricity building; next the Manufactures; next the Administration; and the building between the Administration tower and the Government building is that of Agriculture. The first building on the left is the Auditorium; next, the Mines and Mining; next the Liberal Arts; then the Arch of the States, or main entrance; and next the Fine Arts.

FULL OF VALUABLE AND INTERESTING MATTER.

THE INLAND PRINTER is the only paper which reaches us that is worth the time necessary to read it, and I think you are entitled to great credit for your persistence in presenting to the fraternity a paper which is clean, full of valuable and interesting matter, and so printed as to be an education and inspiration to the trade. We congratulate you on your past editions and wish you future prosperity.—*Dill & Collins, papermakers, Philadelphia, Pennsylvania.*

CONSTANT and persisting advertising is a sure prelude to wealth.—*Stephen Girard.*

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

GRAMMAR OF LITHOGRAPHY, by W. D. Richmond. $2.50.

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. $1.50. G. Gennert, New York.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. $12.

National Lithographer (monthly), $1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch-und Steindrucker (monthly), 6m. per year, 60pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

The Litho-Gazette, organ of the International Lithographic Artists' and Engravers' T. and P. Association of the United States and Canada. Subscription, 25 cents per year. The Inland Printer Company, or 234 Cambridge avenue, Jersey City, New Jersey.

THE CHEMISTRY OF PHOTOGRAPHY, by W. J. Harrison, F.G.S. Describes very ably all the processes of photography; valuable to the lithographer who wishes to obtain a clear knowledge of the tools and materials he is working with when engaged in photographic work. The Inland Printer Company. $3.

PROPER WAY TO ETCH A LITHO STONE.—Two apprentices dispute as to the proper way to etch a litho stone. A says it is better to etch stones for engraving with oxalic acid; B says nitric acid and gum. Which is the best method? Will you kindly decide the matter for us in THE INLAND PRINTER? *Answer.*—Would refer disputants to an extract from "Etching and Acids," published by the editor in the February number of THE INLAND PRINTER, under this head.

COMPOSITION FOR RUBBER REDUCING MACHINES.—J. L. K., Washington, D. C.—The composition you speak of is evidently that manufactured by the Fuchs & Lang Co., 29 Warren street, New York, and is called "Centennial Reducing Machine Composition." You should use it in a warm room, and apply gentle heat to the bottle before spreading the compound upon the rubber and only make the impression when the coating is thoroughly dry. When transferred, wash off with clean water, and the rubber is again ready for another subject.

ARTISTIC STUDIES OF THE HUMAN BODY.—A work that was often desired by designers, lithographers and process sketch artists, but which no publisher ever dared to undertake on account of the difficulties in the way, has at last been successfully launched by the art publishing house of Charles Schenck, New York. It is to be completed in ten monthly parts, and is to contain hundreds of carefully selected Albertype photographs of parts of the human body, especially hands, feet, arms, legs, etc., in the most varied and foreshortened poses; showing the minutest details of the living figure photographed direct from life. Every part contains six plates with about thirty subjects. Price, $1.50 each. The Inland Printer Company, Chicago-New York.

THE PROGRESS OF LITHO PICTORIAL ART IN THE PUBLIC SCHOOLS.—Many leading citizens of various large municipalities in this country are beginning to contribute toward the decoration of schoolroom walls. For instance, in Manhattan borough, the sum donated for this purpose by Mrs. Schuyler van Rensselaer to School No. 7 was $970. The Brooklyn School No. 30, Mrs. Andrew H. Jacobs, chairman, has certainly led the way in this matter in that borough, and it may safely be stated here that all over the influence of this movement in the public schools is making itself felt to the benefit of all concerned. It is estimated that $50 will go a great way toward placing fit subjects on the walls of a large classroom. In Boston, however, in a few instances sums amounting to $1,500 and $3,000 have been expended in single school buildings. Far and wide ladies of taste and refinement are beginning organized efforts toward this means of education.

RELIEF VERSUS SURFACE PRINTING PROCESS.—J. A. K., Cleveland, Ohio, asks for a recipe to make some cheap cuts on zinc. *Answer.*—Our correspondent evidently desires a photo-engraving process for relief printing. The processes for making plates suitable for type or litho-printing have much in common with each other until it comes to the hollowing-out of the deep places, necessary in the former method, so as to prevent those places (the white) from taking ink off the roller. In lithography the simple application of water effects this (in addition to gum and acid preparation). But in photo-engraving, the metal, where it should not print, must be eaten away by acids, or routed or sawed out. For a simple method describing a cheap

Photo by Franklin R. Magee.

PLAYMATES.

and easy way of making cuts for the type press, write to Thomas M. Day & Son, Hagerstown, Indiana; price, $1, or get "Photo-Engraving," by H. Jenkins, $2, The Inland Printer Company. See also Photo-Engraving Notes and Queries, by S. H. Horgan in THE INLAND PRINTER.

GRAPHIC TRADE SCHOOLS.—In connection with the able article on the above subject in the March number of THE INLAND PRINTER, discussing our weakness on this side of the water in not affording proper facilities for the education of apprentices, the news now comes from Germany that a decree has been issued by the Government forbidding the attendance of foreign students in the mechanical, engineering and other departments of technical institutions of learning in Berlin. At the high schools of Munich, Dresden, Stuttgart, Carlsruhe, Darmstadt and Braunschweig, there are 1,200 foreigners out of 8,682 students. The American students at various German universities number about one thousand. That our apprentices in the graphic trades and arts should have a chance to supplement the scanty tuition received in the workshop by additional methodical study is a matter requiring no further argument. Either more care should be exercised by the employer in providing suitable instruction for his pupil, or the employers should exert their influence in bringing about the desired end by helping to organize trade schools here for lithographers, process workers and printers.

THE WAGES PAID IN THE LITHOGRAPHIC PROFESSION TODAY.—The conditions noted in speaking of this subject last month having been dominant in the lithographic trade for the past twenty years, and in addition thereto many undesirable elements from other countries having been imported into the

trade, an element not in harmony with American progress and ingenuity of the present era, the result has been a comparative standstill in our industry, and only now is lithography beginning to awaken again to the new conditions, and gradually adapting itself to modern improvements, such as typography has availed itself of to its decided advantage. The wages for a good engraver, who can make his own designs, etch and draw lettering well, is from $25 to $35 and $45 per week; an ordinary letterer will get about $20. A stipple artist, who can also draw in crayon, and is efficient in colorwork, is worth from $25 to $45 per week. Men who are good in all branches and have the necessary creative ability get from $40 to $100 per week. Of course, the latter are few in New York, on account of the division of labor practiced in all departments of the trade. Then we have the lithographers of the new school — those who possess the necessary skill in all branches of the graphic arts, fortified with the necessary knowledge of chemistry, and considerable artistic ability, and who are the hope and mainstay of progress in the trade; these can command all the way from $50 to $150 per week.

Half-tone by Electric City Engraving Co., Buffalo, N. Y.

TIMES BUILDING AND POST OFFICE, NEW YORK.

Zincography as a Duplicating Device in the Office, and Books Teaching Its Principles.— D. T. G. Co., Detroit, Michigan, writes: "You have advised the use of the express duplicator for our work, but I don't think it will do, as we must have at least three hundred impressions from one original. Could you not tell me where I could get a small litho or zincographic press and outfit for office copying and zinc drawings, or could you name the chemicals used for zinc printing; also is there any book published explaining how litho-engraving is done?" *Answer.*—There will soon be a superior outfit on the market for such purpose, and I will keep you advised of same in these columns. The chemicals used in zinc printing are: Dissolved gum arabic, gallic acid or tannin, phosphoric acid, talcum, water, turpentine, litho-varnish and printing ink. Utensils: Leather or rubber roller, litho press, zinc plates, sponges, rags. For drawing: Litho, crayon, Van Hymbeck, Lemerier or autographic "tusche," pens, brushes, etc. You can draw your plans and diagrams direct on these plates by first tracing through, and then send to a litho house to print. Would advise you to purchase the ready zinc plates made for this purpose. You can also draw on ordinary paper with the lithographic tusche, and have it transferred to stone or metal plate in any lithographic establishment. See "Grammar of Lithography" (O. Van Nostrand Company, New York City, or The Inland Printer Company, Chicago; price, $2.50) for further particulars.

Disputed Patents Between the German and American Aluminum Printing Plate Makers.— B. C., with the C. L. Co., Cleveland, Ohio, asks: "Would you kindly inform an interested party whether it is a fact that the United States Aluminum Printing Plate Company has entered proceedings against the 'Strecher' or 'Scholz' representatives in this country for infringement of rights — or is it only a bluff? I think if these proceedings are entered it would interest a great many people to know the facts upon which the litigants base their respective claims. Will you kindly furnish them?" *Answer.*— Seemingly, there is a state of war at present between the parties mentioned. The United States Aluminum Printing Plate Company has a patent dated September 8, 1891, "for a plate having a face of aluminum, on which any design for the purpose of

printing therefrom has been placed." The J. Scholz patent dates from the 18th day of September, 1892. It would seem from this that there is a clear case in favor of the American patent. But we find that aluminum has been thought of for the purpose of printing, perhaps before the date first mentioned (1890), by A. M. Villon in France, and W. Krebs in Germany. Still, certain new questions may arise. It may be proven yet that both litigants can demonstrate to the satisfaction of a tribunal that each of them has a certain patentable process, which renders the plate suitable for use in surface printing. Those processes being only applicable to aluminum. The rendering of a metal surface into a suitable condition for surface printing may be a subject for patent, and each party claims that, but each by different methods. The American process is based on extracting the impurities from the metal's surface by the application of caustic soda and nitric acid. The other claims the novel idea of forming a salt of aluminum in affecting the surface of the plate by the application of phosphoric or fluoric acid, thereby creating a new face, insoluble in water, which holds the chemical ink; yet, this deposit would still be an aluminoid! So there the question stands, and may remain in that position for an indefinite time; while both parties are rattling off work to the complete satisfaction of their customers as to price and quality. On the one hand, the Scholz syndicate, represented here by Fuchs & Lang, are reporting satisfactory results in the sale of their aluminum plates, and on the other hand, the United States Aluminum Printing Plate Company (Mullaly patent) have formed the "Aluminum Plate and Press Company," under the direction of Mr. J. Brooks, formerly superintendent of the Potter Printing Press Works, and W. S. Hudson, who was for many years with R. Hoe & Co. Both sides can prove that good work can be obtained from the plates in question.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

MANUAL OF THE ART OF BOOKBINDING.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. $2.25.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. $1.

BOOKBINDING.—By J. W. Zaehnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. $1.75.

WE noted in the last issue an approaching war among the Bible folk, and advised them to quit. Since then they have quietly come together and agreed to temper the severity of their competition.

SANFORD.— The sample of cloth you send is a moire silk pattern of an English cloth. Some of the large stockhouses may have it, but it is doubtful if you can obtain it without its being specially imported.

BURNISHING AMERICAN CALF.— A. G. Willis, Atlanta, Georgia, writes: "How can I burnish a piece of American calf to produce a glazed effect?" *Answer.*— Size with blood albumen and milk, the albumen being first dissolved in water. Then burnish with an agate, a beautiful polish being attainable.

SIZING "DEFENDER" PAPER.— Has the reader ever bound a job in "Defender" paper? The natural sizing would be gelatin; but it is surprising the amount of gelatin at 40 cents a pound this paper will absorb. A size of ordinary clean glue will answer as well, and the money saved on a long run will be considerable.

SCARCE AND HIGH-PRICED BUFFING.— A. G. F. inquires the reason for recent advances in price and scarcity of buffing. *Answer.*— Buffing is the outside of cowhide skived off to make the inner side available for use as patent leather. Russet shoes have driven out patent leather to a great extent, consequently buffing is scarce.

COLORS FOR MARBLING.—A Rochester, New York, binder asks if there is a book from which he can learn how to prepare colors for marbling. *Answer.*— Nicholson has written a practical book that gives concise directions for producing the different effects of marbling. See list above. This beautiful art will demand all the learner's patience to gain proficiency.

STAMPING ON SILK CLOTH.— Modern binding machinery has brought the product to such uniform perfection that a binder now depends almost entirely on the embellishment of the cover to display his skill. Some of the silk cloths have such a delicate finish that almost any sizing will dry streaked and shiny in spots. The writer has found that a sizing of blood albumen gives the best results on this cloth. Soak the albumen for several days and strain before using. It is strange that a sizing machine has not been invented, as sizing with a sponge is so unsatisfactory. It lays on the size unevenly and leaves the cases mussy unless carefully handled.

Photo by Tarbell, Asheville, N.C.

A SON OF THE UNITED STATES NAVY.

THE INLAND PRINTER, PIONEER.

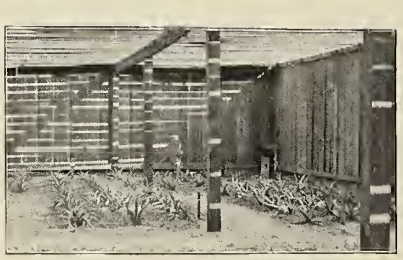
Inclosed find money order for $2 in payment for THE INLAND PRINTER for another year. I wish also to express my appreciation of your magnificent journal. I am conducting one of the most isolated papers in the entire country, and I have no opportunity of meeting with fellows of the craft, therefore the arrival of THE INLAND PRINTER is always eagerly looked forward to. It furnishes me many helps and assists in keeping in touch with up-to-date ideas in my work. Craig is one hundred miles from the nearest railroad point on the south, and one hundred and fifteen miles from the nearest point on the north. Notwithstanding this remoteness from so-called civilization, our town and community are prosperous and fully abreast of the times in every way possible. This is evidenced materially by the fact that Craig has supported a weekly newspaper during the past seven years.— *Humphrey Jones, Craig, Routt County, Colo.*

The Editoria, Interlachen, Florida.

THE EDITORIA—NATIONAL EDITORIAL RESORT AND HOME, INTERLACHEN, FLORIDA.

THE idea of an Editorial Home originated with B. B. Herbert, editor of the *National Printer-Journalist*, in 1884, before the Minnesota Editors' and Publishers' Association. In 1886, when a committee from the National Editorial Association, appointed at its Cincinnati session, visited Florida, the subject of a National Resort and Home was discussed, and a citizen of Orlando, Florida, offered to donate 160 acres of land on a lovely lake near that town as a site for the institution. Here the matter rested, save for occasional reference in class journals, until the meeting of the National Editorial Association in Florida in 1895, when it was brought before the association by President Bunnell in his annual address, and by ex-President Herbert, which resulted in the appointment of a committee of seven, consisting of B. B. Herbert, of Illinois; Walter Williams, of Missouri; W. S. Capeller, of Ohio; W. E. Pabor, of Florida; John A. Sleicher, of New York; A. E. Pierce, of Colorado, and W. S. Wiley, of West Virginia, to report at the next meeting of the Association.

In October, 1896, the Florida member of the committee published a card in the State papers, presenting an outline of the plan and inviting donations from parties interested in securing the location for their respective localities. As a result of these efforts, Mr. Pabor, at the Galveston meeting of the National Editorial Association, presented a report, covering propositions from several sections of the State, which was favorably received, and the committee instructed to take such steps as were necessary to decide upon the location and perfect an organization. After visiting the places where donations of land, buildings, etc., had been offered, the committee decided to accept the offers made by the people of Interlachen, Putnam County, Florida, consisting of a fifty-room three-story hotel building, furnished, with ample grounds attached, built a few years ago at a cost of $16,000; the gift of George W. Hastings, formerly of Springfield, Ohio, a large number of town lots and over 400 acres of ground in various parts of the township, donated by public-spirited citizens of the town.



Corner of the Pineapple Garden.

In July, 1897, the committee met at Alexandria Bay, New York, and perfected a legal organization under the laws of Florida, to be known as "The Editoria Company, to establish and maintain an Editorial Resort and Home," the committee merging itself into a Board of Control with the following officers: President, B. B. Herbert; vice-president, W. S. Capeller; secretary, W. E. Pabor; treasurer, H. G. Knapp. The secretary was appointed resident manager and instructed to take possession of the hotel, secure title to properties donated and prepare the building for use as a resort and home. Articles of incorporation were adopted in which the purpose and object of the Editoria Company were declared to be, under the auspices of the National Editorial Association, the providing for members and others a resort and home, which shall be a place of rest and recreation as well as education and instruction through lectures, assemblies, conventions and other methods of entertainment thereat or in connection therewith; and to establish and maintain a temporary or permanent abode, at low rates on partial payments, or entirely free, as the circumstances, wants, disability or age of members may require. Any person who shall be an editor, writer or publisher, and who shall be a member in good standing of any State or District Association in affiliation with the National Editorial Association, may, upon complying with the

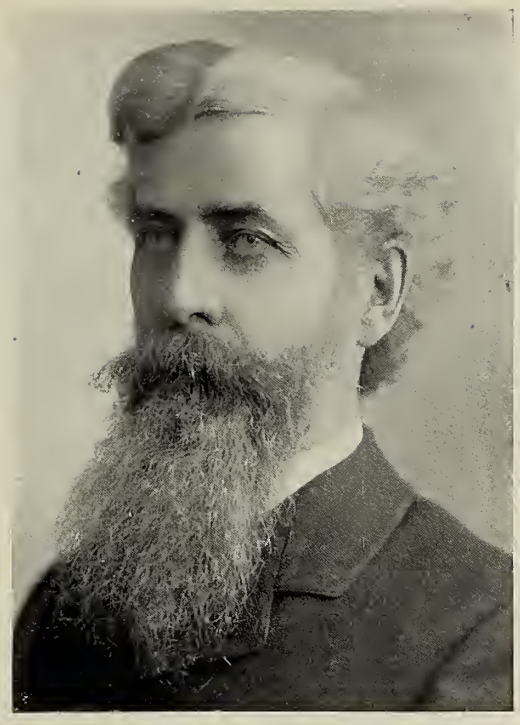
View in Tropical Garden of the Editoria.

by-laws and rules of this corporation, become a beneficiary of this corporation. Suitable by-laws were also adopted, in which provision was made for the maintenance of the institution by the establishment of associate members, as follows:

Art. X.—Two grades of associate membership certificates shall be established; one for $50 and one for $25; which shall entitle the holders thereof to a cottage site or a residence lot in The Editoria Park. Payment can be made in full when subscribing therefor or one-fifth down and balance in four quarterly installments. Transferable only to members in affiliation with the N. E. A., when fully paid for.

Art XI.—A collection shall be taken on Franklin's birthday of each year, through such means as may be devised by the president and secretary. The funds so raised shall be applied to the educational and benevolent work of the Editoria.

During the present season the Editoria Resort and Home has been opened for guests, and it is proposed during the summer to make such improvements as will render the place attractive and induce editors to visit it. A tropical garden, under glass roof, has been established, having already several hundred plants in it, and a pinery, under shed roof, which has four hundred pineapples growing in it. All these plants have been contributed by editor friends, florists and others interested



B. B. HERBERT.
President The Editoria.

in the welfare of the institution. It may be added, in this connection, that the resident manager will be glad to receive further floral gifts from patrons of THE INLAND PRINTER who may desire to be represented in the tropical garden.

At this year's meeting of the national association, to be held at Denver in September, it is expected that steps will be taken to make the Editoria more widely known and better understood, as well as to place its affairs on a sound financial basis. The property now held in trust by the Board of Control has an intrinsic value of about $20,000, one-half of which can be disposed of for the building up of Editoria interests.

The beautiful village of Interlachen, Putnam County, Florida, where the National Editorial Resort and Home has been established, is located seventeen miles west of Palatka, on the Florida Southern division of the great Plant System of railways, and is about sixty miles from Jacksonville, the gateway city to the land of flowers.

Its name indicates its exact situation — between lakes — Chipco on one side and Lagonda on the other, each a large and lovely expanse of water; while on the crown of the divide between them, in the center of the town site, are the grounds on which "The Editoria" stands with a capacious park immediately in front. Founded in 1883 by a colony from Springfield, Ohio, with George W. Hastings of that city at its head, as the president of the Interlachen Winter Resort Company, the settlement has all the social, religious and educational advantages that always follow in the track of northern colony movements, whether in the West or South. Away from the coast, the river or the lowlands, it escapes the malaria that lurks about such places; at an altitude 150 feet above sea level, for purity of air it may have equals, but no superiors; on these highlands there is freedom from the gales and storms that sweep along either coast, and this section is therefore out of the track of cyclones and tornadoes.

Lakes Lagonda and Chipco are both within the town limits, and are scarce five minutes' walk from the Editoria. An eighty-foot avenue, one mile long, makes a beautiful driveway to Mariner's Lake, which has a hard roadbed of three or four miles around it, which is eventually to be prepared for a cycling road; sailboats, naphtha launches and rowboats here find more sea room for pleasure-seekers than is furnished by the smaller lakes. A tram railway runs from town to the east side of this lake, and in time will be extended to the north and west sides.

On the southwest corner of this large and lovely lake the Editoria Company intends platting about thirty acres into lake front and cottage lots of about one-quarter acre in area; while in the northeast quarter, with a frontage on a charming lake of ten or twelve acres, a thirty-acre tract will also be subdivided and sold to editors affiliating with the National Editorial Association, on the associate membership certificate plan.

A four-page circular of information, giving the articles of incorporation, by-laws and report of the first meeting of the Board of Control, has been issued and will be sent to any reader of THE INLAND PRINTER who desires a copy; and the secretary will always be pleased to promptly reply to any inquiries for further information. Address W. E. Pabor, Interlachen, Putnam County, Florida.

SEE yonder poor o'erlabor'd wight,
So abject, mean, and vile,
Who begs a brother of the earth
To give him leave to toil!
If I'm design'd yon lordling's slave—
By Nature's laws design'd—
Why was an independent wish
E'er planted in my mind?—*Burns.*

NO PRINTING OFFICE COMPLETE WITHOUT IT.

Inclosed we hand you our check for $2 for one year's subscription to THE INLAND PRINTER. When our subscription had expired we thought we could get along without it, but we found our foreman was not getting out the work in as good a condition as he did before, and he stated the trouble was he was missing THE INLAND PRINTER badly. We freely confess that THE INLAND PRINTER is gotten up very tastily, and in our judgment no printing office is complete without it.—*Allen-Pfeiffer Chemical Company, St. Louis, Missouri.*

W. E. PABOR.
Secretary The Editoria.

Half-tones by
ELECTRIC CITY ENGRAVING CO.,
307 Washington street,
Buffalo, N. Y.

YOUNG AMERICA.

Levy four-line screen.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. $1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. $1.30.

Writer (monthly), $1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. $2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. $1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. $1.

NEW WEBSTER DICTIONARY and Complete Vest Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2⅝ by 5⅝; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum and stamp holder, gold edges, 60 cents.

QUALIFYING WORDS.—"When you need a qualifying word," says a literary authority, "there is only one adjective in the language that exactly suits your purpose, and it is your business to search for it."

A POSER.—The *Enquirer*, Buffalo, New York, says: "John Earle, who is professor of Anglo-Saxon at Oxford, and who is at least *several* in authority, has some interesting dissertations on English idioms in a recent book of his." Who knows what is meant by "several" here?

THE WRITER.—A monthly magazine entitled the *Writer*, published in Boston, is said to be "for literary workers." Proofreaders may properly be called literary workers, and the *Writer* usually contains many items of information that they would find helpful. Some of its departments that proofreaders should appreciate are "Writers of the Day," "Newspaper English Edited," and "Literary News and Notes."

OFFICERS AND OFFICES.—C. H. Van M., New Richmond, Wisconsin, asks whether "officers" or "offices" is correct in the following phrases: "Candidates for the several city officers to be voted for," and "Candidates for the several city offices." *Answer.*—"Offices" is the correct word in each instance, since it is the office for which one is a candidate, and he is an officer only while holding the office. The error is an easy one to make, because of the suggestion in the words at the end of the first phrase. A person is voted for, and the vote is cast to make him an officer; but he is a candidate for the office.

OPINIONS.—We like to have questions to answer in this department, and have usually had some very interesting ones. We would call attention to the fact, though, that the department is intended to furnish an opportunity as well for expression of opinion, not only by its conductor, but by any one who wishes to say something. Any such expression will be printed, the only restriction being that its point must be one of interest to proofreaders. Our readers do not seem to have realized this sufficiently, and we now again invite them to write anything they think to be of general interest, whether it is a question, a comment, or an opinion.

PRINTERS' ERRORS.—We could probably match from our own experience any of the queer errors we see noted in periodicals, but ordinarily we are content to avoid the subject. A timely paragraph in the Boston *Times*, however, seems worth quoting: "It is not often that the compositor and proofreader manage to add force to the written opinions of an editor by an amusing blunder. But that is just what some of *Collier's Weekly's* typos did the other day. They made their victim in a leading article speak of 'the European powers who are interested in the fat of the Celestial Empire.' As the said powers care more for the 'fat' than they do for the fate of that empire, that intelligent 'comp' must be credited with the more graphic style of expression."

SPELLING.—Here is a specimen of "reformed" spelling, from a pamphlet published in New Jersey: "It is wel non that the subjekt of fonetik speling haz for yerz attrakted the attenshun ov the skolarz ov Ingland and Amerika. The subjekt hauever iz wun which mor depli konsernz the welfar ov thoz hu ar engajd in farming than iz jeneralli non or suppozd. Farmerz children hav no taim tu devot tu the memoraizing ov the autlandish speling ov the thauzandz ov wurdz in aur langwej, even tho this be a necessari fad for children hu attend villej and siti skulz." It is remarked in the paper in which this is found, "Any one who advocates 'fonic speling' after this is beyond relief." Yet it is a fact that some men still think our spelling should be "reformed," as they call it. Any systematic spelling, if we may judge by the so-called systems already offered, would be as difficult to learn as the present spelling is.

PROOFREADERS' QUERIES.—Andrew Lang says: "Lately in a magazine article of my own I found this mystic phrase, 'the want of historical perspective which makes the moment hide the great Shakespeare of time.' Can you suggest a meaning? I was baffled. Then I remembered that I wrote 'the great abysm of time.' The printer or proofreader or editor or somebody queried 'abysm.' I wrote on the margin 'Shakespeare,' as my authority for 'abysm of time,' and 'abysm' was taken out and 'Shakespeare' was inserted." There are lessons for proofreaders in this. Queries should be made so that they cannot be misunderstood. While Mr. Lang may have been a little careless in giving printers an opportunity to make such nonsense of his matter, it should always be remembered, in such a case, that the writer is probably not versed in printers' technicalities, and a plain question should be asked, as, "Is this word right (or good)?" or, if illegibly written, "What is this word?"

POSSESSIVES.—H. H. M., New York, writes: "Thanks for your note in THE INLAND PRINTER for March about the dropping of the apostrophe in certain cases. I don't think, however, that you have formulated a rule on this matter which could be applied even by the 'bright proofreaders' of whom you speak. How are you going to distinguish between the right and the wrong use of the apostrophe in these cases? Or do you consider the apostrophe to be superfluous with all these names which are commonly printed as possessives? If Authors Club and Teachers College are right, is Butchers' and Drovers' Bank wrong? and Tradesmen's Bank? and Merchants' Association? and Bankers' Magazine? and Brewers' Journal? and Sportsman's Magazine? and Student's Journal? and Young Men's Christian Association? and Cattlemen's Association? and Woman's Medical College? In some of these cases the possessive form seems unquestionably right—just as it would be wrong in Great Educators Series. It seems something of a puzzle to me to decide where the apostrophe should be omitted and the plural noun used as adjective; perhaps you can readily formulate the rule." *Answer.*—The cases of this kind in which the apostrophe may reasonably be omitted are of rare occurrence, and there are still fewer of those which may be called "wrong" with an apostrophe. "Authors Club" is better than "Authors' Club" simply because it is the form chosen by the club itself. Either the possessive or the merely adjective sense is legitimate grammatically. In all the other titles cited the only possible idea is genitive (*i. e.*, possessive), and so in all (not some) of them the possessive form *is* unquestionably right. Formulation of a new rule seems unadvisable.

CURRENT DISCUSSION OF ENGLISH.—One of the most noticeable features of writing about language is exemplified in

the fact that a lengthy article on "Slipshod English," in the *Critic*, New York, January 29, 1898, furnished a number of new examples of what it calls "the most notorious offense" of a certain kind. A critic who called attention to this was in turn subjected to censure for the same fault, "split infinitives." The *Western Christian Advocate*, Cincinnati, March 2, had an interesting article on "Genius in Adjectives," suggested by the word "plangent," used by William Dean Howells. An article originally printed in the London *News*, entitled "The Queen's English," has been reprinted in various newspapers, one of which, the *Saturday Evening Gazette*, began it "If Corbett [Cobbett] were alive he could still criticise the English grammar of the speech prepared for the sovereign at the opening of Parliament." The *News*, of Springfield, Massachusetts, March 4, has an article on "Blundering English — the Gross Misuse of the Nominative Case of Pronouns," which it credits to the Indianapolis *News*. The *Sun*, New York, had an editorial article of nearly a column on March 7, answering a defense of "in our midst," which has long been the *Sun's* pet *bête noire*. It was criticised by the Boston *Herald*, and asked in its answer to the criticism, "What is the use of trying to insert an idea into a dense Bostonian midst? Against stupidity even the gods fight in vain." An interesting letter in the *Sun* of March 12, headed "What is Good English?" comments tellingly on the editorial utterances, saying incidentally, "Were it not for the general use of books we should now be spelling plough, p-l-o-w, without the slightest sense of vandalism," as if half the American people were not doing so. On the 11th of March the *Sun* editorially defended the phrase "under the circumstances," which a correspondent had called vicious and utterly indefensible.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.30. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

COST OF PRINTING IN SMALL OFFICES.—L. F. Feuchter, of Edward Hine & Co., Peoria, Illinois, writes: "I have read with much interest the article 'Cost of Printing in a Small Office,' by R. J. C., Boston, Massachusetts, in the March number of THE INLAND PRINTER, and think his way of getting at cost is excellent and a step in the right direction. I think, however, in order to get at cost of presswork, the cylinder and platen press accounts should be kept separate. R. J. C. arrives at the conclusion that presswork costs him 43 cents per hour. This, if the accounts are kept separate, will be found too high for platen and not near high enough for cylinder presses. In our plant we have, for instance, two cylinders, value $3,300, and four platens, value about $800, the cylinders being worth over four times as much as the platens. I also cannot see why the cost of the whole plant and running expenses should be figured in on the presses and not partly on the composing room. I cannot see how composition can be figured to cost only 31¼ cents per hour when the wages amount to 25 cents for composition and 6¼ cents for distribution. This figuring might do where the composition did not amount to hardly anything, like in the example, but in case the composition amounted to, say $100, and the presswork only $10, it would be wrong. Our office will invoice $8,000, not including paper stock, but including presses, paper cutters, wire stitcher, perforator, etc., and composing-room material. To get at cost I would figure about as follows:

PLATEN PRESSES.

Rent, heating and power, $750 per year; one-third	$ 250.00
Value of four platen presses	800.00
One-third cost of telephone, per year	20.00
One-third cost of gas, per year	12.00
One-half cost of ink, per year	100.00
One-half cost of rags, oil and benzine, per year	12.00
One-third cost of towel service, per year	4.00
Cost of advertising	40.00
Insurance	20.00
Interest, five per cent	40.00
Depreciation, five per cent	40.00
Wages: Platen pressman, $10.00 / " Feeders, $7.00, $6.00, $5.00 and $4.00 } $32.00 per week	1,664.00
Boss (yourself), $10.00 per week	520.00
Cost per year	$3,522.00
Divided by 306 working days, cost, per day	11.50
Divided by 10 hours, cost, per hour	1.15
Divided by 4 (number of presses), cost, per press, per hour	.23¾

CYLINDER PRESSES.

Rent, heating and power, one-third	$ 250.00
Value two cylinder presses	3,300.00
One-third cost of telephone	20.00
One-third cost of gas	12.00
One-half cost of ink	100.00
One-half rags, oil and benzine	12.00
One-sixth towel service	2.00
Advertising	25.00
Insurance	65.00
Interest, five per cent	165.00
Depreciation, five per cent	165.00
Wages: Pressman, $15.00 / " Two feeders, each, $7.50 } $30.00	1,560.00
Boss (yourself), $5 per week	260.00
Actual cost, per year	$5,946.00
Divided by 306 working days, cost, per day	19.43
Divided by 10 hours, cost, per hour	1.94
Divided by 2 (number of presses), cost, per press per hour	.97

COMPOSING ROOM.

Value of composing-room material	$2,500.00
One-third cost of rent and heating	250.00
One-third cost of telephone	20.00
One-third cost of gas	12.00
One-third cost of towel supply	4.00
Advertising	40.00
Insurance	50.00
Interest	125.00
Depreciation, ten per cent	250.00
Boss (yourself), $10 per week	540.00
Cost, per year	$3,791.00
Divided by 306 working days, cost, per day	12.39
Divided by 10 hours, cost, per hour	1.23
Our average force is 7 compositors; divide $1.23 by 7, cost, per hour, outside of wages	$ .18
Scale, per hour	.27½
Distribution, per hour	.07
Cost, per hour	$ .52½

The scale here is $16.50 per week, but we pay as high as $20. I don't know exactly where the man who cuts paper comes in, unless his time should be figured in the stock account. We have very close competition here, and I will venture to say that, if my figures are correct, over one-half of the work done in this city is done at a loss." *Answer.*—The writer thanks you for the above, and would say that the figures may be correct in your office, but you must bear in mind that those operating plants employ different methods, thereby cutting down or increasing the expense of getting out work; therefore it is not

best to condemn the prices of a competitor until the fact has been fully established. The writer will agree with you in regard to the cutter—this expense should go to the stock account, unless one-half his time is taken on trimming pamphlets or any bindery work; in this case, the bindery should stand its proportion. Let us hear from more of our friends in this same direction.

HAND COMPOSITION, AND WHAT IT COSTS.—The conductor of this department will be glad to have the views of employing printers, superintendents, or managers of printing plants, in regard to the time required to execute 1232 pages of hand composition as per sample, reduced about one-third from the original. Matter to be made up and ready for the press. Set in long primer old style, solid, 24-em measure, 1,500 to page. The font will work ten men (this includes one in charge and make-up) aside from proofreader; union wages to be paid. Three-fourths of copy to be reprint or typewriter, balance

FIREMAN'S FUND INSURANCE COMPANY.		333
Bills receivable, $23,704 98; open accounts, fire premium notes and warrants	$21,519 76	
Total	$3,342,652 31	
DEDUCT LEDGER LIABILITIES.		
Agents' credit balances, $30,086 16; borrowed money, none; all other, $3,160 73	33,246 89	
Total net ledger assets, as per balance		$3,309,405 42
NON-LEDGER ASSETS.		
Interest due and accrued on mortgages	$9,322 69	
Interest due and accrued on bonds and stocks	Nothing.	
Interest due and accrued on collateral loans	540 51	
Interest due and accrued on other assets	Nothing.	
Rents due and accrued on Company's property or lease	Nothing	
Total carried out		9,863 20
Market value of real estate over book value (Schedule A)		Nothing.
Market value of bonds and stocks over book value (Schedule D)		7,503 75
Gross premiums in course of collection December 31, not more than three months due	$430,227 72	
Deduct cost of collection, commission and brokerage	54,903 04	
Net amount of uncollected premiums, not more than three months due		375,324 68
Gross premiums in course of collection December 31, more than three months due carried in	Nothing.	
Gross assets		$3,702,097 05
ASSETS NOT ADMITTED.		
Depreciation from book values of above net ledger assets to bring same to market value—Real estate, $51,946 10; bonds and stocks, nothing.		$51,946 10
Total admitted assets		$3,650,150 95

manuscript. Sufficient sorts, quads, leads, etc., to do the work without waiting for printing of forms; but at no time to have over 128 pages standing. The amount of composition above was done under the direction of the writer. It will be interesting to note the difference of opinions in THE INLAND PRINTER. Every printer is invited to make an estimate of the number of hours required. Figure it now, and mail your answer to this department at once.

PRICES FOR CATALOGUE WORK.—J. L. M., Louisville, Kentucky, sends specifications for a catalogue job and wants to know price for same, with any other pointers we have in regard to such work. He also desires to know if plates should be made before or after the job is done. *Answer.*—It is seldom that a printer has as complete specifications given him when asked for quotations, although it is his privilege to insist upon having just that before making any price. It is often the case that contracts have been lost by not appreciating just what is wanted and the missing links have been guessed at or a charge made for something that the customer has not asked for. It is good business to know exactly what the man wants, then make your price. If this cannot be got at, do not make your price. In the following specifications we call attention to matter of proofs, the number of pages at one time, and upon same paper as decided upon; the matter of electrotyping and when to be done—after the edition has been printed or before, as may be best for interests of both concerned. These matters are very rare and should be inquired into to know exactly what is wanted, as it makes some difference whether the work is done after plates have been made. Also matter of proofs, what kind of proofs—from press upon paper selected, or hand-press proofs. It will be impossible to take too much care in making a contract with one who has made the specifications; undoubtedly he will be critical and demand all specified, and speak of many others not stated. The writer would make the price as follows:

EDITION OF FIVE THOUSAND (5,000).

Size of book, 6 by 9 inches, square corners, 56 pages, exclusive of covers. All electros to be furnished.

Paper to be equal to that used in their 1897 catalogue submitted, 25 by 38, 70-pound coated.

Printing and general workmanship to be equal to 1897 catalogue, submitted.

Cover to be of C. H. Dexter & Sons, Windsor Locks, Connecticut, 65-pound, scarlet, plate finish.

Binding to be wire staples, clinched through side and through the cover; back to be reinforced with cloth of same color as cover.

A strong, neat job only to be accepted.

The lettering on cover to be similar to title-page on front and the name and address on back, all in black ink and in plain type. The printer is to submit proof sheets of at least one-half of the catalogue and cover at one time, said proofs to be submitted on paper that it is decided to use.

He is also to leave the entire forms set up and safely pack them for shipment to electrotypers, and to allow us to have full-page electros made from same for future use. This is to be done either before or after the catalogue is printed, as may be thought most desirable and economical for all parties. A price to be given on foregoing specifications with a statement of what reduction in price will be made provided a good machine-finished paper (without clay finish) is used, and samples of such proposed paper to be submitted with the bid.

	5,000
Composition: 56 pages and lock-up, three 16s, one 8	$59.50
Paper: 25 by 38, 70-pound coated, 1¾ sheets to book	98.00
" Cover: 20 by 25, 65-pound scarlet, 4 out	25.00
Presswork: Three 16's, one 8	38.00
" Cover (sheeted)	10.00
Binding: Side stitched and covers glued on	30.00
" Cloth stripping on back	25.00
Hand-press proofs on paper selected	2.50
If machine paper, $252.00.	$282.00

If plated, and before printing, add $47.50 to either price

NOTE.—Proofs to be returned the day after they are received by the author or an extra charge to be made. 18-point De Vinne to be used for the general heads and 12-point De Vinne for sub-heads. 10-point old style for balance of catalogue. A complete revise not to be expected or asked for. Good copy to be furnished and all cuts to be furnished at same time copy is given. Electros to be made by our local electrotyper. Plates to be such as can be used on patent blocks.

MASONIC PRINTING.—The printing and binding of Masonic Reports varies in price to such an extent that the writer has taken up the matter and gives the following as the results: The type used in about all of them is 11-point, 8-point and very little 6-point. The paper is about the same in all of them, the binding invariably the same. Tabular matter must necessarily be same, but the number furnished varies a trifle. They are mostly used to exchange with grand lodges.

STATE.	PAGES.	PRICE.	STATE.	PAGES.	PRICE.
Ohio	560	$1,400	†Texas	580	$1,640
Canada	450	1,100	Tennessee	232	800
British Columbia	260	600	South Dakota	212	415
Wisconsin	160	275	Kentucky	375	1,225
Virginia	484	675	*New York	484	2,900
Quebec	220	358	New Hampshire	250	445
Vermont	500	800	Connecticut	360	550

*Nonpareil type used and the edition somewhat larger.

†2,300 copies printed, and 700 of proceedings.

The question is often asked, How can that work be done for the price? Still these firms do the work year after year and solicit the business. The prices vary from $1.25 to $2.55 per page. No money can be made at less than $1.50 per page on an edition of 1,200 copies, taking the copy as it comes from the secretaries of the different lodges forming the grand lodge of

the State. Every advantage must be taken and work must be hustled through for the $1.50 Let us hear from our friends who are engaged in this particular kind of work. We reprint a contract made for this kind of work, specifying what is required of a printer:

REPORT OF COMMITTEE ON PRINTING.

To the Most Worshipful Grand Lodge:

Your Committee on Printing herewith submits a copy of the contract for the printing of the proceedings of the Grand Lodge for the year 1896.

For our action in the matter of publishing the "Masonic Laws" reference is made to the report of the Grand Secretary.

Know all men by these presents that the Grand Lodge, acting by its Committee on Printing, thereunder duly authorized, hereby agrees to pay for 2,300 printed copies of the proceedings of the annual communication of said Grand Lodge, held in December, 1896, the sum of $2.33 per page for the number of pages contained in one copy of said proceedings; 700 of said proceedings to be bound in library binding, at 30 cents per copy, and all of said work to be equal in quality of material and type used, and to conform in its general make-up to the printed proceedings of the Grand Lodge of 1895.

And I do hereby agree to bind myself, my heirs and legal representatives to print 2,300 copies of said proceedings for said sum of $2.33 per page for the number of pages contained in one copy of said printed proceedings, and to bind said 700 copies of said proceedings and more if required by said Grand Lodge, in library binding, at 30 cents per copy so bound, also to furnish 200 extra copies of the report of the Committee on Foreign Correspondence before the meeting of the Grand Lodge in December, 1896, free of charge. All of said work to be equal in quality and material of type used, and to conform in its general make-up to the printed proceedings of the Grand Lodge for 1895.

The said Grand Lodge agreeing to make full payment for said work promptly on its completion in a satisfactory and workmanlike manner, as per specifications, and delivered to the Grand Secretary of said Grand Lodge, wrapped in packages ready to be mailed or expressed, agreeing to expedite the said work that it may be completed and delivered promptly, as required by said Grand Lodge.

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, marked "MUSGROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Art in Advertising (monthly), $1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

Profitable Advertising (monthly), $1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

Printers' Ink (weekly), $5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

Advertising Experience (monthly), $1 per year; 10 cents per copy. Irving G. McColl, Marquette building, Chicago, Ill.

IT is nice to feel that one has been missed. My failure to appear in February called forth in the last month or so quite a number of letters — forty-three, to be exact — in which the writers were kind enough to say they missed me and wanted me back. Now that we are running nicely, and have gotten into our groove, so to speak, I want to have you ask me all sorts of questions about advertising yourselves and your patrons. The latter is especially necessary. If you can go to your customer, or prospective customer, with an idea worked out, you run more of a chance to get an order than if you simply asked him to give you a chance. The largest and most successful printers in the country get their largest orders, and their most lucrative ones, in just that way. I have in mind one Chicago house which pays a man a pretty big salary to get up ideas for their trade; and another, a New York house, which pays an advertising specialist a salary to make their customers want to give them work. In Philadelphia there is a house which makes a specialty of big-run orders from medical concerns. This house has a specialist map out the idea for a booklet, an artist prepare the rough sketches, and then it submits the whole to the prospective customer. The head of the concern told me the other day that most of their orders came that way. He called it "Coaxing business."

It is possible for all printers, no matter how small, to coax business. Get an idea that you think will fit a man's business, then put it into such shape that the man may get a clear idea of just what it is going to look like. If you hit him right, your price can be made to include something for the idea itself. If you keep your eyes open, your brain busy, and adapt all good things, you will presently get a reputation for being able to save a man the trouble of getting up something for that circular or booklet or folder. Your help will be sought. You will find that you will get a reputation, totally apart from your printing, as a man of ideas. Such a reputation will never hurt a printer. Try it and see. Send some of your ideas to me, and I will criticise and suggest — then I may be able to help you get that reputation, as I get a good many ideas from rubbing up against so many men of ideas every day.

NOVELTIES are always sure to have a public. Quite a number of printers are getting into the novelty business, by which they hope, in many cases at least, to offset the competition of lower-priced printers, the underpaid shops, or the high-class establishments whose equipment precludes the competition of the smaller shops. The Woodruff Advertising Novelty House, Ravenna, Ohio, sends me several calendars. One a perpetual calendar to hang on the wall, and, I imagine, much cheaper than the ordinary perpetual calendars. It hangs flat against the wall, and is made of cardboard. The one before me has a very poorly worded advertisement for S. M. Helms, Reading, Pennsylvania. I do not reproduce it, because it is absolutely silly. In his endeavor to be alliterative the writer of the advertisement has succeeded in being foolish only. Do not try to be smart; above all things, do not "get gay" with the English language. Such smartness sometimes only makes the public stick its tongue in its cheek. It is never profitable.

I HAVE before me two booklets issued by Austin C. Leeds, 817 Filbert street, Philadelphia. Both I consider clever pieces of advertising. Here is what Mr. Leeds says for himself:

In the January number of THE INLAND PRINTER you devote several paragraphs to my "Specimen Book of Type Faces," and also mentioned "a clever booklet." I inclose a sample of another booklet, with a few lines of commendation from Mr. Lewis, of the Advertisers' Agency. These booklets and the type book are bringing business, and eliciting inquiries. I am a thorough believer in advertising and am doing all I can in every way I can.

I am not going to say anything further than this — both books are highly creditable pieces of work, both in arrangement and wording. The large one, printed in two colors on handmade Strathmore deckle-edge paper, is one of the handsomest evidences of the growing attention being paid by printers to advertising that I have seen. I cordially commend it to the craft as a pointer.

HODGSON & PATTON, Brisbane, Australia, send four blotters, commonplace in set-up, neither good nor bad, therefore lacking in advertising effectiveness. Here is a sample wording: On a red blotter — "We all have Red Letter Days some time or other. Hodgson & Patton's is a Red Blotter Day. It will be a real Red Blotter Day in *your* existence when you get this, and realize that its mission is to invite your business." This should have appeared as the body instead of being stuck at the top in a few fine lines.

IT is a pretty little folder that comes from the French Broad Press, named after the beautiful French Broad river that flows through the town of Asheville, North Carolina, in the Land of the Sky. I should have used a little heavier red and a little more body in my green, then I think the little folder would have been a gem. I wish the French Broad Press all sorts of good luck in their endeavor to catch the work of North Carolina's famous health resort.

THE Cleveland Stone Company, Cleveland, Ohio, send me a catchy folder, 9 by 25, printed on white 25 by 38, 100-lb. plate paper, folded in seven sections, with a deed flap as an envelope, which fastens to the body of the folder, and the whole thing is sent out as a packet. The reading matter is a jolly, breezy, salesmanlike talk about the merits of the different grades and kinds of grindstones the firm manufactures. The folder is

unusually well displayed and printed. I should not have used woodcuts of some of the stones and half-tones of others, however. Half-tones would have been better all the way through. The illustrations (topical headings) are rich and up-to-date in a broad manner that is not at all offensive to the merchantmen who will get it.

MUNCIE, IND., March 15, 1898.

FRIEND MUSGROVE,—I inclose samples of my latest blotter and circular. I received a great many requests for samples of my "Old Soak" blotter, and it was reproduced by others by my consent. I am glad that so many are taking so deep an interest in your department, and that they are deriving benefit from it; I am, and must say that I missed it from the February number. However, I wish a system of exchange might be evolved that would augment the good it is doing. Fraternally yours, W. H. BESACK.

Here's the blotter Mr. Besack speaks of. I should have made the cut of the clown much larger and represented him as holding the new Miehle press. I should also have used about a

10-point lining gothic for the body of the type matter. The system of exchange is a thing of the future; dim, I fear. The work would be too much to ask. If printers will remember to print a few over of their advertising specimens, they will not be giving too much if they send it for a 5-cent stamp—for the good of the craft.

T. H. COLWELL, University Press of Minnesota, Minneapolis.—You confess to feeling a hesitancy about using the card you send me. That feeling does honor to your good sense. You are not a versifier, hence you should never write verses. The one on your card may do very well for an extempore attempt, but not for cold type. Do not send it out. It is not likely to enhance your reputation as a man of sense.

"PUSH THE BROKAW PRINTS."

ST. JOSEPH, MO., March 10, 1898.

Inland Printer Company (Musgrove) Chicago, Illinois:

DEAR SIR,—Noticing for the first time today your department of criticism for advertisers, I beg to submit to you our several publications, and a few of our advertising schemes for criticism, through your worthy journal. I inclose you a circular of Isadore Rush's photo, mentioning two songs that Miss Rush is now featuring. Also another circular of the little pickaninny in the chair, advertising the same matter, and the big postal card for dealers and the small card for orchestra leaders; the circular for distribution among our wholesale dealers, entitled "New Waltzes for 1898," and the yellow insert on print paper, entitled "Push the Brokaw Prints." The latter of these goes into each and every package that leaves our store. Our business envelope, with the title of our song in red, "I Was Once Your Wife." In connection with this latter, I would ask your opinion, through the medium of your journal, as to the advisability of using the title of our song, "I Was Once Your Wife," as a catch phrase on our envelope.

I trust to hear from you in next month's issue, and beg to remain,

Respectfully, C. O. BROKAW.

P. S.—All of these creations are from the press of Lon Hardman, St. Joseph, Missouri. Respectfully, C. O. B.

Mr. Brokaw's printed matter has the fault of most all of the advertising sent out by the wholesaler or the jobber to the retailer. It is a jumble of stuff without coherency or cogency. It tries to cover the whole business at once, and take in all the new things that *may* come. Mr. Brokaw has some good ideas, but he seems to be laboring under an endeavor to get as much as possible into each one of his circulars and cards. There is not enough attention paid to detail. The pickaninny slip is good in idea, but the bad photograph or half-tone spoils the whole effect. "Push the Brokaw Prints" is a good line—provided there is a good reason to do so. It is negative advertising, because there is no reason why the Brokaw Prints should be pushed any more than the Jones Prints should be pushed. With regard to the advisability of using the title "I Was Once Your Wife" on an envelope—I should certainly be against doing so. I should use nothing but a business argument on my envelope. I should let all my advertising of my publications be confined to my circulars, folders and cards. What does "Hits that Will" mean, Mr. Brokaw?

THE ADVERTISER'S PRESS, 925 Chestnut street, Philadelphia, took advantage of the sensational explosion of the United States cruiser Maine in Havana harbor by sending out a neatly printed card with a button picture of the Maine stuck through it. The manager writes me saying: "We got 500 of the buttons and sent them out on a Thursday morning. We had letters and postals come in from all about the city, and calls, too, for the buttons. We sent out another 1,000, then we got an order to print cards and supply the buttons for a big clothing house—30,000 run. We cleared $65 on the transaction within a week, and now have orders for nearly 50,000 more." The same concern sends a handsomely printed booklet, which it published for a firm of real estate operators, Messrs. Wendell & Smith, 14 South Broad street, Philadelphia, entitled "About Pelham Homes." The booklet is printed in two colors on heavy enameled paper, bound in Strathmore handmade paper, with a cover design in two shades of green. I consider the advertisement one of the cleverest for real estate that I have yet seen. It traces the history of Pelham from the time it was a country gentleman's residence until it came into the hands of the present owner; then it takes up the complete description of the beautiful homes of Pelham, especially inside, with pictures of some of the actual homes themselves. The manner in which the subject is handled is sure to interest almost any woman in a Pelham home, for the advertiser has very cleverly talked more of the inside of the house, the way it is furnished, its conveniences, the kitchen and cellar arrangements, etc. As a relief from the stereotyped bungling methods of the average real estate advertisement this little book is marvelously successful and a distinct advance upon anything that has come to my notice.

MR. FRALEY writes me as follows:

FRALEY'S EAGLE PRINTING HOUSE,
116-118 EAST WATER STREET,
ELMIRA, N. Y., March 15, 1898.

Mr. Musgrove, Inland Printer:

DEAR SIR,—I wish to take this opportunity of thanking you for the many notices that you have given us in THE INLAND PRINTER, and perhaps we are at fault for not receiving better notices of our novelties, by explaining how they are used. In the March number you gave a portion of our Chainless Safety, omitting the most essential point—the envelope, which was arranged to excite curiosity. It read: "Business men, Wheelmen, Examine New Chainless Safety for '98." It was amusing to watch the expressions change on one's face when they took from the envelope the folder which contained the little safety. We claim that to advertise you must first catch the eye, and then have some point that will cause the person to feel pleased, then your advertisement will be fixed in their mind.

As to the pocket blotter spoken of, would say, we have advertising schemes for all classes; this blotter was intended for putting into farmers' wagons when they were in the city, and into letters of inquiry from the country; there they are passed around the fireside. The pictures were intended to attract attention and then the odd sentences to get them to laugh, thus they will remember where it came from and the numerous articles of printing we can furnish them.

We put out other novelties, as a "monthly blotter" to the business men, envelopes which read, "It Will Tickle You," "We're Your Match," which have all taken remarkably well. Then the Firecrackers, with the city fire alarm boxes rolled inside, have gone like wild fire. We find the Court Plaster one of the best to give the working class, that have occasionally a job done. The folder, "Where's Your Seat," which is a diagram of the seats of the opera house, and of them all none have refused to accept them, like

they would a circular, that is consigned to the waste basket. As we have no newspaper, you will see it is our only way of reaching the public; we think it is the best way yet suggested. There is no use of a failure in business if business men would use advertising that is serviceable and create a ripple of merriment. If one laughs, the world is with you, but if sad, they have no use for you.

We hand you other samples of ideas, and again thank you for your criticism, as it opens our eyes to try and do better; also for the best medium on earth for the printer, the valuable INLAND PRINTER. Yours truly,

T. C. FRALEY.

Mr. Fraley has the right principle in advertising, and I think that if he will look over my criticism in the March INLAND PRINTER he will see that I do not quarrel with that so much as I do with the performance. The "chainless safety" idea is good. About the farmers: It is always well to make your advertising suit your possible readers; but I have yet to find, in a single instance, that a bad piece of printing appealed to anyone. Isn't it reasonable to suppose that an artistic and well-balanced set-up will appeal just as cogently, given good reading matter in both instances, as an inferior set-up? Some wordings will appeal in spite of bad printing—they are the exception. A nicely printed piece of work is an advertisement in its mechanical excellence, no matter how poor the wording, but strong wording with good printing will *always* bring returns. I reproduce one of Mr. Fraley's new ads. It is inclosed in an envelope with the words, displayed like this:

IT WILL TICKLE YOU

Inside there is a feather stuck on a little folder, reading:

It Will Tickle You

to know that

Fraley's Eagle Printing House,

116 & 118 E. Water St.,

Is the place to get *FINE Printing.*

Why should it tickle anyone to know that Fraley does fine printing? It wouldn't tickle me, even a little bit. It would tickle me, though, after I had given Fraley an order, to find that it cost me less, or it was done better or quicker, or that Fraley had given me better service than elsewhere; but it doesn't tickle me to hear that Fraley can do fine printing any more than it tickles me to know that Mr. Fraley wears creases in his trousers, or that he has a cousin of the Czar of Russia for a pressman. Mr. Fraley's idea is all right—it's clever and strong in possibilities, but Mr. Fraley doesn't realize those possibilities in his use of it. Isn't that so, Mr. Fraley? I should like to hear more from Mr. Fraley. I think we can work out the points better next time.

I WANT advertisers to send me their catalogues, booklets, circulars and folders, and their newspaper, magazine and trade-paper advertising for criticism. I will reproduce the best and the worst.

HE PATRONIZES INLAND PRINTER ADVERTISERS.

In a recent letter to THE INLAND PRINTER, Mr. Layton M. Parkhurst, with Mr. J. W. Shumate, printer and manufacturer of blank books, Lebanon, Indiana, says: "I am a careful reader and student of THE INLAND PRINTER and owe all I know of the business to your valuable journal. Mr. Shumate, my employer, keeps the magazine in the composing room and requires all of his employes to read and study it, and, further, he buys all of his paper and other supplies from INLAND PRINTER advertisers."

SUCCESS depends upon the liberal patronage of printing offices.—*J. J. Astor.*

THE EMPLOYING PRINTER.

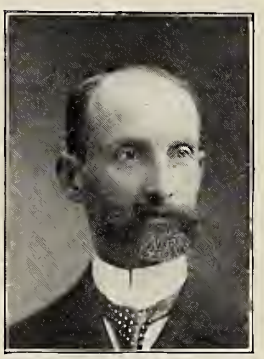
CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE SHORTER WORKDAY AND THE TYPOTHETÆ OF CLEVELAND.

The Typothetæ, of Cleveland, Ohio, does not propose to yield to the nine-hour demand without a struggle. It is making preparations to meet the issue. President A. S. Brooks says in regard to the question:

"The sentiment of the Cleveland employing printers is against yielding to the demand for a nine-hour workday. The trouble with the employes is that they fail to consider any interests involved but their own. The Cleveland journeymen printers are fairly well organized. The hours are now sixty per week, although some of the offices are working fifty-nine. A jump to fifty-four hours means for most of us a reduction in our running time of ten per cent. Taken in connection with the loss in the output of our machinery and the other contingencies involved, the reduction in hours without a corresponding reduction in wages means a curtailment of our revenues by at least fifteen per cent. Our rent and interest accounts will not be lowered.



A. S. BROOKS.

"I am a believer in a shorter workday myself up to a certain point. I believe, in fact, that we shall eventually adopt an eight-hour day, but I do not believe the times are ripe for a radical change at present. Who is it that keeps stirring up the agitation for shorter hours, and keeps the employes in an ever-aggressive state of mind? First, it is the professional agitators among the men themselves. There is always a certain class who would rather stir up trouble than do an honest day's labor. Then you find the 'reform' preachers, the lawyers, the professional politicians, and others who have ready access to the public ear, keeping up a continual tumult about 'the wrongs of labor.' You don't often hear of employers, men who have capital at stake, men who are in close touch with the employes, men who have actual knowledge of the conditions of business life, advocating any such radical measures. Neither does the demand come from the earnest, consistent, ambitious workmen themselves.

"But to get back to the 'demand,' which we are informed is soon to be made upon us, my advice is that if the unions want to accomplish anything they should come at the employers more moderately, and not seek to gain everything at a single bound. They should be willing at least to accept a corresponding reduction in wages to the reduction in hours demanded.

"These 'demands' do not alarm the employing printers of our city. Some time since the Bookbinders' and Rulers' Union of Cleveland preferred a request for a general raise in the scale of prices. The employers felt that the condition of the times did not warrant granting the increase. We placed our argument before the union in a proper light, and its reasonableness so appealed to them that the request was withdrawn. I think it will be the same in this case. There are no hard feelings—simply, we cannot meet the conditions sought to be imposed, and make our business pay.

"The universal demand for a shorter workday will have a beneficial effect upon the National Typothetæ, which is now more strongly organized than ever before. It will bring the members together to discuss means for mutual defense. The weaker will be aided and encouraged by the strong. So far the National Typothetæ has stood clear of entanglements with the unions. We have in a measure ignored their existence. I do not think it would be a wise policy for the Typothetæ to

recognize the issue and seek a compromise with the aggressors, the unions. Our policy has always been not to bind the members by rules governing the relations between the local organizations and their employes, and I think that is a good policy to continue. In some cities where the unions are weak, the employers have no difficulty in withstanding their demands. In others, the local conditions may make a sacrifice desirable, while in still others to yield may be inevitable. Each city should be allowed to adapt its actions to its conditions and environments, without let or hindrance from the national body."

"Is the union label a force in Cleveland?" Mr. Brooks was asked.

"Not to any alarming extent," he replied. "Around about election time there is more or less demand for it, to be sure. The politicians have been frightened into using it. At other times there is practically none. For ordinary commercial work the label is seldom or never heard of. My own office is unionized only so far as the composing room is concerned. In the pressroom and bindery no distinction is made between union and nonunion men. Yet we have the label. Every now and then a committee or some officer comes around and takes it away for some unexplained reason. They restore it in the same mysterious manner. We pay but little attention to it. The municipality does not require the label on official printing. Some talk has been had in regard to the adoption of an ordinance requiring the use of the label, but so far it has been held that such an enactment would not be legal."

A committee from the Cleveland Typothetæ, consisting of President Brooks, C. O. Bassett and L. H. Prescott, recently visited the Employing Printers' and Publishers' Association of Detroit. It is understood that plans to resist the nine-hour demand were discussed and a scheme adopted whereby the employing printers of the sister lake cities will stand by each other in case of trouble.

MR. STEARNS' SUGGESTION.

Charles B. Stearns, president of the firm of Mize & Stearns, of Chicago, makes a suggestion in regard to the shorter workday problem that is worthy of consideration. He says:

"The greatest objection of the employer to a shorter day seems to be his fear that he would be unable to adjust his business to a sudden change in existing conditions, because of prevailing contracts. The journeyman regards this objection as a mere subterfuge for the purpose of prolonging the existence of a ten-hour day and the postponement of a change.

"If a plan could be devised by which the day could be shortened, say fifteen minutes each year, until an eight-hour basis was reached, this objection would be entirely overcome. There is not an employer who could not adjust his business to the change under such a method. It would take only eight years to reach an eight-hour basis, which certainly ought to satisfy the unions.

"Of course, there are those who will contend that the period is too long to wait, but had such a suggestion been adopted in 1887, when the big strike for a nine-hour day was inaugurated, they would now be enjoying an eight-hour day and would have been enjoying it for two years past.

"This is not the first time I have urged this idea. It has been presented to employing printers many times during the past two years, but I confess it has met with small favor. Perhaps in the larger audience reached by THE INLAND PRINTER it will win more approval."

WOULD A SHORTER DAY RESULT IN A BETTER CLASS OF WORKMEN?

A new argument in favor of a reduction of hours in the printing and other trades has recently been called to my attention. It is to the effect that a curtailment of the working hours would result in opening the trades to many young men of good family and superior mental equipment who are now deterred from going into them by reason of the long hours involved. Many a young man, it is urged, who is now trying to force an entrance into an over-crowded profession would eagerly become an artisan if he were assured that eight hours would suffice for a day's work. This, in turn, would bring to the trades a class of apprentices better fitted to bring out their best resources than are the young lads, deprived of adequate schooling and forced to work for the mere "living" that is in it, however worthy the latter may be. Greater results will, as a rule, wait upon the graduate of a military academy than upon the best efforts put forth by the raw recruit, no matter how enthusiastic the volunteer may be.

The infusion of this new blood into the trade would also result in benefit to the proprietors. It would supply him with a class of workmen whose labors would yield greater profit and in time offset, at least in part, the loss occasioned by the shutting down of the plants an hour or two earlier each day.

The argument was advanced by an employer and for that reason is given a place here.

DON'T PROPOSE TO SUBMIT.

The Employing Printers' and Publishers' Association, of Detroit, Michigan, recently received a communication from the local typographical union requesting a reduction in hours. Fifty-six hours per week is the present limit worked in Detroit. The association through its officers replied:

The Employing Printers' and Publishers' Association, of Detroit, respectfully declines to consider the question of a shorter workday at the present time, believing that the printers of Detroit are being better treated in this respect than in most other cities.

While the printing fraternity of New York and Boston may be considering the advisability of shortening their time, we have had the practical experience for years, and have found it hard at times to lose jobs to nearby towns whose help is worked to the limit of sixty hours and in some cases fifty-nine hours. Instances can be quoted where jobs of printing have gone from Detroit to Cleveland, Toledo, Flint, Battle Creek, Ann Arbor, Pontiac, Akron and other nearby towns, where the full time is exacted and either the same or a lower scale of wages paid, thus giving these towns a decided advantage on a job of any magnitude. Under present conditions we find it extremely difficult to compete with other towns, and to decrease the hours of labor would make it still more difficult.

We feel that an increase in the hours of labor would be a more reasonable proposition, as it would put us upon the same basis as our neighbors are working. Instances might be quoted where members of Detroit Typographical Union, No. 18, have gone to other nearby towns and worked at lower wages and longer hours on work that had been figured on in Detroit.

We trust that the usual good sense displayed by your union will readily see that present conditions do not favor any radical departure from established practices, but that the needs of a common interest demand a concession upon the part of our employes for our mutual good.

The members of the Detroit union are now paying an assessment of one per cent upon their earnings to create a defense fund to enforce a nine-hour day.

STIR THEM UP.

A committee consisting of B. B. Herbert, of Chicago, John B. Kurtz, of Baltimore, and John E. Burke, of Norfolk, is sending out a letter to members of the United Typothetæ of America, urging them to send protests to their representatives in Congress petitioning for an amendment to the law under which the Post Office Department is still supplying printed "request" envelopes at about the cost of the stamps affixed thereto. After citing the results of the attempts to secure relief legislation heretofore, and the action of the National Editorial Association and the National Typothetæ in protesting against this practice, the letter states:

Every member of the Typothetæ, in accordance with the resolution adopted at Nashville, is requested to write to their members of the House of Representatives and to their United States Senators, setting forth the injustice of the present practice of the Government's competition in the printing business, and asking the passage of such an enactment as shall forever do away therewith. It is also suggested that each member urge all editors with whom he is acquainted and men having political influence and desiring to see justice done to the printers, to also write to their members of Congress, calling attention to the existing injustice.

The law provides that the Post Office Department shall add to the cost of the stamps only the actual cost of the envelopes. If more than this is added, and a profit on the envelopes is made, it is contrary to law, and puts

this Department in the light of running a business in competition with printers for profit, contrary to law.

It is argued that these return envelopes are for the convenience of the Department, preventing the return of letters to the Dead-Letter Office. They are only sold in 500 lots, and everyone knows that business men who buy stamped envelopes in such quantities will not send out letters without business cards thereon. An act or provision something like the following will secure the object desired by the Department:

"*Provided*, That no name of any individual, corporation or firm shall be printed on any envelope sold by any postmaster or the Post Office Department; however, there may be printed on such envelopes the words, 'If not delivered in (blank) days, return to (blank), (blank post office),' or the name of the post office and State may be printed on the envelope with the return request, but it shall not be lawful in any instance to print thereon the name of any individual, corporation or firm, as hereinbefore provided."

The individual or firm using a small number of envelopes, having the matter printed thereon as allowed by this provision, would most certainly write in or stamp in his name.

The fact is that the printed return envelopes are now principally used by banks, corporations and large firms buying in from 5,000 to 10,000 lots. The Armour Company, of Chicago, was one of the largest purchasers, but it is now stated that this company secures the envelopes cheaper than the Government furnishes them, showing that the printer has been crowded down to meet this governmental competition, or that the Post Office Department is charging the small buyer, who is not able to buy by the hundreds of thousands or millions, too much. The Government sold last year 344,456,250 special request envelopes, aggregating $7,371,376.94. All the profit from this immense business was divided between the contractor in Hartford, Connecticut, and the Post Office Department, to the loss of all others engaged in the printing of envelopes in the United States.

Write at once to the members of the House and of the Senate with regard to this injustice.

THE MINIMAL SCALE QUESTION.

Henry W. Cherouny, whose positive views on the duties of employers to their employes were given at some length in this department last month, takes issue with the Rochester employer who pointed out some of the disadvantages of an excessive minimal scale. He says:

HENRY W. CHEROUNY.

"Ever since the first delegates of united weavers were heard in England, in 1794, before a parliamentary commission, this accusation has been made by the followers of the Manchester philosophy, and ever since the rise of industry in America the cry rings in my ears: The unions destroy the spirit of self-improvement and laudable emulation. Yet I have seen American industry grow from small beginnings to be second to none in the world; and looking over the circle of my personal friends, I can point with pride to many a talented person whom the union could not hold in the working class from which they came. No law can enslave genius.

"Do you also know, my dear Rochester, that this charge was in most cases uttered by mere theorists and men who knew nothing about the technical part of their business? Those who had risen from the ranks and faithfully served their time according to the 5 Eliz., c. 4, were mostly in favor of a minimal scale. History proves this sufficiently. The 12 George I., c. 34, of 1725, and later on the Spitalfields acts, were enactments to fix minimal wage scales, and were passed mostly on the representations of well-meaning employers. The Spitalfields laws were confined to the silk industries, and they proved so wholesome to industry that almost every other trade petitioned parliament for their extension.

"About the beginning of our century one employer asserted before the parliamentary commission: 'I have enough knowledge of human nature to know that employers would (without the Spitalfields laws), for the sake of underbidding competitors, reduce wages to such an extent that I would rather give up business than to keep men at starvation wages in a factory which would, just on account of this foolish competition, cease to yield profit.'

"And at the end of the present century, in 1898, I say these memorable words of an English employer are valid for our own beloved printing trades. Looking backward upon my forty years of printers' life, I must confess that business was always good when the union was strong enough to enforce a minimal scale. Then I could figure with a sense of security against the Shylocks in the trade. On the other hand, business always was bad whenever the union was too weak to enforce a minimal scale. Then, it was no use to hand in estimates, since there were always too many within our ranks who would, 'for the sake of the noble aspirations of individual journeymen,' reduce their pay roll to such an extent that no printer loving his vocation could figure against them.

"And finally, friend Rochester, let me ask you and all my colleagues of the Typothetæ: Is not the main cause of the present bad state of the printing trade in close relation to the weakness of the union to enforce a just scale in every prominent printing office in every part of the country? Were every printer in respect to the pay roll on the same level, then the aspiring, genial, true-hearted boss would find ample reward for himself and his men. But for the want of a generally recognized minimal scale, the honest and industrious master printer must go abegging and be glad to accept the prices of the Shylocks in the trade, who sit all around us, but mostly in country places, breeding apprentices, like rabbits their young.

"Therefore, my dear colleagues, stop singing 'Lo, the poor nonunion workingmen, and union tyranny.' It is not our laborers' fault that the union minimum of $15-$18 seems to us like an extortionate maximum. Were the typothetæ as smart as the union, large employers would consider the union minimum a trifle, and pay cheerfully $20-$25 a week, leaving the $18-minimum for the small printer around the corner.

"The time has come to say to society at large: 'Lo, the poor boss printer,' who has faithfully served his time as apprentice and journeyman, and who, being bound hand and foot by mortgages and debts, is 'hindered in his enterprise' by the self-same spirit which inspired the Rochester Anonymous to write his declamation."

"Softly, softly, my friend," writes the "Rochester Anonymous," to whom a copy of Mr. Cherouny's letter was sent. "Your knowledge of authorities quite overwhelms me! Your sympathy for the starvation-waged printer is beautiful; nay, it is sublime! And so the union cannot long hold genius in its ranks? And Shylocks will exist and dunderheads will somehow rise from the ranks to become tyrannical masters? I didn't know that I pleaded for any special sympathy for 'the poor boss printer.' I thought he was capable of taking care of himself. But why does my friend stop at $25 a week for a minimal scale? Why not make it $50 or $100? Think how much better off the employes would be, how many more luxuries they would enjoy! Make it $150, Mr. Cherouny, and we'll all resign our capital to whoever will take it and again become journeymen.

"The truth of the matter is that so long as the employes' organizations embrace but one-fifth of the entire number of workmen employed, so long will the employers who are bound by the arbitrary rules of the union be handicapped in the race where competition is a factor. Even if Mr. Cherouny's sympathies are rightly directed, which I will not deny, it would appear to be the duty of the union to first embrace all journeymen printers within its ranks before it sets out to dictate conditions."

NOTES.

THE master printers of Newark, New Jersey, have organized to resist the shorter workday demand. They promise a stubborn fight.

THE Typothetæ of Chicago has decided to oppose the demand of the typographical union for a reduction in hours without a reduction in pay.

THE Piqua Printing Company has been incorporated at Piqua, Ohio, for the purpose of carrying on a general printing and bookbinding business. E. M. Wilber, H. H. McGrew,

McPherson Brown, Walter D. Jones, William C. Johnson and J. G. Battle are the incorporators. Capital stock, $10,000.

THE city authorities of Toronto, Ontario, have decided that a resolution requiring the union label on all municipal printing would not violate any provision of the city charter.

THE Employing Printers' and Publishers' Association, of San Francisco, coöperates with the Allied Printing Trades Council of that city in promoting the use of the union label.

THE city council of London, Ontario, voted down a proposition to affix the union label to all official printing, despite the assurance of the city solicitor that such an act would be legal.

THE book and job printing establishment formerly conducted by August Laux at 24 Main street, Lockport, New York, has been purchased by Laux & Munzert, and will be continued by them.

WILLIAM B. BURFORD, printer and lithographer, Indianapolis, Indiana, reports trade on the boom. He says: "We employ 200 people, are running a full force full time and expect soon to add new machinery."

EX-COMPTROLLER of the United States Treasury E. C. Lacey said in a recent speech: "In the success of the concentrations of wealth as represented by trusts on the one hand, and the organizations of labor on the other, we must recognize the decadence of individualism and the rise of socialism. Individual action has in both cases been superseded by associated effort, and the untrammeled personal relations that formerly existed between the employer and the employed have given way to restricted and impersonal negotiations between organized bodies representing labor and corporations representing capital. In both cases it is a matter for regret."

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), $1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

TRADE SCHOOLS AND THEIR INFLUENCE.

After visiting a modern trade school, one readily comprehends why the system meets with so many advocates in pen circles, for it is beautiful to behold, and surely here the apprentice's life of drudgery has been turned into one of pleasure, affording him every inducement to advance. In "ye olden tyme" it appeared to be the object of the master to get out of his apprentice all the traffic would bear, and from all accounts it bore up bravely against great odds, to which we, the descendants, may well testify. The boy mechanic was kicked up, seldom tutored. The teaching of the trade was incidental, or subsidiary to the main point of profit, and not infrequently the coming journeyman learned to abhor his vocation long before he knew it. All the unskilled and disagreeable work about the establishment fell to his lot as a matter of custom, and much of his earlier time was thus wasted. This is apparently why it took seven years to learn what now takes four. The apprentice not only had to do the lugging of the workshop, but the chores of the household as well. He was a "hewer of wood and drawer of water" in the full sense, who dined in the kitchen, slept in the attic and polished up the handle of the big front door.

The march of industry, science and invention, however, has changed conditions for the apprentice as well as the journeyman. While it requires almost as much application as it ever did to eke out an existence — and what a farce on civilization it is to say it — the whole process of the toil has changed. The reaping-hook has given way to the scythe, the scythe to the mower, the flail to the thresher. So the apprenticeship system, to suit convenience, has been modified to that of today, and in turn the latter, with its haphazard ways, may in time be superseded by the methodical trade school. There are several reasons for thinking so. It satisfies a demand of the rising youth; it saves to him much time at a very important period of his life, when his whole future course is, generally, being shaped; it enables him to discover for which calling he is best suited, and it furnishes the employer something he needs — a boy who does not require instruction in the rudiments of the particular craft.

The New York Trade School, which the writer visited on April 4, in company with Arthur Davis, secretary of Boston Typographical Union, and under the courtesy and direction of Assistant Superintendent W. K. Weaver, is a model of its kind. Here are to be found pupils from all parts of the country and Canada, receiving instruction in bricklaying, plastering, plumbing, electrical work, house, sign and fresco painting, carpentry, blacksmithing, printing, sheet-metal cornicework, drawing, steam and hot-water fitting. Each trade has its separate apartment. The instruction consists of actual work, personal supervision and lectures. The plumbing department, which we take for illustration, is under direction of John J. Delahanty. Here the pupils are to be seen making and fitting a plumbing system complete. On the wall is erected the plumbing of a three-story house, done by the students. Each young man is furnished with a set of tools and has his allotted place at the workbench. Fourteen dollars is charged for a day course of four months, which, it is said, gives an experience equivalent to three years in the ordinary way. Within six months after graduation, spent at the trade, they are admitted to the union as journeymen, and some become employers as well. The Master Plumbers' Association, which works hand in hand with the union and the Board of Walking Delegates of New York City in order to control their craft, supervises the department and there appears to be no friction in this respect. This is not so in all cases. The graduates from the steam-fitting and stone-cutting departments find it difficult to get into the unions, and must serve full apprenticeship at the trade regardless of the school training. This is avoided, however, by the student going outside the city, working at the trade, then coming back and joining the union as a new arrival. The Master Steamfitters' Association favors the school.

In the cornicemaking department superior work of the students is to be seen. The imitation woods and graining of the painters, their frescoes and letters are of a high degree. In the carpentry shop is noticed further evidence of the general excellence. A cottage of handsome design and well executed by the pupils meets the eye on entering.

The printing department, which is up to the standard, does not appear to be so well patronized. At the present time there is no day school. Two linotypes are in use, but operators are not turned out unless the student acquires the entire trade. No outside work is taken in this or any department. There are thirteen apprentices in the evening school. Superintendent Weaver claims they are simply turning out advanced apprentices, not quite equal to two-thirders. A mistake is made by employers in expecting journeymen. A request for an all-round printer at a salary of $10 recently was refused. The following is taken from the catalogue:

DAY CLASS.—A day course of instruction in printing will be commenced on October 18, 1897, and continue for twenty-five weeks. This course will embrace general newspaper work, jobwork, and instruction on the Mergenthaler linotype machine. Certificates will be awarded on April 13, 1898, to those students who pass the examination, which is held during the final week of the term. The instruction is given daily from 8 A.M. to 4 P.M., except on Saturday, when the school closes at 12 o'clock.

Terms.—$50 for the course, payable as follows: $35 when name is entered and $15 on December 20, 1897. Good board and lodging can be obtained for

$5 per week. This class is reserved for young men between seventeen and twenty-two years of age.

In addition to the above course, day instruction in either newspaper work or jobwork separately will be afforded. Those who take only one of these two courses will not receive instruction on the Mergenthaler linotype machine.

The course devoted to newspaper work only will extend over a period of sixteen weeks, and pupils may begin any time between October 18 and December 20, 1897. Terms for this course is $35, payable in advance.

A special course of twelve weeks in jobwork, designed for those who have a knowledge of straight composition, will also be conducted. Those who desire to take this course can commence any time between October 18, 1897, and January 17, 1898. Terms for this course is $25, payable in advance.

The printing department is under the personal supervision of Morris Van Vliet, superintendent of the *Evening Post*, non-union. The president and organizer of No. 6 state that the graduates from the printing department have so far failed to materialize, and instance two cases working under the scale for some time.

The school was founded in 1881 by Col. Richard Tylden Auchmuty, and endowed subsequently to the extent of a half-million dollars by J. Pierpont Morgan. A reading up of the institution shows that Mr. Auchmuty was imbued with the idea that to give the rising youth a trade was to secure him from want henceforth; that trade unions prevented this opportunity, and it was his particular mission to secure it. Aided by certain publications, much was said along these lines, manifesting considerable hostility to the unions; and the literature which is now issued by the institution in an explanatory way must have a tendency to instil into the minds of the students and their parents a prejudice of this kind. On the first point we are told:

Skilled labor all over the United States commands the highest wages. The demand far exceeds the supply, and is constantly increasing. In the large cities, owing to the difficulties young men thus far have had in finding an opportunity to learn a trade, this demand for skilled labor is chiefly supplied from abroad. A thorough knowledge of a trade yields its possessor, even if he works but two hundred days in the year, an income equal to that received from $20,000 invested in government bonds. . . . .

"Can we get work after we leave the school?" is a question often asked. The reply is that although organized labor unwisely endeavors to keep American young men out of the trades, many friendly hands are stretched out to help them.

Or again:

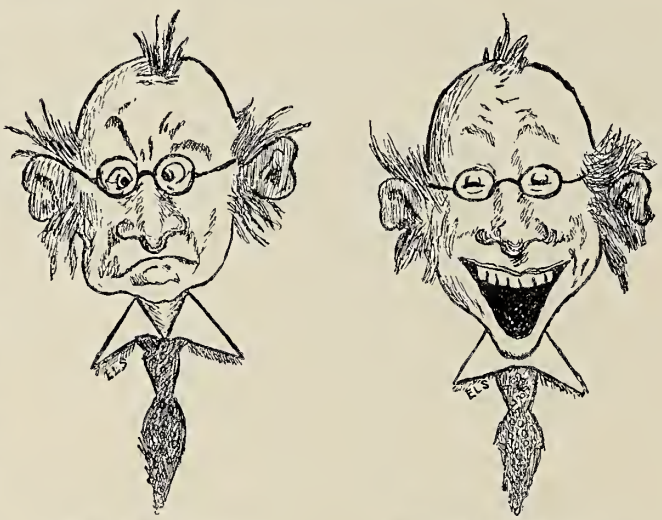
One of the most experienced and thoughtful observers that we have in this country upon this and kindred labor questions, who has devoted many years of earnest and painstaking study to the question of methods for teaching American boys useful trades, says:

"Only one reason can be found for this hostility of the unions, or, rather, of the union leaders, to our young countrymen, and that is that Americans are not wanted in the trades. They, particularly if well educated, would not obey orders unless convinced of their wisdom, or pay assessments without an accounting. A union under American control would become a miniature republic, instead of being, as it is at present, a one-man-power affair." . . .

Could the opposition of the trade-unions to young men learning trades be overcome, a great source of wealth would be opened to those now approaching manhood.

These are fair samples of the spirit and ideas which founded the school. In a lengthy article in *The Annals of the American Academy of Political and Social Science* for September, 1894, Prof. Edward W. Bemis took to task these charges against the unions, producing facts and figures to show that the employers themselves did not take advantage of the full numerical apprentice limit set down by the unions. And while particular instances may cause one to doubt this, it would seem that as a whole it was correct; for employers know well the inutility of a preponderance of boy labor about an establishment; that cheap labor is dear labor in the end. The rules of many unions in this respect can hardly be called restrictive. Many trades have in use a system of helpers, such as the cigarmakers, who allow one apprentice to each journeyman. In the printing trade it generally runs about one to five, and when an apprentice becomes a two-thirder another can be taken on. Then we have the large number of country establishments constantly turning out apprentices in a half-finished state. We do not now, at all events, hear much complaint on this point; and its fellow, that trade unions are composed of foreigners, is also a dead issue.

As to the basis of the trade school, that a trade gives to a boy industrial security, employment, income, there is some doubt, in labor circles especially, and we may properly permit ourselves to inquire: If trade schools were the rule, not the exception, what would be the result? Supposing skilled labor in any line exceeded the demand for it, what would determine the wage rate? Manifestly the competition between laborers, and the limit of this is the sum upon which they can live and produce. Now, the excess of supply over demand for labor in all trades is not a theory. There is no lack of skill. There are many skilled mechanics in unskilled occupations, driving street cars, working in factories and mills, who are glad of the opportunity. Skill does not fix wages, for the moment skilled labor becomes common, universal, and such must be the ultimate of trade schooling, it receives common wages. The wages paid to skilled cabinetmakers in certain cities of the



WE'VE LEFT HAVANA. BUT WE'RE GOIN' BACK.

Caricature by Edwin L. Stephenson, apprentice at the Robinson Press, Boston, Massachusetts.

State of Illinois are not equal to those of street sweepers. Wherever the skill of the typesetter has been imparted to woman in abundance, low wages has followed. Writing from Chicago, under date of February 12, a correspondent says:

Rather than being a benefit to the craft, it would appear as if the many schools of art design or draftsmanship are only a curse. Last week a large manufacturing concern in this city advertised for an A1 mechanical draftsman, salary to be paid, $10 per week! Shortly before that, another leading manufacturing concern at North Sangamon street advertised similarly. The applicants, among other questions, were asked for diplomas from certain institutions teaching draftsmanship where they might have studied, and the remuneration offered was 25 cents per hour, about the same as a hodcarrier or a street sweeper or a garbage dumper would get. "We have had our wants satisfied for $8 to $10 per week," they will tell the applicant, and "we have plenty to choose from at that!" What an encouragement for talent! It is the same in all the lines of graphic arts. Where there is room for only one to get work dozens will apply for it every time, hence such starvation wages.

But it surely requires no citations to prove that increase of laborers in any line means decrease of wages. Nor will profits remain unscathed, for if laborers cannot secure employment they will, or some of them, at least, embark in business on their own account, as the job trade discovered upon the introduction of the linotype. If these trade-school graduates, with their diplomas, cannot get work and wages, they will work the overworked element of competition for all it is worth. One can imagine the kind of competition it would be. Instances of their starting in business are now cited as proof of the school's success.

Somewhere in the literature on the subject is to be found the statement that this skilled labor will in turn make a demand for labor which will more than offset its own creation. This is not just the way it is said, but it is what is said, nevertheless — that increase of efficiency will increase work. It is the only attempt

at theory; the balance is practice. Had there been more of the former there might have been less of the latter. Professor Bemis also remarks in the same channel: "There will be so much greater skill in society as a whole, that the wageworker will find his earnings greater than when skill was less extensive and diffused." In the first place, trade schools do not propose to increase the skill of society as a whole, but only a portion of it. While this might be a benefit to the remainder, in that a greater product could be purchased at a less price, it would be done at the expense of the trades. If the number of mechanics is increased they may exchange between themselves a greater quantity at less cost without injury. The carpenter could thus get his overalls cheaper and the tailor his home, it being taken for granted that the increase of laborers would consume as much of the skilled product as they would produce. But the relationship between them and all other producers, whose number had not thus been abnormally increased, would be changed, for the price of the skilled product would be reduced by the increased supply, as well as the opportunity to sell, while the price of the unskilled would remain unchanged. They would not only be thus deprived of their ability to save, but must receive a less, and pay the usual, price to the venders of all other products in which competition via the trade school had not been increased. Especially would this be so in the case of rent, taxes, and all monopolies which the trade school cannot affect. Is it not a fact that no matter how much the productive capacity of the wage-earner increases his wages remain the same? Are the wages of the linotype operator any higher than when he set type by hand? Not anywhere near equivalent to the increase of product, and if slightly higher it is because of his trade union. If labor becomes more skillful, less of it must be required. The possession of the mere ability to labor, skillfully or otherwise, will not give to the possessor the privilege of labor; that can only be secured by purchasing it, if one have the means, or taking it, if one have not, from those who now control the materials upon which and by which labor is to be performed.

Nevertheless, the trade-school system will flourish here as it has in Europe, whose graduates now hunt the world over for employment. Its good features will be recognized as its mainstay, although they are actually an incidental outgrowth. As a solution of the question of employment, however, and which was the object of its founders, it will pass into the limbo of all such attempts to elevate labor by pulling on its bootstraps. To increase the number of applicants for situations already filled is not a very laudable attempt at reform. It reminds the writer of an experience in the composing room. While setting type the lower case *n* ran out. The foreman took from the shelves all the sorts he could find, unsealed the wrappers, but still the missing letter was not among them. Notwithstanding this, he loaded up all the other boxes to overflowing, while the compositors looked on inquiringly. Of course, when the foreman satisfied his whim, they were no forwarder, and when the forms came back the extra sorts had to be taken out. Likewise when these trade schools fill the situations to overflowing the missing letter will still be missed.

NOTES.

THE Sparrell Print, Boston, now uses the union label.

DES MOINES union has levied a nine-hour assessment.

SAN FRANCISCO printers have adopted the nine-hour day.

THE *Times-Herald*, of Waco, Texas, has been unionized.

AN Episcopal church of Boston has adopted the printers' union label.

THE Ellsworth cartoon bill was withdrawn by its promoters.

LEROY ARMSTRONG'S cannon story in last issue ranks with the best.

THE first woman compositors that we have a record of were the two daughters of James Franklin, who worked at the case for their mother, Anne, after the death of their father, at Newport, in 1733.

THE farm for the unemployed of New York union is now in operation.

GUTHRIE, Oklahoma, offices have signed the union scale for one year.

FOR the first time in twelve years, the office of Theodore L. De Vinne is unionized.

JAMES DAILEY, of the Philadelphia *Ledger*, which now uses the linotype, visited New York offices recently.

THE book and job branch of Boston union, which appears to be quite a success, gave a smoke talk recently.

ALFRED MUDGE & SON, Boston, have appointed the ex-chairman of their chapel, A. E. Smith, foreman.

IN 1640, the Council of Massachusetts voted three hundred acres of land to Stephen Day, as the first to set up printing.

NEW YORK union has 160 registered apprentices. A lecture course for their benefit will be started by the union this month.

HORACE GREELEY'S ancestors were brought to Boston along with a colony of linen spinners and a load of potatoes.

JOHN H. O'DONNELL, superintendent of the Wright & Potter Printing Company, Massachusetts State printers, has retired.

THE city councils of Sacramento, Cal.; Des Moines, Iowa; Tiffin, Ohio, and Buffalo, N. Y., have passed union label ordinances.

THE *Herald*, *Gazette* and *World*, of Oakland, California, after a two-weeks' lockout of their men, have agreed to pay the union scale.

THE first newspapers of the Colonies were published by postmasters, who had the freedom of the mails and the right to suppress all others.

THE *New England Printer* having passed into the control of politicians, the printers very promptly dropped it, and the paper lies in the editors' graveyard.

THE Monarch Publishing Company, Chicago, has decided to secure the union label on "The Beautiful Life of Frances Willard," after conferring with the officers of the union.

THE Riverside Press (Houghton, Mifflin & Co.), Cambridge, Massachusetts, it is said, will inaugurate nine hours in a short time. It is expected the University Press, same city, will also do so.

THE printers of Minneapolis object to the manner in which the library printing contract has been awarded. The library board purchased a machine for A. M. Goodrich who was to repay in printing.

BENJAMIN R. TUCKER, who issued the "Kreutzer Sonata" some years ago, and Charles A. Dana's commendations of "Proudhon's Bank du People" during the last campaign, while Dana was on the other side, is now out with "The Trial of Emile Zola."

THE plate printers of Washington are much concerned over the rumor that steam presses will substitute hand presses in the Bureau of Engraving and Printing. The steam presses were in use sixteen years ago, but, owing to a heavy royalty to the inventor, which has now expired, they were discarded.

THE Globe Printing Company, which does the work of the Mutual Life Insurance Company, of New York, has trouble with No. 6. All of the electrotypers in the city, excepting those of one shop, were out on April 11 on account of it. They refused to handle the Globe's work, and were discharged.

THE New York Legislature has voted $350,000 to publish the proceedings of the City Council of New York, in six papers, Democratic and Republican, in the boroughs of Richmond, Bronx and Queens. The bill requires the mayor's approval and the governor's. These boroughs are outside of

New York proper. It is expected that certain weekly papers will publish daily editions to secure the contracts.

THE invention of iron typesetters did not cause near so much consternation among printers as did the invention which dismissed the necessity of greasing axles on the road cause among blacksmiths.

THE editorial in last issue, "New Methods, New Ideas, and Some Printers," was much to the point. The writer recalls locking up a form with these same Hempel quoins, when an apprentice, upon their introduction. Subsequently the form fell to the bottom of the press. The quoins were consigned to oblivion, but a boy held his job.

THE Booksellers' and Newsdealers' National Association has determined that all printing of the national and local bodies shall bear the union label. The headquarters of the organization is in New York City, local branches having been established in New York, Providence (R. I.), Philadelphia, Baltimore, Boston, Albany, Bridgeport, Chicago and Lancaster (Pa.).

CINCINNATI union seems to be having some trouble with the *Transcript*, from which the following is clipped:

Heretofore this office has charged as closely as possible the prices of union printing concerns — in fact, for business stationery, etc., a little higher, sometimes, as it is claimed that the work of this office in these lines is the best in Cincinnati. This policy is now laid on the shelf for a time, and users of printing will do well to investigate the unapproachably low prices at which they can get first-class printing at *Transcript* office. Never mind the beggars who tell you it is your duty to pay twice the money for printing not half as good.

And here is a sample ad. of "the best in Cincinnati," clipped from the *Transcript's* pages:

WE ARE AGENTS FOR

Miller Monitor Steel Ranges.

The Best Wrought Steel Range that is made.

ALSO

The Resor Monitor Stoves and Ranges,

ALSO

The Celebrated Goodwill and Omaha

Stoves and Ranges.

All made by Cincinnati Firms. 3813 Spring Grove Avenue.

L. E. KELLER & CO.

It is to be hoped that Cincinnati union will never grant the union label, under any circumstances, to a house that turns out such stuff to an innocent public.

THE first annual ball of the Allied Printing Trades Council, of Denver, Colorado, was held on the evening of April 11, and proved a very successful affair, and highly creditable to the committee of arrangements, which was composed of C. F. Bickett, Job Pressmen, No. 1; Oscar Peterson, Bookbinders, No. 29; Miss Josie Hogan, Bindery Women, No. 58; P. B. Thurnes, Printing Pressmen, No. 40; Henry Breese, Stereotypers, No. 13; J. H. Vivian, Press Assistants, No. 14; K. C. Campbell, Mailers, No. 8.

AT the April meeting of the board of delegates of New York union, it was voted to levy an assessment of $2 to enforce the nine-hour day in the district mentioned in the agreement with the local typothetæ. Secretary Webber withdrew his resignation. Twenty-five dollars were voted to the Maine monument fund, and a similar amount to the New Bedford cotton mill strikers. The request of Minneapolis union to withdraw from the American Federation of Labor was not indorsed. The action of Congressman Cummings in carrying out the wishes of the union in advocating Cuban independence, was approved. The circular of Chicago union calling for the election of international officers on May 31, was agreed to. It was resolved that the members were ready to respond to the call of their country in re Spain, and all those enlisting to be carried on the books without payments. On the machinist question it was voted that any member capable of doing such work be allowed to do so, provided he does no printing.

HAL E. STONE, of Melbourne, Australia, under date of February 11, sends us an interesting letter, which we regret failed to reach us in time for last issue. Among other things he says: "What a melancholy tone is being sung by the Melbourne Typographical Society! Thus, in their report for six months ending December, 1897, we read: 'Your board have but a dreary tale to tell of reduced employment for its members during the past six months. The destroying influence of the linotype has been felt even with more bitterness of late than heretofore, it having intruded its uncomfortable presence into some of the day offices, where large numbers of our membership were in the habit in the past of getting two or three months' steady employment, and so placing them in moderately comfortable circumstances at the festive season of the year. This year, however, the type-eating machines were worked in double shifts and the principal job disposed of in about a third of the usual time, and many a sad and impecunious handsetter had a hard task set him in watching with equinimity the operations of machinery calculated to snatch the last bit of bread out of the mouths of his children. The sufferings of this class of day worker have been intensified by the irregularity of employment and the miserable, inadequate remuneration for work of a temporary character.' Quite a consternation was caused in jobbing offices when the news went around that the linotype companies here had sent out circulars offering to set up solid work for 14 to 18 cents per thousand ems. The price for hand composition is 24 cents."

AARON VANDEMERKER, of Brooklyn, writing of Horace Greeley, in the Fishkill (N. Y.) *Standard*, says: The "Mechanical Department — composing room — was under the control of Thomas N. Rooker, a lifelong friend of Greeley, who worked at the case from the first number of the *Tribune*. An incident occurring here will show, more than columns could tell, the great heart of the *Tribune's* founder. Mr. Sinclair, as publisher, had given us official notice that the scale for composition was to be cut down to a ridiculously low figure, and a chapel meeting of the compositors had almost determined to inaugurate a strike, and had given Mr. Sinclair their ultimatum, with a request for an answer in twenty-four hours, when it was determined to see Mr. Greeley, who, it was known, was in the editorial room, and state the case to him. He came up to the composing room with Sinclair, found out what the trouble was, and what was the nature of Sinclair's proposition. Turning to Sinclair, he said, with superb scorn and indignation: 'Sam, if the New York Tribune Association is too poor to pay its compositors a living rate of wages, call a meeting of the association for tomorrow noon, decide how much it is able to pay to enable them to make a decent living, and call on me for the rest, and I'll pay it out of my own pocket!' The result was there was no change in the scale, and Sinclair was badly defeated."

THE New York Typographical Society held its one hundred and seventy-eighth semi-annual meeting April 6, and elected the following officers: President, Charles Healy; vice-president, G. P. Payant; treasurer, Edward Meagher; secretary, John McKinley, Jr. This society was instituted in 1809, and is probably the oldest association of printers in the United States. It is now strictly a benevolent organization, but in

the early part of this century it was to the printers of that time in many respects what New York Typographical Union is today, maintaining a wage scale and regulating conditions in the trade. In those days of small printing offices the difference between workman and employer was not so great as it is today. Many a printer owned his own place, doing his own work at the case, or, perhaps, hiring a man or two, and satisfied if his profits equaled the wages of a journeyman. The old society was then composed of both employers and workmen. But of late years it has become entirely a workmen's organization, and only union men are admitted to membership. The earlier members were very proud of this society, and often took part in civic demonstrations, as on the occasion of Lafayette's visit, when the printers of New York City turned out under the banner of the Typographical Society. It is today in a flourishing condition.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc., see also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. $3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 37 engravings; 367 pages. $3

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

NOISY BELT.—A sufferer, of Winnipeg, Manitoba, is unusually agitated over a noisy belt. Here is what he says: "In our pressroom we have one belt which, when the power is turned on, makes an ear-splitting noise, which almost turns one crazy. The pressman says he knows of no permanent remedy. Could you furnish us with one through the medium of your valuable journal?" *Answer.*—Cut a piece out of the belt, and make it fit tighter to the pulleys. If this does not stop the noise, turn the outer side of the belt to the face of the pulleys. A noisy belt is often caused by a weak shaft, or when the hangers are too far apart, which allows the belt to slip on the gripping pulley.

HAS TROUBLE WITH RED INK.—C. S. R., of Gridley, Illinois, asks this question: "Can you tell me what to do to red job ink to make it distribute easily and evenly on the disk of a Gordon press? I always have trouble with red ink, more so than with any other color." *Answer.*—To reduce red, or any other color of ink, for use on platen presses, a few drops of liquid reducer will be found sufficient to cause them to distribute freely and print well on general kinds of stock; so will a small quantity of reducing varnish, which can be ordered with your ink from the maker at the same time. If you cannot procure these handily, then purchase about a pound of vaseline, and add a *small* bit of this to your ink when about to begin printing. Mix with the desired quantity of ink thoroughly.

WANTS A TYPE WASH.—T. P., per Jim, Atlanta, Georgia, writes: "Please advise me as to the best fluid or lye, for washing type. I am using benzine; but you know that type in regular use should be washed with something else at times, to keep it from getting clogged with ink. At present I am using a kind of lye that leaves a sticky or gummy feeling on the type; this lye is also very strong. Do you think there is any danger of damaging the type?" *Answer.*—A very good lye wash can be made by taking a one-pound can of concentrated potash and mixing it in about five quarts of water. Rain water is best, if obtainable. After washing type with lye it should be thoroughly rinsed off with clean water, using a lye brush gently while doing so. When lye is overstrong it becomes injurious to type.

TO PREVENT BRONZE FROM RUBBING OFF.—The E. P. Co., of Pawtucket, Rhode Island, asks: "Can you inform us of any way to print bronze on heavy enameled portrait cards and not burnish off?" *Answer.*—Purchase good white or gold-yellow size ink, and carry sufficient to print *solid* and *clear;* then apply the gold or silver bronze, as the case may be; do this with a piece of clean cotton batting—renewing the batting whenever the bronzing begins to look dull. Allow the bronze to become thoroughly dry, then dust off with wads of clean cotton batting, after doing which the work is ready for embossing. If the ink size is not sufficiently strong to hold the bronze powder, then add a few drops of dammar varnish to the sizing. Let us impress on you the fact that enameled card stock (such as your sample) requires *more* ink size than is necessary to carry for bristol card stock, because a certain amount of the varnish used in making the size is absorbed by the enamel coating.

POSTER INKS, OR THE BILLPOSTER?—J. H. C., of Lowell, Massachusetts, has sent us a copy of poster, regarding which he writes as follows: "I send by mail a poster, printed in orange, red and blue. I find that the colors come off after the billposter has pasted them on boards. Can you inform me where the trouble is—whether it is in the paste used by the billposter, or in the ink? The inks have been used just as they came from the ink manufacturer." *Answer.*—We are unable, after a careful test with water, vinegar, salt, etc.—combined and separately—to find any fault with the inks used in printing the poster, excepting the orange, which might have been made more tenacious if a stronger varnish had been employed in its manufacture; but this deficiency is so trivial that it is scarcely worth mentioning. We cannot conceive what destructive substance the billposter may have employed. We fear that the inks were not sufficiently "set" when the posters were turned over to the tender care of the billposter. We may also add that the inks on the copy sent to us are as firmly fixed to the paper as could be.

INKS FOR PRINTING AND EMBOSSING PURPOSES ON CARD MOUNTS.—G. H. H., of Omaha, Nebraska, says: "I wish to find an ink that will print or emboss on colored photo card mounts, say steel-gray, sage, etc. Do you know of such an ink? Would also like some information regarding color embossing at one impression, either on a platen press or other machine." *Answer.*—There are quite a number of colors of ink that are suitable for printing on steel-gray, sage and such tones of card mounts; and almost any good quality of ink will be suitable for

embossing by hot or cold process, after drying. The addition of a little dammar or copal varnish, in any color of standard ink, will "set" the color so that it will be permanent, or become more brilliant if embossed in or up. Light gray, light blue, light green, light sage, brown, blue, red and black ink will be found suitable. Any inkmaker can furnish these colors if you cannot mix them. We would recommend you to secure a copy of "The Harmonizer," by John F. Earhart, which covers full instruction as to the suitability of colors of ink for colored stock, and also how these colors may be mixed in the printing office from regular standard colored and black inks. Regarding information relative to embossing, we suggest that you get Lawlor's "Embossing Made Easy." Both these works are mentioned under this department heading.

Order of Printing Colors in Three-Color Half-Tones.—M. J. A., of Boston, Massachusetts, desires us to "describe the process of printing the three-color half-tones, namely: Which color is printed first; which second, etc.; and, also, if a drier is used in each color, and what kind? What is Lovibond's tintometer used for, and what is the price of same?" *Answer.*—Yellow first, red second, and blue last. Special inks for this kind of printing are put up by the inkmakers advertising in this journal. It is well to have some knowledge of the applicability of these colors to the subject to be printed, as sometimes the prepared colors require lightening or deepening to produce the best artistic result. Very little driers—and those of an absorbent nature—are required in inks employed in color printing where these overlap or are deposited over each other for harmonious effect. The tintometer inquired about is made use of by expert colorists in testing shades of color. It is rarely made use of by printers. It is the invention of Mr. Joseph Lovibond, of Salisbury, England. The cost of the tintometer itself is 2 guineas, and each standard glass 1 shilling, which brings the cost up to about 43 shillings. Mr. E. B. Meyrowitz, 104 East Twenty-third street, New York, is the agent for this country.

Wants to Know of Suitable Ink for Half-Tone Work on Platen Press.—O. C. C., of Fayette, Iowa, writes: "Will you advise me what kind of ink to use to print a souvenir album of half-tone cuts on coated paper on a Chandler & Price Gordon press? I will have such a work to print, to the number of 1,000 copies, and paged from 24 upward. I have done some half tone work with $1 ink, and even of less price; but I found them either too strong, so as to pull off the coating, or else so oily as to set off." *Answer.*—It is wise to select a better ink for half-tone work on platen presses than that generally used on modern cylinder presses, because their roller-covering capacity is much inferior to the latter. Efficient distribution of ink and splendid form-roller service are prime essentials to successful half-tone printing. Half-tone ink should be *firm*, and almost "buttery" in strength—that is, it should be full and deep in color, and also leave the form almost clean and sharp. It should not be so tenacious as to pull off the coating of any properly coated stock. When ink is so strong in tackiness as to disturb the coating, then add a small piece of hog's lard, or a little vaseline, to reduce the ink. Incorporate this well with the ink, when it will be found that the difficulty can be easily overcome, provided the right quantity of reducer has been employed.

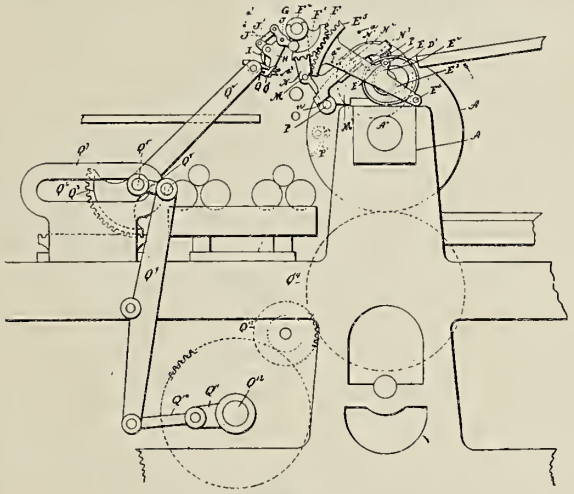
Working Solid Block Surfaces on Platen Presses. E. L. P. Co., of Stonington, Massachusetts, have sent us an impression of a solid-face block, 2½ by 12 inches, with five 1¾-inch open circles in same, regarding which they say: "Please find inclosed a label we are getting up, on which we desire your advice, as working solid blocks is something we have had very little experience with. We use Universal, Gordon and Prouty presses. (1) How shall we manage to get a good, even color? We found that the ink shown on sample sent did not work free, and when we thinned it with thinning varnish it did not cover as even as when full color was used. (2) Is it practicable to varnish such work on a platen press? If so, what kind of varnish, and where can we get it?" *Answer.*—(1) To secure a full and even color on a block such as you are using, it is essential that you have an ink fountain on the press selected to print it satisfactorily; also a good set of rollers throughout. From the very nature of the open designs in the solid block, the difficulty of securing uniformity of color is greatly augmented by reason of these openings and the nice adjustment requisite to set the fountain screws so as to feed the proper quantity of color, in order that the top and bottom (running parallel with the open circle design and the solid space between) may not show shaded streaks. Endeavor to have the form so located and locked up in the chase that the openings in the block will nearly conform to the position of the screws in the ink fountain. By doing so you will be more likely to have the fountain and ink-feed under much better control than otherwise. The ink fountain should be the full size of the press; in this respect the Universal press is all right. The Johnson cylinder disk distribution and fountain may also be suggested in this connection; for after all that can be written about the printing of solid blocks on any kind of press, *efficient fountain service and good rollers form the very key to success, mechanically.* Instead of thinning such fine ink with varnish, use a little hog's lard or vaseline—just enough to break up the "tack" of the ink so that it will permit of the sheet leaving the form easily. (2) It is practicable to varnish work on platen presses that have fountains, or by the use of a small hand roller, skillfully utilized by an attendant. "Gloss varnish" for such purpose can be obtained from the printing-ink makers. When too thin, add a little powdered magnesia to the varnish.

Rollers Do Not Give Satisfaction.—W. B. S., of Penn Yan, New York, says: "A cold and damp pressroom necessitates our using dry or hard rollers. We find, however, that such rollers lose part of their elasticity and shrink. The result is that on forms containing plate matter, an almost infinitesimal difference in height will suffice to lift the form rollers so that all the form is not properly inked. The rollers are cast with a core. It is our theory that part of the shrinking comes from the insufficiency of the composition. We suggested to our roller caster that he take out the cores, and thus use more composition; but he declares that this would not make any difference. What do you think?" *Answer.*—Your pressroom has two very bad features—dampness and coldness—bad for summer printing, and very bad for winter printing. Why don't you improve these conditions? This is our best suggestion. Certainly, heat can be added to the precincts of the pressroom, if you so will it; for stoves and fuel are plenty, and not so dear as the inconveniences their absence entails. In summer it is easier, for then the rollers can be kept in a dry place about the printery until the time for their use in printing. We do not understand why the rollers on your press may not be "set" so that they cannot escape touching all the form, if the plate matter is only "infinitesimally" higher than the other portions of the same. It may be that you are using a press which has not this mechanical desideratum, and that the rollers are merely supported in immovable sockets; if so, then the difficulty is vexatious, and the possibility of overcoming it greater. The rollermaker you mention is one of the most skillful and experienced in the business, and is likely familiar with the troubles your pressroom produces. We would like to second your suggestion (if only for the experiment) to cast a set of rollers, minus the cores, provided that you are sure they can then be used on your press.

Speeding up Treadle Presses.—Will D. Candee, College Printer, Berea, Kentucky, sends in a suggestion for speeding treadle presses which, while not a new thing, may be suggestive to many. He has an old-style Gordon without steam fixtures, and he has resorted to the plan of unhooking the rod

from the crank and placing it over the bracket that faces the legs of the bed. This gives the treadle on the press the same movement as before, except that it moves once only to an impression. While the press starts a little harder it is as easily kept in motion and at a speed of 1,800 or 2,000. It distributes the work of the two legs more evenly and does away with the violent motion necessary to get any kind of speed in the ordinary way.

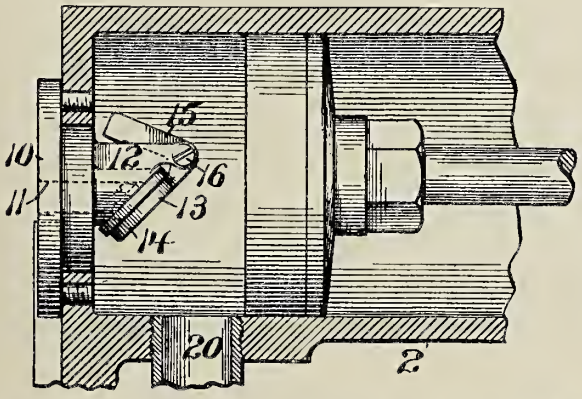
MANUFACTURERS of two-revolution presses have been very active of late in improving sheet-delivery apparatus. The most recent is the Whitlock Machine Company, which has patented a device for enabling the sheet to go to the fly at a slower speed than that of the cylinder. The drawing (No. 599,990) shows a



No. 599,990.

side view of the press, with this attachment. A segment-gear E^5 is operated from the end of the cylinder to set in motion the grippers *I*, hung on the swinging shaft *G*. These grippers seize the sheet from the cylinder while traveling at the same speed, but by means of a cam motion at D^1 begin to slow down, and deliver the sheet to the grippers of the fly *Q* at a much reduced speed.

THE latest patent assigned to the Hoes is an air-cushioning device for cylinder presses. The diagram shows a portion of the air chamber, with piston 1, and relief valve 12. This valve has a lid 13, hinged to a lever 15. When the belt of the press



is thrown off, the lever 15 is depressed, and the valve slightly opened, thus making it easy to throw the press over the centers by hand, without the necessity of turning the valves by hand. When the belt is thrown on again, to start up the press, the motion of the shifter closes the valve, so as to preserve the cushion of air.

FREQUENT and constant advertising brought me all I own.—*A. T. Stewart.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

ELECTROTYPING.—By J. W. Urquhart. $2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. $2. Munn & Co.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. $1.50.

ELECTROTYPERS' WAGES.—The electrotypers and stereotypers of New York have the solidest and closest trade organization in the country. They have only to tell their employers what they want and they get it, because there are no other men whom the employers can hire. They have now put their wages at $24 for a week of fifty-four hours, and next year it is said they contemplate cutting the time to forty-eight hours.—*Typothetæ and Platemaker.*

TO PRESERVE WOOD-MOUNTED CUTS.—If wood is wet, oil cannot enter it; if wood is oiled, water cannot get in. As it is alternate cold or dampness and heat or dryness that swell and warp cuts and blocks, let every cut you care anything about be soaked in oil at the bottom—the place most affected—and the trouble will be overcome. You can then lay the cuts on cold stones or presses, or in moderately warm places, with little or no risk of injury.—*The Type Founder.*

RAPID ELECTROTYPING.—A recent number of THE INLAND PRINTER contained a schedule of the time required by a New York establishment to electrotype a page of *The Voice*. The total time consumed was two hours and fourteen minutes. While this is a very creditable record it has been recently discounted by Osgood & Co., of Chicago, whose foreman, Mr. O. F. Nelson, is responsible for the statement that they recently electrotyped a page of the *Union Signal* in one hour and thirty minutes. The time was taken when the page was delivered to the molder, and included all the operations of molding, depositing and finishing, except curving. The plate was somewhat smaller than a page of *The Voice*, but the difference in size is not sufficient to materially affect the result. The shell was deposited with the aid of an agitated solution in forty-five minutes.

LINOTYPE METAL FROM OLD TYPE.—W. C. D., Charlotte, North Carolina, writes: "I have a quantity of old type and stereotype metal which I desire to convert into linotype metal. You would confer a great favor upon me by giving formula showing proportions of other metals to be used in this process." *Answer.*—If our correspondent has had much experience with linotype metal he must be aware of the fact that the ingredients require to be very accurately proportioned in order to produce results at all satisfactory. While it is true that type metal and stereotype metal are made of the same materials, i. e., lead, tin and antimony, the formulas of different makers vary so much that it would be impossible to say what proportions of each exist in the old metals. We advise you to exchange your old metal for new linotype metal and thus avoid the trouble, annoyance and probable disappointment which would result from an effort to utilize your old material. See THE INLAND PRINTER for November, 1897, for further information on this subject.

ASSOCIATION WORK.—During the past month local associations of electrotypers have been wholly or partially perfected in St. Paul, Minneapolis, Milwaukee, Indianapolis and Cincinnati. The Western cities are coming rapidly to the front in this matter of organization, and their example is worthy of emulation by the larger establishments of the East. Much of the interest

manifested by Western electrotypers is no doubt due in great measure to the efforts of the Chicago missionaries who by personal work and by the circulation of suitable literature have emphasized the need of association. The Chicago association stands ready to aid the work of organization in any legitimate way, and when requested will supply standard scales to any reputable house at a nominal price. The following is quoted from a circular recently issued from Chicago:

It is hoped that electrotypers in cities and towns where the number of establishments is not sufficient to form a local association will unite with the nearest association so that every electrotyper will be in position to keep fully posted regarding what is going on in the trade, not only in his vicinity but throughout the country. I shall be pleased to hear from anyone willing to join in our work of mutual interest, and if you desire the Chicago association will assist you in forming a local association if you have not already done so. Yours respectfully, C. S. PARTRIDGE,
Secretary Electrotypers Association of Chicago.

SMALL ELECTROTYPING OUTFIT.—A correspondent in New York writes: "Will you kindly tell us if it is practicable to operate a small electrotype outfit in connection with a stereotyping outfit? We would not want to make a plate larger than

A WAR DOG.

8 by 12 inches and in most cases smaller than that. Please tell us what would be necessary. Would it be feasible to take the electricity obtained from an electric light wire or by a small battery? We need an electrotype outfit on a small scale." *Answer.*—The only advantage which could be gained from the operation of an electrotype foundry in connection with a stereotype foundry would be found in the fact that there are a few tools, such as the saw, shaver and trimmer, which would be available for both purposes; but, on the other hand, it would require unceasing vigilance to keep the two kinds of metals separate, and on this account it would hardly be practicable to employ the same machinery for finishing both stereotypes and electrotypes. Electrotype metal is soft and contains considerable tin. Stereotype metal is hard and contains little or no tin. A mixture of the two would be too soft for stereotyping and moreover would be difficult to cast without shrinking, while the combination would be too hard for electrotyping and would not adhere to the copper shell. An electrotyping outfit to make 8 by 12 plates would consist of a molding press, wax kettle and table, blackleading machine, dynamo and depositing vat, furnace and backing pan, saw, shaver, rougher, trimmer, rotary planer, shootboard and planes and drill. These tools are essential and their approximate cost would be about $1,800. In addition to the above tools there are several others which are considered necessary in most establishments. Among them may be mentioned a leveling stand and blower for cooling the cast, a rotary pump for washing out molds, a set of body molds for casting type-high electrotypes of various widths, a jig saw for making mortices, a dovetailing machine, beveling machine and router. It would be impossible to use the current from an electric light circuit, for the reason that the tension is too high. Only one or two volts can be employed in electrotyping, whereas about 110 volts are required for the electric light. It would be feasible to use a galvanic battery (see INLAND PRINTER for July, 1897), but a small dynamo would be preferable in every respect and would cost little if any more.

NATIONAL ELECTROTYPERS' ASSOCIATION OF AMERICA.

The following circular has been sent to members of the National Electrotypers' Association of America and to others interested:

NATIONAL ELECTROTYPERS' ASSOCIATION OF AMERICA.

446 PEARL STREET, NEW YORK, April 14, 1898.

DEAR SIR,—The affairs of the National Electrotypers' Association have prospered since organized. There has been a steady increase in the membership, and the interest of members has been maintained in a very gratifying manner.

The work that was contemplated when the National Electrotypers' Association was formed in Nashville, October 5, 1897, looked only to the promotion of the general welfare of the electrotypers' interest of the country, and its supporters were necessarily men of patriotism, who looked for no direct personal return.

In the national development of our work, however, we have come to many lines of activity of a purely practical, business nature, and the chief purpose of the association still is of the broadest character. We are gradually increasing our facilities for rendering personal service to the individual members.

I want to impress upon you, with all possible emphasis, the urgent necessity for the increase of our membership. Every electrotyper ought to feel a certain measure of responsibility for the welfare of our association, and for the increase of its possibilities for rendering efficient service.

The confidence of appreciation which induces a member to connect himself with the association ought to move him to make known to others the importance of the work that is being done and the need for more generous support. You owe it to yourselves to increase the earning power of the investment you have made in your business.

The aid which a single member can extend may seem small when viewed by itself; multiply it by hundreds and the result is enormous.

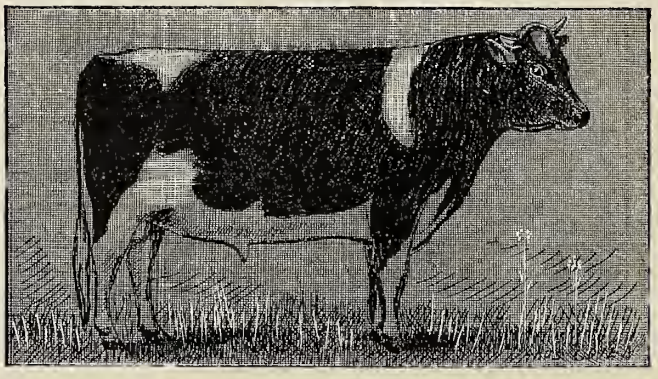
At our first convention, held October 5, 1897, in Nashville, Tennessee, a resolution was passed to leave all matters pertaining to the next convention of the National Electrotypers' Association of America to the Executive Board.

After careful consideration, the Executive Board has decided to hold the second convention in connection with the twelfth annual convention of the United Typothetæ of America, August 23 to 26, 1898, at Milwaukee, Wisconsin, and, wishing to make the necessary arrangements in connection with this convention, would be pleased to know whether you or a member of your firm will attend; if so, request you to inform our secretary.

Yours respectfully,
F. A. RINGLER, *President.*
J. H. FERGUSON, *Secretary.*

CHALK-PLATE HALF-TONE.

Mr. Thomas Owen, of Houston, Texas, sends the accompanying illustration of his experimenting in chalk-plate, by which he has produced what he calls "chalk-plate half-tones." He takes a well-prepared chalk plate and rules it diagonally on the same plan as a screen plate is ruled, using a machine which



he has devised for chalk-plate ruling. The pictures are then outlined on the ruled ground with a pantagraph. A flat scraper is then used to work in the heavy shades. After the stereotype is made, the high lights are strengthened with a line graver.

SATISFIED WITH THE RESULT.

It gives us great pleasure to inclose check for advertising in your publication. We are delighted to receive so many inquiries, which we attribute directly to our ad. with you.— *Weld & Sturtevant, printers' and bookbinders' machinery, New York.*

SIX POINT SIZE OF JENSON OLD STYLE, JENSON ITALIC AND SATANICK IN COMBINATION

WHEN **William Morris** determined to become a printer he took up the technicalities of the craft with characteristic thoroughness. He began at the beginning, informing himself as to the best material and methods for making paper, learning how to make a sheet of paper himself. The result was the Kelmscott Press paper made by hand, of fine, white linen rags only, untouched by chemicals, and of the toughness and something of the quality of fine Whitman drawing paper. **In Designing His Types** he worked from new photographs of some of the best specimens of both gothic and roman founded by early printers. He studied and compared them, and designed two or three different shapes of type, beginning with the roman type modeled under the influence of Jenson, and described by Morris as the "Golden" type, and developing the more frankly gothic forms known as the "Troy" and the "Chaucer" type. His roman capitals are upon the best forms of the early Venetian printers. Morris was wont to say that he considered the glory of the roman alphabet was in its capitals, but the glory of the gothic alphabet was in its lower-case letters. **Walter Crane**, his personal friend and associate, in an appreciative review of Morris' labors in the arts and crafts, gives the foregoing facts, and tells of the events which led the great artist and socialist to attempt the revival of the craft of the printer and its pursuit as an art. **Morris' Initial Letters** are gothic in influence, and full of boldness in black and white quantities, with an abundant use of floral displays in close and agreeable relation to the rich borderings they are used with. The Kelmscott "Chaucer" he considers *the monumental work of the Morris Press*, the border designs being made especially for this volume, surpassing in richness and sumptuousness all his previous efforts and fitly framing the woodcut designs of Sir Richard Burne-Jones. While many of the arabesque and initial letters were by Morris himself, he used initials by other artists upon whom he had so impressed the personality of his own work as to make it difficult to separate the one from the other. Yet one instinctively feels that Morris is the dominant spirit, the master mind, from whence came the original idea.

William Morris

New Size
Jenson Old Style

Manufactured by

American Type Founders Co.

In stock and for sale at all
Branches and Agencies

Six Point Jenson Old Style
35 A 50 a $2.50

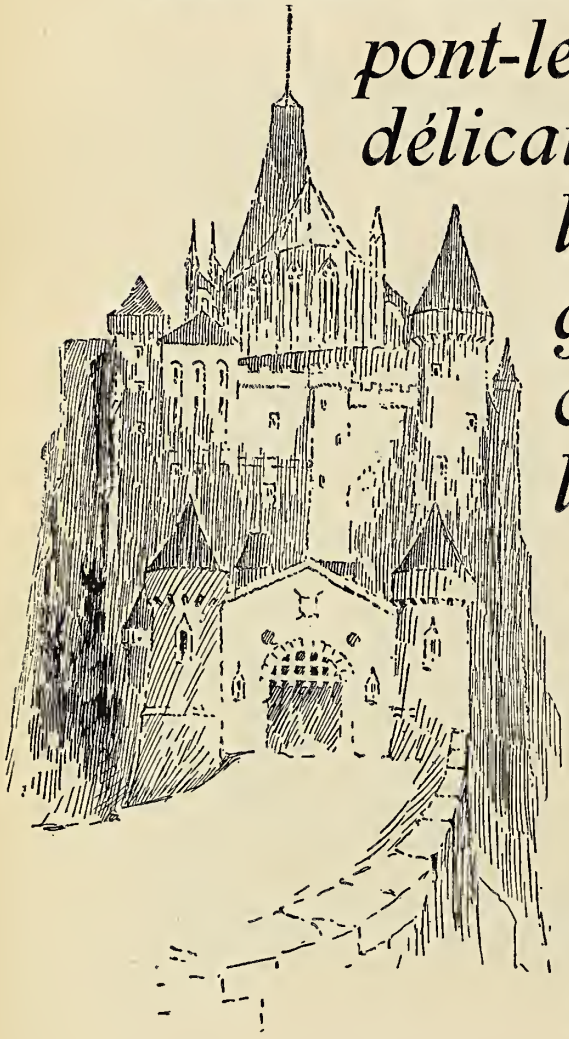
B-1

AWHILE ago there was a Man dwelling in a goodly city By the sea which had to name Langton on Holm. He was But of six and twenty winters, A fair-faced man, yellow Haired, tall and strong; rather Wiser than foolisher than Young men are mostly wont; a valiant youth, And a kind; not of many words but courteous of Speech; no roisterer, nought masterful, but Peaceable and knowing how to forbear: in a fray A perilous foe, and a trusty war-fellow. His Father, with whom he was dwelling when this Tale begins, was a great merchant, richer than A baron of the land, a head-man of the greatest Of the lineages of the Langton, and a captain of The Porte; he was of the lineage of the Goldings, Therefore was he called Bartholomew Golden, And his son Golden Walter. Now ye may well Deem that such a youngling as this was looked Upon by all as lucky man without a lack; but There was this flaw in his lot, whereas he had Fallen into the toils of love of a woman exceeding Fair, and had taken her to wife, she nought Unwilling as it seemed. But when they had Been wedded six months he found by manifest Tokens, that his fairness was not so much to her But that she must seek to the foulness of one Worser than he in all ways; wherefore his rest Departed from him, whereas he hated her for her Untruth and her hatred of him; yet would the Sound of her voice, as she came and went in the House, make his heart beat; and the sight of her Stirred desire within him, so that he longed for Her to be sweet and kind with him, and deemed That, might it be so, he should forget all the evil Gone by; but it was not so; for ever when she

30 Point

Les Caractères La Touraine

sont coupés d'après le genre de lettres dont se servait le sculpteur français Jean Goujon, qui se trouvait à la hauteur de sa gloire au commencement du 15e siècle. Ses meilleurs ouvrages se trouvent dans et aux environs de la Vieille Touraine, en France. Il n'y a presque pas un château avec ses tourelles, ses portes élégantes, ses pont-levis massifs et ses colonnes délicatement ciselées qui ne porte l'empreinte de la main de ce grand maître. Très souvent c'est par le contour et la moulure des détails insignifiants qu'on reconnait le pouvoir et le mérite d'un grand artiste, et ceci n'a jamais été mieux prouvé que dans l'Italique Vieux Style La Touraine.

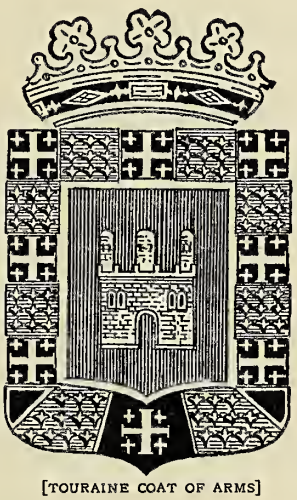


THE AMERICAN TYPE FOUNDERS COMPANY makes Touraine Old Style Italic in three sizes, 30, 36 and 42 Point. Smaller sizes are now in process. Sizes, schemes and prices: 30 Point, 5 A 10 a $5.00; 36 Point, 4 A 8 a $5.50; 42 Point, 4 A 6 a $7.25. B.-I

Proofs from type lines of Touraine Old Style Italic Models by Jean Goujon

42 Point

Patent applied for



[TOURAINE COAT OF ARMS]

In stock and for sale at all Branches of the American Type Founders Company.

36 Point

Specimens of Priory Text Series

36 Point No. 2 — 5 A 8 a $6.00

Words from Manchester, being the true relation of the battell fought, wherein the Lord Strange lost many men, as sent in a private letter.

12 Point No. 2 — 8 A 24 a $3.19

An ordinance concerning the late rebellious insurrections in the County of Kent, whereby a committee is appointed from the said County, to seize all armes forthwith.

12 Point No. 1 — 12 A 32 a $3.08

Sure methods of improving estates, by planting oak, elm and numerous other timber trees: necessity and advantage thereof, and their manner of raising and cultivating in all kinds of soil.

10 Point No. 1 — 16 A 40 a $3.42

Bannad Art of Husbandry contained in seven large books; notes on the bettering and improving of all degrees of land, fertilizing the most barren soil, recovering it from all weeds, brushes, briars, and overflowing of unwholesome waters.

8 Point No. 1 — 16 A 44 a $3.00

The History of the Holland Republick, from its original foundation to the death of King William, including also a particular description of the two United Provinces; profusely illustrated by the insertion of many old engraved portraits. Two volumes are bound together.

30 Point No. 2 — 6 A 10 a $5.00

Declaration that all colonels, captains, and other officers inhabiting the County of Kent, shall associate themselves in the mutual defence of each other.

18 Point No. 2 — 8 A 20 a $4.00

History of that incomparable thief, known as Richard Hainam, relating the several robberies, mad pranks, and handsome jests by him performed. As it was taken from his own mouth, not long before his death. Also with his confession concerning his robbing of the King of Scots, and the Duke of Normandy.

14 Point No. 1 — 8 A 24 a $3.64

Copy of an interesting dialogue between Experience and a Courtier, compiled in the Scottish tung, first turned and made perfect English, and now the second time corrected and amended according to the first copie, a work very pleasant and profitable to all estates, but chiefly to gentlemen, and such as are in aucthorite: hereunto also are annexed certain other works.

FOR SALE AT ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

MACFARLAND ITALIC
Cast on Standard Line and Unit Sets

20-Point ✣ 18-Point

COMPANION TO ROMAN SERIES
Larger Sizes MacFarland Italic Will Follow
All Sizes Complete with Figures

EVER ONWARD!

While we face the battle,
While we tread the path,
'Mid the war-drums' rattle,
'Mid the tempest's wrath,
Let high thoughts of duty,
That no foe can tame,
Fill our minds with beauty,
Fill our souls with flame.

12-Point. —Canon Farrar.

SOLDIER TO HIS LOVE.

True, a new mistress now I chase,
The first foe in the field;
And with a firmer faith embrace
A sword, a horse, a shield.

Yet this inconstancy is such
As you, too, shall adore;
I could ne'er love thee, sweet, so much,
Loved I not Honor more!

10-Point. —Richard Lovelace.

MAC'FARLAND ITALIC
Sizes and Prices

20-Point, 12a 6A, $3.30
18-Point, 15a 8A, 3.20
16-Point, 16a 9A, 3.20
14-Point, 20a 10A, 3.00
12-Point, 26a 14A, 2.80
10-Point, 28a 14A, 2.50
9-Point, 28a 15A, 2.40
8-Point, 34a 16A, 2.25
6-Point, 40a 20A, 2.00

Patent Pending
6-Point Border No. 648
36 inch fonts, $1.20

INLAND AGENTS

Damon-Peets Co., New York
Preston Fiddis Co., Baltimore
William E. Loy, San Fraucisco
Gether & Drebert, Milwaukee
Gwatkin & Son, Toronto, Canada
Golding & Co., Boston, Philadelphia, New York, Chicago

LONGING FOR ACTION.

Sing me a ringing anthem
Of the deeds of the ringing past,
When the Norsemen brave dared the treacherous wave
And laughed at the icy blast.

Chant for me no tender love song,
With its sweet and low refrain,
But sing of the men of the sword and the pen,
Whose deeds may be done again.

9-Point. —Daniel O'Connell.

STRIFE'S USELESSNESS.

Our fathers watered with their tears
This sea of time whereon we sail;
Their voices were in all men's ears
Who past within their puissant hail.
Still the same ocean round us raves,
But we stand mute and watch the waves.

For what avail'd it, all the noise
And outcry of the former men?
Say, have their sons achiev'd more joys;
Say, is life lighter now than then?
The sufferers died, they left their pain:
The pangs which tortured them remain.

8-Point. —Unidentified.

Wm. A. Schraubstadter, President. *Oswald Schraubstadter, Vice-Pres.* *Carl Schraubstadter, Jr. Sec'y & Mgr.*

INLAND TYPE FOUNDRY

Inventors and Manufacturers of

STANDARD LINE TYPE

Nos. 271-219 Pine Street

Makers of MacFarland Italic

Saint Louis *189*

DE VINNE COMPRESSED.

CONGRESS AVENGES THE AMERICAN SAILOR

24 Point

And brings Peace to the long Suffering Cubans

De Vinne Compressed

Manufactured by

Barnhart Bros. & Spindler

and for sale by all our

Branches and Dealers.

Sizes and Prices.

8 Point,	25 A	40 a	$2 25
10 Point,	25 A	40 a	2 50
12 Point,	15 A	25 a	2 75
24 Point,	8 A	12 a	3 50
36 Point,	5 A	8 a	5 00

60 and 72 point in preparation.

JOINT RESOLUTION PASSED BY CONGRESS.

8 POINT

"Joint resolution for the recognition of the independence of the people of Cuba, demanding that the government of Spain relinquish its authority and government in the island of Cuba and withdraw its land and naval forces from Cuba and Cuban waters, and directing the president of the United States to use the land and naval forces of the United States to carry these resolutions into effect.

"Whereas, The abhorrent conditions which have existed for more than three years in the island of Cuba, so near our own borders, have shocked the moral sense of the people of the United States, have been a disgrace to Christian civilization, culminating, as they have, in the destruction of a United States battleship, with 266 of its officers and crew, while on a friendly visit in the harbor of Havana, and cannot longer be endured, as has been set forth by the president of the United States in his message to congress of April 11th, 1898, upon which the action of congress was invited; therefore,

10 POINT

"Resolved, first, That the people of the island of Cuba are, and of right ought to be, free and independent.

"Second, That it is the duty of the United States to demand, and the government of the United States does hereby demand, that the government of Spain at once relinquish its authority and government in the island of Cuba and withdraw its land and naval forces from Cuba and Cuban waters.

"Third, That the president of the United States be, and he hereby is, directed and empowered to use the entire land and naval forces of the United States and to call into actual service of the United States the militia of the several states, to such extent as may be necessary to carry these resolutions into effect.

12 POINT

"Fourth, That the United States hereby disclaims any disposition or intention to exercise sovereignty, jurisdiction or control over said island except for the pacification thereof, and asserts its determination, when that is accomplished, to leave the government and control of the island to its people."

24 POINT BORDER NO. 219. 3 FEET, $1.65.

AMERICAN TORPEDO BOATS

36 Point

Soldiers Rapidly Moving South

30 Point

SOLDIERS ANXIOUS FOR A BATTLE

Declare they will win the first Fight

THE LATEST WAR NEWS.

14 POINT

The great Roman general Fabius, won his battles by procrastination. Congress after procrastinating has at last passed resolutions which emphatically decrees that the Spanish yoke on the island of Cuba shall be broken. It means war unless Spain promptly withdraws her army from Cuba, and war means "Hell" as General Sherman once said. It is still hoped that war may be avoided as president McKinley is bending all his energies to accomplish the peaceful withdrawal of the Spanish forces from Cuba. War news requires strong type; Barnhart Bros. & Spindler's Superior Copper-Mixed type is strong, therefore war news requires Barnhart Bros. & Spindler's Superior Copper-Mixed Type.

Before this is published, the first battle may have been fought and a victory won. 18 POINT

24 POINT BORDER NO. 226. 3 FEET, $1.65.

De Vinne Compressed

Manufactured by

Barnhart Bros. & Spindler

and for sale by all our

Branches and Dealers.

Sizes and Prices.

14 Point,	12 A	20 a	$3 00
18 Point,	10 A	15 a	3 25
30 Point,	6 A	10 a	4 25
48 Point,	4 A	6 a	6 00

60 and 72 point in preparation.

48 Point

FLOATING HOSPITAL

Expert Nurses Secured

A FRUGAL MEAL.

Half-tone by
TERRY ENGRAVING COMPANY,
Columbus, Ohio.

Overlay made by
Beck's Perfection Overlay Process.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch-und Steindrucker (monthly), 6m. per year, 60 pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

PRINTER'S ART.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

La Revista Tipographica (bi-monthly), $1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a deGuerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., DeMontfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), $1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleecker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¾ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

WE have, after careful consideration, decided to try a new plan in conducting this department. Our desire has always been to do the greatest good to the largest number of readers. Many very bulky parcels of specimens are received each month. The department has grown to such an extent that we can no longer enter into detail on every specimen contained in these large collections. We have been asked to try the plan of reprinting the entire wording of jobs on which criticisms are made. In order to do this the specimens for criticism must be limited to two from each patron in any one month, but patrons will be welcome to use the department every month, if they so desire. Wording of circulars and jobs containing a large amount of reading matter cannot be reprinted. Commercial work, title and cover pages, and all other work where the matter is not too profuse, the wording will be reprinted together with suitable criticism. This plan will not bar anyone from sending large parcels, on which we will give a general opinion, but the sender must designate the two specimens on which criticism is to be made. It is the intention to reproduce more specimens each month, and we hope our patrons will assist us as much as they can in the work.

C. W., Omaha, Nebraska.—The card is the best, both as to composition and color scheme.

R. T. HICKMAN, Spangler, Pennsylvania.—Your headings are all well balanced and finished.

W. T. MOORE, Unionville, Missouri.—Your specimens are neat and attractive. The presswork is good.

THE HERALD, Sidney, Iowa.—Your blotter is quite attractive. A lighter tint for the leaf would have been more effective.

L. HOOVER, Franklin, Tennessee.—Your work is not bad by any means. We see a little chance for artistic display on the specimens you submit. We think you did very well, indeed.

BOHEMIAN BENEDICTINE PRESS, Chicago, Illinois.—Your specimens are all good.

P. C. DARROW, Chicago, Illinois.—Your specimens are of a pleasing and artistic character.

F. A. GEHRING, Rockville, Connecticut.—Both of your jobs evidence artistic treatment and are excellent specimens.

B. A. BROWN, Fairmont, Minnesota.—"To" and "Dr." too prominent on bill-head; otherwise this is an excellent job.

F. E. MUNGER, Hudson, Michigan.—As a whole your work is neat and attractive, both as to composition and presswork.

W. S. & L. H. BOWEN, Brookhaven, Mississippi.—The J. L. Storm bill-head, by Mr. James V. Bowen, is very good, indeed, and quite attractive.

RALPH W. SIMPKINS, Leeds, North Dakota.—Your bill-head is neat. Card in good form and successfully treated, both as to composition and presswork.

FRANK S. STUART, Binghamton, New York.—Your two programmes are typographic gems. They are correctly treated both in regard to composition and presswork.

JOHN THOMSON, JR., Vale, Iowa.—Your heading is well balanced and finished, but we would advise the omission of the waved rule between and underneath lines.

L. R. JONES, Clay Center, Nebraska.—Your specimen letterhead, which you designate "C," is better than the one styled "A." The composition on your jobs is very good, indeed.

CHARLES C. WOODRUFF, Whitehall, Illinois.—Your samples are neat, both as to composition and presswork. The display on the Whitehall Cook Book cover is forceful and harmonious.

JOHN W. PERON, San Diego, California.—You are still improving in your work. The heading of the Campo Commercial Co. is your best specimen. Both card jobs are excellent.

R. H. DIPPY, Philadelphia, Pennsylvania.—The specimens now before us are decidedly artistic. They also bear evidence of considerable originality as to treatment, both in composition and color schemes.

JOE W. COOPER, Savannah, Tennessee.—Your advertisement is an excellent piece of composition and your best specimen. The job you style No. 1 is good as to composition, but the shaded lines do not look well.

H. C. ORDWAY, Clinton, Iowa.—Your specimens evidence neatness and considerable artistic ability. The bent rule on the two card jobs should have been omitted. We reproduce the card of the Weston Café (No. 1). This is a good job, but

No. 1.

has two small defects. The main line should have occupied a central position, and the bent rule should have been omitted. The line "Clinton, Iowa," is a trifle weak.

FRANK DIMOND, Winthrop, Minnesota.—Your work is not bad by any means, but you employ a trifle too large type for display lines, thereby giving it a crowded appearance. Be careful and do not get your lines too long. Send only two or

three specimens at a time. We can then review them in a much more satisfactory manner.

JOSEPH J. STONE, Greensboro, North Carolina.— Your blotter is attractive, but we think you could have made a better choice of wording. Your card is a neat piece of composition.

EDWARD J. NEWCOMBE, Danville, Virginia.— Your card is quite attractive, but too crowded. You also employ too many faces of type. The comparative statement of war forces renders your card a good advertising medium.

HASKELL BROTHERS, Ashland, Kentucky.—We think your ad. card good. The fact that it brought good returns and made you customers is an evidence that up-to-date, progressive advertising will pay even the printing office.

B. WALTER RADCLIFFE, Macon, Georgia.— As a whole your work is very creditable, and the specimens show evidence of artistic talent. We do not fancy your style of placing lines on "stair-step" plan in your stationery headings.

G. A. CROWDEN, Clinton, Illinois.— Your stationery headings are very good. The Bar Docket cover is artistic. The Greenwood card is good as to arrangement and balance, but inharmonious as to the selection of type. We reproduce it

Special Attention to Banquets and Parties.

W. H. Greenwood,

Caterer.

With
CRANG'S CAFE. *Clinton, Ill.*

No. 2.

(No. 2). The name and town set in the same type employed for the word "Caterer," would relieve this job of its inharmonious appearance. We would advise you to become a member of The Inland Printer Specimen Exchange.

W. E. ARCHER, Cascade, Iowa.— The composition on your stationery headings and other work is neat. A better grade of stock would have helped its appearance. The colorwork on the cover is not good. Strive more after simplicity.

H. H. ROSE, Helena, Montana.— The covers for both pamphlets are very neat and attractive. The ads., however, could be much improved by the employment of smaller type. In some instances they present a crowded appearance.

B. G. HAMILTON, Ithaca, New York.— Neither of your jobs are well balanced. On Central Market heading the line "Fresh and Salt Meats" is not prominent enough; name of proprietor too prominent. Envelope corner, name of town too weak; proprietor's name too heavy.

W. C. PECK, Phœnix, Arizona.—You have improved considerably in your composition. The work is of a superior grade and evidences considerable artistic ability. The presswork, by Mr. Beaaty, is also of superior quality. The color schemes are harmonious and artistic.

JAMES T. WHITEHURST, Troy, New York.— In the main, your specimens are all right as to composition. We cannot approve the plan of placing ornaments on the inside or outside corners of ruled borders. They destroy the neat, simplified appearance of the work. Do not use them.

J. J. BRINE, Lowell, Massachusetts.—Your advertisements are among the best that we have been called upon to review. They are very attractive and artistic as well. Your hand-filed borders are the best we have seen. While we cannot approve, as a general thing, the practice of making this class of border, on account of the time involved, in your case the results have amply justified the time expended, giving the advertisements a stamp of individuality which it would be impossible to obtain in any other manner.

HENDERSON & DE PEW, Jacksonville, Illinois.—Your specimens, which you sent for the Exchange, are of a superior grade. They possess much originality, and the color schemes are very harmonious and excellently well carried out. These specimens will be appreciated by members of the Exchange.

WILL H. OLDER, Hinsdale, New York.— Considering your equipment, we think you did very well indeed with the school directory job. The Florets are too heavy for your title-page. The ad. of the Rochester Optical Company is the best. Your advertisement is all right for that class of publication.

THE COLUMBIA PRESS, Salem, Massachusetts.—Your specimens are all of superior quality. Do not make such things as "To," "Dr." and "Bought of" quite so prominent. We see that you make them as prominent as the firm name, which is wrong. They should not be accorded so much prominence.

J. AL MEISENBACH, La Salle, Illinois.— Your Nos. 1 and 2 hangers are the best, and are good examples of that class of work. Your commercial work is also very good, but we do not recommend the use of twisted rules. Many of your samples evidence artistic taste both as to composition and presswork.

OTIS A. SARGENT, Tacoma, Washington.— Your work is all of superior quality. Stationery headings, especially good. Heading of Tacoma Bituminous Paving Company is good, and the large amount of matter thereon successfully handled. Your most artistic specimen is the cover page for Caldwell Brothers.

LYTTON ALLEY, Nashville, Tennessee.— You deserve much credit for the excellent composition on your ads. We reproduce one of these (No. 3), which is an excellent example of forceful display and correct whiting out.

JOHN B. RANSOM,
JOHN W. LOVE,
M. F. GREENE.

JOHN B. RANSOM & CO.

MANUFACTURERS
AND WHOLESALE

Lumber

Rough or Dressed

POPLAR, OAK,
CEDAR, ASH, CHESTNUT,
WALNUT.

Nashville, Tennessee.

No. 3.

ALFRED D. CALVERT, Philadelphia, Pennsylvania.—We are pleased to note that you have received so much benefit from

this department. We think you would derive much more benefit if you would have your name enrolled as a member of the Specimen Exchange. Your folder jobs are very neat as to composition.

F. C. Meyer, Chicago, Illinois.—Your work evidences considerable improvement over the last parcel of specimens. We are pleased to note this improvement, and are confident that, with your persistent study, you will attain as much efficiency in job composition as you already have done in advertisement work.

W. E. Stoothoff, Marshfield, Missouri.—The No. 4 Turner heading is the best, although there is not much choice. Nos. 1 and 2 have the fault of not giving enough prominence to the firm name, in addition to the shaded text type not being suitable for this class of work. On the No. 5 heading, had the line "Shelf and Heavy Hardware" been set in about 18-point

W. A. TURNER. A. F. TURNER.

W. A. TURNER & CO.

DEALERS IN

SHELF AND HEAVY HARDWARE,

STOVES, TINWARE, QUEENSWARE, GLASSWARE, &c.

A FULL LINE OF WIRE AND NAILS.

Marshfield, Missouri,_____189__

No. 4.

W. A. TURNER. A. F. TURNER.

W. A. Turner & Company,

DEALERS IN

SHELF AND HEAVY HARDWARE,

. . . Stoves, Tinware, Queensware, Glassware, &c. . . .

A FULL LINE OF WIRE AND NAILS.

Marshfield, Missouri,_____189__

No. 5.

be placed between the two top lines. "Job Work" should be set in capitals of the same font employed for "A Specialty." "General Printers" should be set in Sylvan text, about 24-point, and the main line reduced to 36-point Sylvan.

William P. Cantwell, Marlboro, Massachusetts.—Remick heading, line "Breeders of" too prominent. The wording on this heading is faulty; should have been so worded as to have given considerable prominence to "White Plymouth Rocks"; ornaments at each side of main line should have been omitted. Estabrook heading, not good at all; too much ornamentation; too many type faces; type inharmonious. Estabrook bill-head, very good indeed. Sixth Regiment heading, excellent.

A subscriber in New York City sends us the price list of a concern offering to print business cards at 76 cents per thousand, bill-heads at 99 cents and 10,000 circulars for $3.49. The gothic caps, and the rule panel been omitted, the job would have been very creditable indeed. The same criticism would hold good as to statements. Your envelope corner is very neat and tasty. The display on the blotter too weak. We reproduce Nos. 4 and 5 in order to make clear our meaning to the majority of our readers.

J. J. Rafter, Hartford, Connecticut.—Your specimens are excellently well treated. The composition is first-class; press-work of superior order; color arrangement very harmonious. The folder for the Washington Commandery, K. T., is very artistic. Specimens are all of an artistic character, but the one above mentioned is the best.

John J. O'Brien, Erie, Pennsylvania.—Your work possesses considerable artistic merit. You employ rather large type in some of your display work. Too much border is employed on your Kessler card. The ornamental work on card of Illig Brothers is not good. Your business card is artistic and your best specimen.

The Enterprise Publishing Company, Lancaster, South Carolina.—Your letter-head is well balanced. A lead should

firm that does this work styles itself "Artistic Printer." The circular is anything but artistic. The work done by this concern is dear even at the seemingly low price quoted.

George S. Murphy, Mount Vernon, Ohio.—Considering your experience, we think that you have bright prospects before you. Such jobs as the folder for the Knox Building and Loan Co., cards of the Kenyon Dramatic Club, St. James Hotel and headings for Forbing Bros., N. B. Horn and Mount Vernon Public Schools are the ones to pattern after. These are your most artistic specimens. Do not send so many samples. Send one or two at a time and send them frequently. You will derive more benefit in this way. You will find it much to your profit if you become a member of the Specimen Exchange.

Phil A. Kaufer, Red Lake Falls, Minnesota.—The type employed for officers' names on the Auditors' heading is too large. It presents a more crowded appearance than it would had these names been leaded. The memo. heading is the best. It is quite neat, but the names at the left side should have been leaded. Your letter-head is faulty in the make-ready. The tint is entirely too strong. It should have been

much lighter. Less impression should have been given the tint-block. The type is not harmonious. The two top lines are too large, also the line "Official Paper, City and County."

W. W. Whetstone, Cherryvale, Kansas.—Your card is original and very attractive. The work on the card of the Cherryvale *Republican* is excellent, but we do not approve the plan of putting so much work on jobs of this character. It is all right to do this, providing you have plenty of time; but it would require a very high price to cover the cost of a job like this.

Fred R. Marvin, Carsonville, Michigan.—The letter-head by Mr. N. P. Fraser is very good as to design, but poor as to color scheme. The words "Office of" should have been omitted. A very light tint for the border, working it all in one tint, and using a good bright red for the initial letter, with the other wording in a deep bronze-blue, would make this a very good job.

G. S. F., Alexandria, Louisiana.—February blotter is best. Type work on statement of Rapides Bank, neat and attractive. Do not employ curved lines on your stationery work. We regret our inability to review such large parcels of work as you submit. Send one or two specimens at a time, and send them often. In this way you will derive much more benefit from the criticisms.

T. C. Moore, Memphis, Tennessee.—Your business card is an excellent piece of composition, and the best example submitted. As a rule you use too large type for display lines. Where plenty of white space is allowed, small lines show out to excellent advantage, and prevent a crowded appearance. The opening card is well displayed, but faulty as to arrangement. It is too "ragged."

W. D. Isaacs, Franklin, Tennessee.—Considering your experience your composition is quite creditable. The press-work is not good. We reproduce your envelope corners to illustrate a common defect in this class of work. No. 7 would

SMITHSON & KENNEDAY.
....DEALERS IN....
DRY GOODS, NOTIONS, SHOES
....CLOTHING, ETC.
FRANKLIN, TENNESSEE.

No. 6.

IF NOT DELIVERED IN FIVE DAYS RETURN TO
HEARN, McCORKLE & LANE.
....ATTORNEYS...
FRANKLIN, TENNESSEE.

No. 7.

be an excellent job, and in good form, had more prominence been accorded the town and State. This is an important matter. The address should always have considerable prominence. No. 6 has the above fault, with the additional one of separating the town from the State; this is always objectionable.

"Bob," San Francisco, California.—The trade always has been, and probably always will be brought into competition with the "cheap" printer. We have tried on several occasions to figure out how these concerns can make a profit on work which they quote at less than "sweatshop" prices. However, there is every indication that consumers of printing are becoming educated in matters printorial. Consequently there is really less danger to be apprehended from this class of workmen. Surely no self-respecting user of printed matter would think of accepting work of equal quality to that of the price list you sent.

E. A. Cook, Santa Cruz, California.—As a rule, your composition is quite good. The color scheme on the Adams card is faulty. We can see many evidences of artistic talent in your work, but you need coaching in many things. We would advise you to send one or two specimens at a time, and send them frequently. In this manner you will get much more satisfaction, as we cannot criticise large parcels of work except in a general way.

Wiley & Danforth, Vermilion, South Dakota.—The specimens in your book of samples are all neat, well balanced and finished, together with harmonious color treatment. There are one or two faults in the composition. We reproduce the heading of Dunlap Brothers & Co. (No. 8), which in the main is an excellent job. We reproduce this heading in order to

Dunlap Bros. & Co.

Dealers in

GENERAL MERCHANDISE

Dry Goods, Groceries, Glassware, Crockery,
Hats, Caps, Shoes, Etc., Etc.

Vermillion, S. D., ... 189 ..

No. 8.

show a new plan for the "General Merchandise" headings. The faults we refer to are the capital letters "G" and "M." We would not use initials of this character in conjunction with Jenson. The main difficulty arises in the illegibility of the letter "M." The date line is too weak. It should have been larger and more prominent. Your programme is very neat and tasty.

A. L. Laing, Seattle, Washington.—The composition on the prospectus of the Eagle Tunnel and Mining Company is excellent; the color scheme is good. The same is true of your card. The word "coöperative" should have been set in Jenson. There seems to us no license for the employment of two faces of type for the firm name. Your circular is neat and artistic. The cover of the *American Forester* is very artistic, both as to composition and presswork.

H. E. P., Denver, Colorado.—The main trouble with the Lee-Kinsey cover was in the use of too many type faces. The hand-filed pointer should have been omitted. The words "Everything for the Farm and Garden" should have been smaller. The general plan of the job is all right. Try and use a little more light-faced type for your unimportant wording. This plan is almost as good as that much white space, and helps out the display, making it more forceful. The plans of all your jobs are good, but you use type for display which is nearly the same size throughout. Do not attempt to make too many display lines.

SPECIMEN EXCHANGE NOTES.

The membership of The Inland Printer Specimen Exchange is growing rapidly, and much interest is being taken in it. Case No. 1 was started out April 2. The first person to receive it was Mr. George Hahn, manager *Evening Journal*, Plymouth, Indiana. For the present this case will circulate in Indiana, Illinois, Iowa and Wisconsin. Case No. 2 was placed on exhibition at the Y. M. C. A. rooms, Springfield, Ohio, and has started its trip through the East. The Springfield, Ohio, daily

papers devoted space to setting forth the advantages of this educational feature. Springfield Typographical Union, No. 117, took an active stand on the question of trade education

and urged its members to take advantage of the case on exhibition at the Y. M. C. A.

Secretary Fraser, of the Springfield, Ohio, Y. M. C. A., complimented The Inland Printer on its unique scheme for trade education. He considers it an excellent educator, and said the case proved a great attraction.

FINE PRINTING.

A BOX OF SELECT SPECIMENS ON EXHIBITION AT Y. M. C. A.

There is now on exhibition at the Y. M. C. A. rooms a box of exchange specimens of fine commercial printing which was sent to this city by the publishers of The Inland Printer. The box will remain here but a few days, when it will be sent east, to be placed on exhibition in several of the larger cities. This rare display of artistic workmanship was collected through its being sent to The Inland Printer for criticism. Many of these samples have undergone several revisions, until they at last suited the eye of the expert critic. Everyone who is interested in work of this character is cordially invited to call at the association rooms and inspect the exhibit.—*The Sun, Springfield, Ohio, April 5, 1898.*

The Inland Printer has collected, from all parts of the United States, specimens of various kinds of printing. This unique scheme of trade education is in a substantial case, which travels to printers, who are members of the Exchange, in all parts of the United States. This is a happy idea, which helps both ways and pleases all.—*Daily Democrat, Springfield, Ohio.*

The Inland Printer has inaugurated a new plan for the benefit of up-to-date printers in arranging for an exchange of approved specimens from all parts of the United States, with criticisms and suggestions from the best authorities, the entire collection to be circulated among the printers who desire them. Mr George Hahn, of this office, was complimented and honored by being chosen as the first one to receive the collection, and with it he has received a letter expressing a high regard for his excellent taste and judgment. Mr. Hahn has made a deep study of the technical processes entering into the printer's art, and has an expensive library pertaining to the subject.—*Evening News, Plymouth, Indiana.*

Those printers who have had an opportunity to examine the contents of The Inland Printer Specimen Exchange cases realize the great worth and importance of this educational feature. It is thoroughly appreciated, and the membership is destined to be larger than expected. The importance of early membership by those who contemplate joining the Exchange cannot be too strongly urged.

Letters have been received from many readers of The Inland Printer, asking whether it is necessary to have their names on the mail list in order to become members. Persons who get The Inland Printer from our agents are entitled to the service as much as though they subscribed direct.

George Hahn, of the *Evening News*, Plymouth, Indiana, who was the first person to receive The Inland Printer Specimen Exchange Case No. 1, says: "The novel idea of thus sending out the samples received by you for criticisms, made in the various numbers of The Inland Printer, ought certainly to prove of inestimable value to all those fortunate enough to be on the Exchange list. While some may be disappointed at there not being more specimens of truly high-art work (as I was at first), yet I plainly see now that for the average printer the samples nicely cover every line of work that comes to an ordinary office. The writer has certainly received benefits worth many times the cost of having the work sent here, and feels positive not one of the 'fortunates' will feel otherwise. You certainly deserve praise from all for the convenient way samples are labeled. I thank you for your courtesy and wish the scheme the unbounded success it merits."

Photo by E. C. Pratt, Aurora, Ill.

"I'm Just One Year Old Today."

WHAT AN ENGLISHMAN SAYS.

Send three copies monthly *until you hear to the contrary.* I reckon I know a good thing when I see it, hence my subscribing to The Inland Printer. It is a marvelous production. Again I say, please remember what is underlined above, and don't worry me with any more renewal notices, please. The bound volumes eventually came to hand, and gave great pleasure in a perusal thereof.— *W. J. Beeby, 106 Kettering Road, Northampton, England.*

UNITED STATES CRUISER MINNEAPOLIS.

Half-tone by
ELECTRO-TINT ENGRAVING COMPANY,
1227 Race street, Philadelphia, Pa.
(Duplicates for sale.)
A full line of war ship cuts in stock.

Overlay made by
Beck's Perfection Process.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edw. L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), $2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

American Process Review (monthly), $1 a year; 10 cents a number. Edited by George W. Gilson. Nesbitt Publishing Co., Ltd., Toronto, Canada.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), $1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), $4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

Photogram (monthly), 4s. 6d. or $1.10 per year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), E. C., London, England.

Process Work and the Printer (monthly), $1.25; *Junior Photographer* (monthly), $1.50; *Practical Photographer* (monthly), $2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispieces are progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

WHITE FOR RETOUCHING PHOTOGRAPHS.—A. P. Norman, Springfield, Ohio, writes: "Please advise me of the best white to use in retouching photos. I have used W. & N. Chinese white, but it seems to me there must be something better. I get along very well with the Chinese white, but as I have heard there is something better, I apply to you." *Answer.*—Albanine is the white you are looking for. It is a liquid, comes in bottles and photographs a pure white.

AS TO TRANSFERRING PRINTS DIRECT TO ZINC, "Printers and Publishers," Berlin, Ontario, ask: "Would you kindly inform us through your valuable paper how to transfer a print to zinc so that we can dust on the powdered resin without tracing the transfer with special ink? The recipe we have has to be traced before it will hold the resin, and we find this very hard to do on fine work." *Answer.*—It is impracticable to transfer a print direct to zinc, all the recipes you may purchase to the contrary, notwithstanding. It is only by photographic reproduction that this work can be done as "process" workers do it. Your better plan would be to turn such work over to the nearest photo-engraver to do for you.

A NEW SCREEN PLATEHOLDER.—The Scovill & Adams Company, of New York, have been kind enough to submit a first view, as it were, of a new screen and plateholder, which, to say the least, is a wonderful piece of mechanism. It combines the following movements in a single holder: Like other screenholders, the screen can be moved any distance from the sensitive plate; but there is an arrangement on the outside of the holder whereby the screen can receive a parallel micrometric displacement to either side. And by turning another screw, also on the outside of the holder, either the screen or the plate, or both, may be revolved to any angle with each other, the latter being an invaluable aid to the three-color process worker. It is probable that this new holder may bring about new features in half-tone work, for the possibilities of it in the hands of a scientific man are numerous.

SPECIMENS RECEIVED.—Among the examples of process work received, those deserving special notice are the price list and catalogue of specimens of photo-collography issued by J. Royer, Nancy, France, and an album of views of Adelaide, Australia, printed from half-tone blocks by Hussey & Gillingham. Paul Olchia, Strelao, near St. Petersburg, Russia, forwards a query that is not quite intelligible. If he will repeat it and explain his difficulty with more fullness, he will be replied to.

THE STRENGTH OF THE WET-PLATE DEVELOPER.—A. W., Boston, Massachusetts, wants to know if there is any absolute rule as to the proper amount of iron in the developer? *Answer.*—It is presumed that you use a 40-grain-to-the-ounce silver bath, in which case the amount of protosulphate of iron

POST STAMP DESIGN.
By Grasset.

can be from 20 to 30 grains, hydrometer test. It was formerly the practice to use 1 ounce of iron to 16 ounces of water, with 1 ounce of acetic acid No. 8. Now the proportion of acetic acid remains the same, but the amount of iron is usually 1 ounce to 24 ounces of water. The iron, it must be remembered, together with the free silver on the plate, forms the image on development, while the acetic acid acts as a restrainer of the developing operation.

AN INTERNATIONAL PHOTOGRAPHIC EXHIBITION.—Photo-engravers will find much to interest them in the International Photographic Exhibition, being held at the Crystal Palace, London, England, from April 25 to May 14. It is projected under the auspices of the Royal Photographic Society. It has received the patronage of many distinguished men, and will be opened by the Prince of Wales in person. Section V of the Classifications makes provision for exhibits of photo-mechanical work, including photogravure (intaglio), line and half-tone photo-engraving, collotype, photo-lithography, photo-zincography, Woodbury-type, etc., together with letterpress printing, which includes half-tone work, journals and books produced partially by photography, drawings made specially for photographic reproduction, textile and paper staining processes, and photo-mechanical three-color printing processes.

TO TRANSFER PEN-AND-INK DRAWINGS TO TYPE METAL.—"Label Engraver," Brooklyn, New York, wants to know if there is any method of transferring pen-and-ink drawings to type metal. He wants to use tracing paper to draw on if possible. *Answer.*—The following will be found a perfect

method of doing what you want: Grind a stick of india ink in a saucer containing a weak gum arabic solution; the ordinary mucilage diluted with a little warm water will answer; add to this an equal part of a sixty-grain to ounce nitrate of silver solution; grind the whole with the india ink stick until it makes a solution that will flow well from the pen. Draw with this on the tracing paper. Smear the type-metal block with a slight coating of mucilage, turn the drawing face down on the mucilage-covered moist type-metal block, rub on the back of the drawing until it is brought everywhere in intimate contact with the block. On peeling off the tracing paper the design will be found in black lines, and in reverse, as wanted, on the metal block.

Is Photography Among the Fine Arts?—Mr. Joseph Pennell, in the December number of the *Contemporary Review*, says it is not, and of course that settles it. He does, however, condemn the modern fuzzy, out-of-focus, impressionistic, gray-toned photographs, that are presumed to be artistic, but give

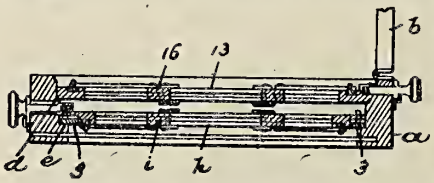
Decorative Illustration.
By John Sloan.

the process worker so much trouble in reproducing. We will all agree with him in the following: "The old idea was to produce a straightforward photograph, as direct and clear and true as possible; a photograph that was of some use as a record. The new revolutionary photograph is one that has upon the surface a vague resemblance to a poor photograph of a charcoal, a sepia or a wash drawing to an aquatint or a water color. The photographer plays with his print until it is neither the photograph it ought to be nor the drawing he would like it to be. Photographers might to their profit remember that the best work in photo-engraving—the one photographic contrivance that comes in direct connection with art—is done by men who were first artists and then afterward turned to photography." Young men who wish to succeed at process work should ponder on this last thought of Mr. Pennell's, for the future of their business will more and more fall to those possessed of inherent artistic talent or whose hands and judgment have been trained in the art schools.

Drawing Direct on Zinc.—Charles Dittrich, Leominster, Massachusetts, writes: "Lately I have been experimenting with zinc etching for newspaper cuts. To begin I make my drawing directly on the zinc with etcher's ink, diluted with turpentine, then etch as usual, using dragon's blood; but I find that I cannot retain a good smooth surface to some of the lines. The acid seems to eat through the ink without my being able to notice it until I have washed the ink off, so I thought that possibly you could tell me through your paper what kind of ink would be best to use to draw on the zinc. Also, how to prepare the zinc before drawing. I inclose a sample of etching so that you can get my idea." *Answer.*—The results you inclosed show that you are proceeding properly except that you use hard and impure zinc. The pure zinc, costing but 16 cents a pound, is the cheaper in the end, for it requires a much weaker acid bath to etch it, the fumes during etching are much less and the results are much finer. In etching hard zinc, the acid bath is required so strong that it penetrates the protective coating. After polishing pure zinc with charcoal, flow it with a weak solution of caustic potash, rinse the latter off and dry the zinc plate quickly. It is then ready for drawing upon. Proceed as you have been doing, only use 1 ounce of 40° Baumé nitric acid to 20 ounces of water for the first etching, and your trouble will be ended.

Repairing Broken Glass Graduates.—"Superintendent," San Francisco, writes: "We break one of our glass graduates every now and then, so much so that I am ashamed to order new ones through our business office and stand the kick that is always coming over it. We had an etcher from the East who had a cement he made himself, that would repair the worst case of broken graduate you ever saw. He was unable to repair himself when he came to work, all broken up, so I had to let him go. Now I wish I knew how he made that cement—if he did make it. If you can give an old-time reader of your columns any information, it will be appreciated." *Answer.*—All process men have at hand two cements, the best of their kind. One is the india-rubber cement, used in turning negatives; for repairing a bicycle tire, or a rubber overshoe, or putting on a leather patch it is unequaled. The other cement is best adapted for glass, and is the enamel solution. The edges of the glass pieces should be cleaned perfectly. Dilute the enamel solution one-half with water. Paint the edges of the glass to be joined with this enamel solution, bring the broken parts together and clamp or tie them tightly. While the parts are thus firmly pressed together, place the whole in the sunlight for a day or two, when it will be found the glass pieces will have adhered and will stand ordinary washing in water without coming apart. If your late etcher exposed the graduates he repaired in the sunlight, after using his secret cement, then this is the principle he worked on.

Hannibal Goodwin, of Newark, New Jersey, in patent No. 600,688, describes a photo-mechanical plateholder, having most sensitive devices for adjustment of the screen with reference to the plate. Within the box *a* are the racks 3, the supporting frame 13, and the screencarrier *h*, micrometer screws being provided at the sides for the adjustments. The inventor says: "The objects are to obtain a plateholder which provides for holding the focusing glass, and thus dispensing with the framed carrier for said glass; for holding the sensitive plate fixedly without the usual spring at the back, and thus allowing thin plates to be used without danger of either breaking or bending and coming in contact with the screen in front; to obtain the minutest micrometrical shifting laterally of the position of the sensitive plate during exposure in order to accentuate the contrasts between lights and shades while copying subjects; to secure the longitudinal shifting of the plate to any desired distances from the minutest to the greatest possible within the limits of the holder; to secure the rotary movement of the plate in order to form, from lines in the front screen, or in the subject being copied, intersecting lines in the negative of all desirable degrees of angularity; to secure, in conjunction with suitably proportioned masks occupying the place of the front screen or



combined therewith upon one and the same sensitive plate, several differently posed portraits of the same person or several negatives of different subjects, and to provide other adjustments for other purposes desired by process photographers."

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

THE Brooklyn *Eagle*, and also the Brooklyn *Times*, pay 15 cents per 1,000 ems to their operators.

THE Grand Forks (N. D.) *Ptaindealer* is reported to be upon the eve of adopting the linotypes.

THE Hudson County (N. J.) *Dispatch*, town of Hudson, has installed an additional Thorne machine.

THE Greater New York City Directory is being set upon six linotypes, running day and night, by the Trow Company.

WARREN C. BROWNE is suing the Empire Typesetting Machine Company for $5,000 damages. Cause—breach of contract.

THE March and April numbers of the *Printer and Bookmaker* were set entirely upon the linotype, using Brevier Old Style No. 1.

THE directors of the Mergenthaler Linotype Company have declared the regular quarterly dividend of 2½ per cent, and an extra dividend of 2½ per cent.

FOUR additional linotypes were installed in the New York *World* office during March. In preparing for war, linotypes are now as important as gunpowder.

THE Empire machines have recently been installed in the composing rooms of C. W. Bardeen, Syracuse, and in A. T. Brown Printing Company, Buffalo, New York.

THE Syracuse (N. Y.) *Cathotic Sun* is now being printed on the machines of the *Sunday Times*, and four of the *Sun's* former force are at leisure, much to their disinclination.

GEORGE WILSON, of St. Louis, a well-known proofreader, and more recently an operator, has gone to the Klondike. He carries with him the best wishes of his many friends.

THE question of whether a compositor is to be allowed to take care of a machine office where there are more than three machines is being discussed by the Executive Committee of New York Typographical Union, No. 6.

A DIRECTORY of composing machine operators is under preparation by the Oldham Publishing Company, Huyler building, Washington, D. C., who will be glad to receive the name of every operator of composing machines.

INVENTOR Severin has furnished a Chicago journal a machine with one of his compressed air attachments to displace the pump plunger. All parties are well satisfied with it, and several other plants in Chicago will try it shortly.

THE Des Moines (Iowa) Weekly *Globe*, heretofore set on machines, is now hand-set, and employs from three to four compositors a few days a week. It is also reported that the *Tribune* and the *Gazette*, of the same city, will return to hand composition.

THE ABILITY OF THE OPERATOR.—J. S., of Chicago, asks what is the capacity of the Empire typesetting machine for work? *Answer.*—The capacity of the composing mechanism of this machine is limited by the ability of the operator. They guarantee an output of "4,500 ems per hour or no sale."

A PECULIAR and painful accident occurred to Will Newberg, machinist on the Austin (Texas) *Statesman*. While replenishing a metal pot he got the thumb of his right hand between the large gear segment and the cap over the mold-shaft support, taking off the first joint of the thumb.

L. K. JOHNSON and A. A. Low have another patent this month on the machine for delivering type in groups of complete words or syllables from type channels, in a convenient manner to be received by the fingers of the compositor and placed in the stick. It is No. 599,390, and deals with the movement of a type-forwarding blade and what is termed a gravity latch.

A "STYLE" recently posted told the operators of a certain office not to use the word "till," but to make it "until." The injunction was literally obeyed by an operator who operated as follows: "The boy is incorrigible, and the police say he has been arrested before for tapping a 'until.'" And the head proofreader received another setback in his desire for pure English.

BEN C. JONES & Co., of Austin, Texas, have been awarded the contract to print the Laws of Texas from 1822 to 1897, inclusive; ten volumes, about 1,500 pages per volume, about 15,000 pages in all, something like 1,500 copies per volume. Two forces of machine operators are now at work on the contract. This is the largest lump contract ever undertaken by a Texas concern.

THE Philadelphia Saturday *Evening Post*, the oldest newspaper in America, has been purchased by Cyrus H. K. Curtis, of the *Ladies' Home Journal*. The *Post* has been published since 1728. Between that date and 1765, while it was called the Philadelphia *Gazette*, it was edited by Benjamin Franklin. The *Post* is now being set upon Thorne typesetting machines by the Curtis Publishing Company.

AN amendment before the Detroit union proposes to give operators the prerogative of naming their own subs, a privilege which it is said is now denied them, in spite of the international law. Another amendment provides for a reduction of 10 cents per thousand in the price of hand composition in weekly newspapers and book offices. The promoters of this amendment hope to secure for the out-of-work compositors some of the work which is now set up by machines.

D. L., Baltimore.—From your inquiry, which is not made very plain, I judge you have reference to the little pawls at the opening of the elevator jaw. If this surmise is correct, then you must keep these pawls clean and working freely so that the upper ears of the matrices are sure to be held by them, or the matrices will fall out and catch on the right-hand casting pawl. If the points of these little pawls are blunt, file them sharp and cut the slots in them a little longer so that they will set down farther.

BURS, ETC.—In answer to "Machinist" in last month's notes we spoke of a Los Angeles, California, party who advertised a tool or device which remedied matrices affected with burs, disclaiming any knowledge of its merits. Mr. A. S. O'Neil, northeast corner First street and Broadway, Los Angeles, California, we now learn is the inventor in question. Mr. O'Neil advises that he will be glad to send circulars and descriptive matter to prospective purchasers, and that his goods are returnable without expense to purchaser if there is dissatisfaction from any reason whatever.

CLEAN THE FRICTION PULLEY.—M. A., Altoona, Pennsylvania, writes: "The friction pulley will slip upon one of my machines, and although I have tightened it somewhat the trouble continues. Will you kindly inform me if further tightening would cause harm to the machine?" *Answer.*—The friction pulley is to prevent damage to the machine and you must not tighten it. The trouble is probably caused by oil

getting between the friction surfaces. Wipe off all oil and accumulations thoroughly from the inside of the pulley and your trouble will likely disappear.

Why is it that so many operators nowadays apply to the business managers and editors for situations? We frequently see letters addressed to such recommending that the bearer be given a situation. Operators have no more rights than compositors, who would promptly be called down for any such proceeding on their part as application to the front office for a job. If the machines are responsible for this procedure, and we believe they are, then we can look for our composing rooms to be filled with the veriest kinds of incompetent nondescripts, and the art of printing become a thing of the past.

Mr. Walter A. McCall, assistant to President Dodge, of the Mergenthaler Company, has inaugurated many new business methods for simplifying the handling of the immense volume of business done by this company. He has systematized every department in detail in such a complete and methodical manner that this great concern is enabled at all times to trace the conditions even of the minutest transaction. Mr. McCall is also making many friends among the printers who have business dealings with him by his evident desire to assist them in their perplexities arising from the transitory state which the adoption of the linotype imposes upon them.

R. M. Bouton, Norwalk, writes: "Your department in The Inland Printer is very interesting and instructive to me, and for the benefit of others I give my 'testimony.' I had the same trouble that 'R. S. T.' has had about column rules working up in linotype matter. After trying several methods with but little success, the difficulty was finally overcome in this way: Dress down the column rules with a file to the bevel of the molds or matter of machines. It is a delicate and difficult matter to dress the entire length of the rule to a nicety in this way the first time, but a little care and patience will entirely overcome the trouble, thus saving the cost of new rules."

Says the Boise (Idaho) *Statesman:* "On Saturday night, March 12, 61,700 ems were set on the Thorne machine in the *Statesman* office in eight hours. H. T. Wilson was on the keyboard and A. W. Brown was justifier. It was straight brevier with no phats of any kind. The team got none of the pickups and none of the scareheads, and there was less than two columns of leaded matter. It was not an exceptional occasion in any particular and the copy was of the ordinary character. It is not likely this record has ever been equaled on a Thorne in any other office. The long strings that are sometimes reported are made with type having a minion face and brevier body."

Redfield Brothers, printers, of New York City, have installed another linotype machine in their plant, making four in all. The excellent work turned out by this firm with their machines has done more to elevate the linotype, and break down the barrier of prejudice against its use upon fine bookwork, than any other possible means that could have been employed. It can be truthfully said that not a single page of linotype matter has been printed by this firm which has not been a credit to both the machine and the office. The plant is run by machinist-operators only, who daily demonstrate that the compositor can overcome the much-heralded intricacies of this machine.

Washing Matrices.—J. E. R., Cincinnati, asks how often matrices should be washed? This gentlemen also sends a specimen page of linotype matter, set in Long Primer No. 13, which is a splendid piece of linotype composition. *Answer.*—Matrices should not be washed oftener than is absolutely necessary, for if there are any little burrs in them, the result of long wear, they will not show because the cavities are filled up with dirt and metal. Washing cleans this out and the burrs will then show and the metal will run into the cavities and get upon the space bands much easier until they fill up again. There are matrices in constant use which have not been washed for ten months and which look cleaner than ones that have been washed but two weeks.

Adjusting the Air Cushion.—C. J., New York City, asks the functions of and how to adjust the air cushion. *Answer.*—The line-delivery carriage carries the line through a track into the jaw of the first or vise elevator by means of a large coil spring in the center of the machine frame. The force of this spring is controlled by the air cushion. This air cushion can be adjusted to carry the line slow or fast by opening or closing the valve in the end of it. After the packing has worn down so that the closed valve will not hold back the course of the carriage spring sufficiently, it can be repacked by sewing a line of long loose stitches around the packing with a needle and thread. It can be fixed several times in this way, and will run for years without new packing.

Loose Matrices in the Assembling Elevator.—E. S. G., Pittsburg, writes: "Your answers to questions have been very instructive and a great help to me in running my machines, and I would like you to tell me, through your department, how to prevent and the cause of the matrices upon one of my machines being loose and 'jigger' while upon the assembler block." *Answer.*—The looseness of your matrices in the assembling elevator is probably due either to the fact that the assembler slide spring does not draw the slide back against the line of matrices, or to the fact that the retaining spring in the back plate near the assembling star does not project forward through the plate sufficiently to catch each matrix as it enters the line. This spring is intended to hold the matrices from tipping or falling back to the right.

Photo by Wm. Schoenheit.

A Doorstep Convention.

Another automatic typesetting machine has been introduced on the market. This time the inventor is a clergyman, residing in Mollkirch, Germany, and the object of his invention is to provide a method for the simultaneous automatic setting, justifying and distributing of type for printing purposes, by making use of paper bands, which are perforated by means of an electric typewriter at the same time that the latter is operated in the ordinary way by pressing the keys. The paper bands thus produced are made use of in such a manner that either the electric current is caused to pass through certain perforations, thus inclosing in the circuit electric magnets corresponding to the respective types, or that pins upon small levers are allowed to pass through the perforations under the influence of springs, the small levers being by the mechanism caused to oscillate.

The typesetting machines have nearly eliminated the use of italics. Newspaper readers are no longer shocked because titles of periodicals are not set in italics. The writer who wishes to be emphatic is now required to think, and he must choose impressive words rather than rely upon the emphasis that italics may give. Extra leads in printed matter relieve the

modern printed newspapers of many italic words, and the use of expressive English makes unnecessary the use of many more. All printers hail the passing away of the italic font. It has always been an element of discord in the printing office. Often has the compositor rushed to the italic case only to find three or four other men ahead of him, each looking for a few words in italic. To spend as much time in setting up one word as would be required to compose a line of "straight matter" did not tend to improve the feelings of a compositor.

With the object of determining the relative times required for hand composition and corrections and linotype composition and corrections in everyday work, the noted publishers, Messrs. King, Sell & Railton, of Bolt court, London, recently made the following test. Copy was given to a hand-compositor for a column in brevier, 15 ems wide, 200 lines deep: Time of composition, 4 hours 5 minutes; first proof corrections, 15 minutes; author's corrections, 1 hour 15 minutes; distribution, 1 hour. Total time at hand case, 6 hours 35 minutes. The same copy was given to a linotype operator, with the following result: Composition, 53 minutes; first proof corrections, 4 minutes; author's corrections, 35 minutes. Total time occupied at linotype, 1 hour 32 minutes. The difference in time in making author's corrections—forty minutes in favor of the linotype—will have a tendency to open the eyes of those people who have hitherto held that the correction of linotype matter consumed more time than the correction of hand-set matter.

The many subjects discussed by the late meeting of the American Publishers' Association included the mechanical problem, and the following points about the Mergenthaler were considered: New mechanical compositors and improved attachments for linotype machines. Lifetime of the linotype machine. What has experience so far indicated as to the probable endurance of linotypes when kept in repair? Will they last indefinitely under such circumstances? Linotype speed records. What is a reasonably fair average for an expert operator? What can successfully take the place of gas in an emergency to heat the metal for linotype machines? Has there been any development in this direction since the last meeting, particularly with regard to the employment of electricity as a heating agency? Linotype insurance. What has been the experience of members who have had fires? How much insurance is it practicable to collect in case of a total loss? How should linotypes be valued in adjustment of fire losses or listing for inventory purposes? What allowance should be made from year to year to cover wear and tear?

The Mergenthaler Linotype Company has issued a new and attractive specimen book. It is pleasing to note the formidable list of useful type faces which they are now offering to the users of their machines. It is evident that they are endeavoring to satisfy the wants of the book printer—an undertaking which will require years of labor, as the publisher, insisting upon certain faces to be used upon his books, makes it compulsory on the printer to comply with such demands. The manner of numbering the faces, however, which the company has adopted is past all understanding or even conjecture; for instance, they show "Ruby No. 18." Why No. 18; where is their Ruby No. 1? and why call it "Ruby" when it is agate? Ruby in this country is 3½-point. Again, they show "Nonpareil Nos. 1, 2, 3 and 12" "Minion Nos. 1, 2, 3 and 21"; "Brevier Nos. 1, 2, 4 and 19"; "Bourgeois No. 13"; "Long Primer Nos. 1 and 13," and "Small Pica Nos. 1 and 9." It would be interesting to know what line of reasoning prompted this system (?) to be adopted, and what line of profanity will be indulged in to counterbalance the confusion a few years hence.

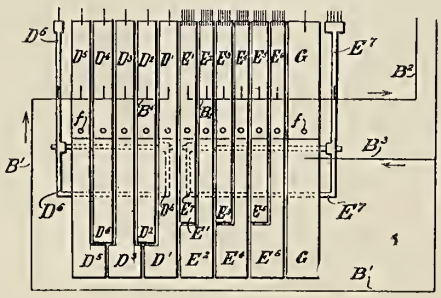
Squirts.—G. A. writes: "When I contracted for my machines it was explained to me that by a new attachment squirts could not possibly occur; nevertheless they do occur, although I am told that I have the latest improved machine. I employ a machinist-operator. Can you explain how I can have squirts while using a machine in which such accidents are supposed to be impossible?" *Answer.*—The new pump stopping attachment which is to prevent squirts will not entirely do so, although since its adoption squirts are infrequent and then only under conditions which can but seldom exist. For instance, when a line is sent into the first elevator just as the machine is completing its revolution on the previous line, and before the elevator is fairly settled, the line will become twisted, though not bad enough to prevent its going down into the casting pawls. The mold cannot come far enough forward to make a tight joint, because of the twisted letters, and a squirt is the result. Or, if from any cause, the inside part of the elevator jaw, which holds the upper ears of the matrices, should become sprung, this will also allow the matrices to become twisted and will cause squirts. After your operator becomes entirely familiar with the mechanism of the machines he will discover other causes from which squirts can occur, a description of which would require considerable space.

How Burrs are Caused.—J. C., Philadelphia, writes: "What is the cause of burrs? I have asked a number of persons the same question, but I cannot get what I believe is the correct answer. I am neither an operator nor a machinist, merely a proprietor." *Answer.*—Neglect to properly clean the space bands causes burrs. The small slide of the space band always presents the same spot to the mold when a line is cast, whether in a thin or thick spaced line, and within a short time this particular point on the slide becomes rough—whether from heat or oxidization is unknown—and forms a stain. If this stain is not removed a thin film of metal sticks to the slide and it presses against the walls of the matrices when the line is spaced out; then a little more metal adheres to the first film, and thus continues to grow until, if allowed to go unnoticed, a small lump will be formed and the work of creating burrs is then in active process with the casting of each and every subsequent line. To prevent this the space bands must be thoroughly cleaned each day, and in addition to this they should be examined at least twice a day to see if any metal is adhering to the slides. Time nor labor must not be spared to accomplish this. The neglect of a single space band will ruin a font of matrices. When the walls of the matrices are once bent inward they form a cavity which the metal will run into and which will cause little fine lines or burrs between the letters to show in the print, and the continued use of these matrices afterward tends to aggravate the trouble until they become almost unreadable. Matrices once affected had best be discarded immediately.

The Thorne Typesetting Machine.—S. P., of Lancaster, writes: "I am gathering data upon two different classes of typesetting machines, and I would be pleased if you would give me some pointers regarding the Thorne, there being none of that class in my vicinity." *Answer.*—The Thorne is a machine for setting movable type, using specially nicked foundry type. It is extremely simple in its construction. The distribution is automatic, and while both the distributing and setting mechanisms are contained in one machine, each operation is entirely independent. The speed of the machine is dependent upon the ability of the operator. The types are composed in a continuous line, which is "broken up" into any length of line by the justifier, who sits near the operator. The mechanism consists primarily of two vertical cylinders, sixteen inches in diameter, placed one above the other on the same axis. In the surface of these cylinders are cut ninety vertical channels, extending the entire length of each cylinder, in depth nearly equal to the length of a type, and corresponding in width to the body of type to be used. The upper cylinder, which revolves, forms the distributer and into its channels is loaded the type. It revolves with a step-by-step movement, each step bringing the different channels of the upper and lower cylinder into exact alignment, thus allowing the type to drop into their special channels in the lower cylinder, from which they are ejected by the action of the keyboard. It requires about one-

fifth horse-power and occupies less than five feet square of floor space. A letter addressed to either 34 Park Row, New York, or 205 Monroe street, Chicago, would secure information.

The keyboard mechanisms patented by Thaddeus Cahill, of New York, are of more than passing interest. They appear as Nos. 600,119 and 600,120, and are designed for typewriters, linotypes and all forms of typesetting machines. The keyboard consists of two octaves of keys, arranged like those of a piano, there being twelve keys to an octave, as in the piano, though the word octave signifies eight. When one of these keys is touched an electrical connection is made, which sets in operation a magnet to depress the proper key of the machine. In this manner twenty-four of the most common characters of the keyboard are provided for. To produce the other sixty or seventy characters it is necessary in each case to strike two keys of the keyboard, which causes the original connection to be thrown out, and a new connection to be set up, that results in the depression of the desired key in the machine operated. As



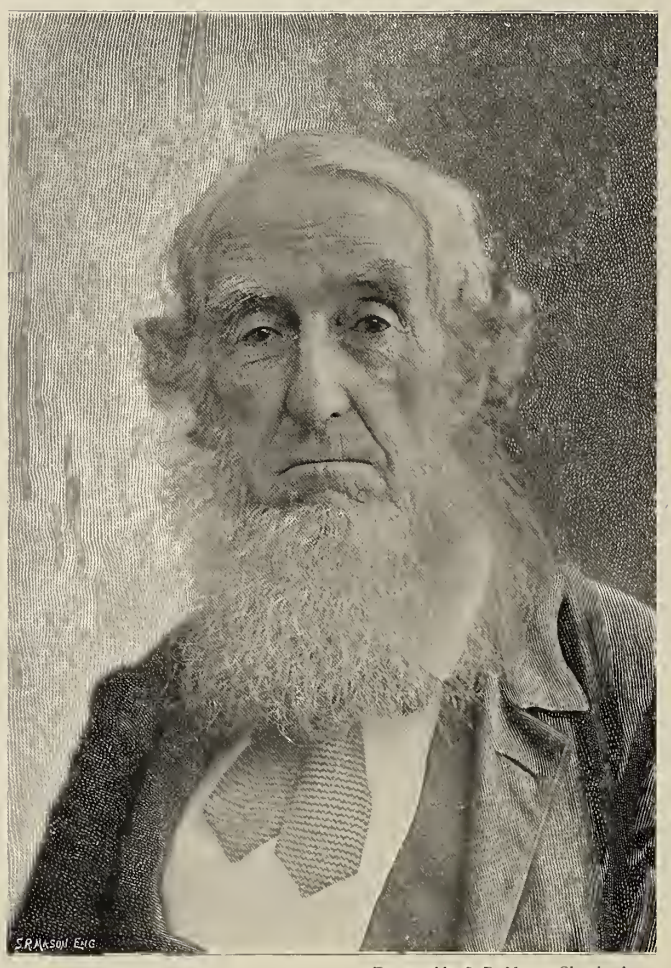
No. 600,119.

nineteen-twentieths of the work on the keyboard is performed with the twenty-four characters most used, and represented by single keys, it is evident that only about one time in twenty is the operator required to strike a combination of keys to secure the desired character. At all times he has the advantage of being able to play his keyboard entirely without looking at the keys, as they are all within his touch, as every piano player will recognize. A further feature of the invention is that in many cases the operator may strike a key of the left-hand octave, at the same instant as a key of the right-hand octave, with the assurance that the characters will come in proper order, as the electrical connections are so timed as to bring the left-hand character to place first. The illustration shows an octave of the keyboard, with seven long keys, as in a piano, and five short ones, like the flats and sharps of a piano.

Restoring Quality of Metal.—A. A., of Sioux Falls, South Dakota, writes: "I read your department with interest. Could you give me some details about the care of linotype metal? We have no stereotyping department, and I do not understand the care of metal. What is meant by boiling out with green wood, and in the use of rosin? I am having a great deal of trouble with my metal at present, as I know nothing of its treatment." *Answer.*—If the slugs from each day's work are melted repeatedly the metal soon becomes brittle and unfit for use. These slugs should be accumulated from week to week, and then melted down and cast into blocks. But the metal must be purified before doing so, by immersing in the molten metal, in a suitable melting pot set over a furnace, and provided with a hood or other means to carry away the smoke, a green piece of wood about four inches in diameter, and seven or eight inches long, the green wood being attached to an iron rod in any suitable way. The metal must first be thoroughly melted, but not overheated. Then plunge the green wood into the molten metal, cover the furnace as much as possible, and allow the green wood to remain in the metal about twenty minutes, or until the boiling ceases. Great quantities of gas and vapor are evolved from the green wood, as the metal will boil violently, and the oxides contained in the interior of the molten metal are effectually reduced. After this operation what remains of the green wood is removed, and the metal is then thoroughly stirred and skimmed with an iron ladle. It is well to add a few ounces of rosin to the molten metal before boiling out with green wood, as this reduces the dross on the surface of the metal, and the addition of rosin is necessary when the dross from the metal pots of the machine have also been added to the slugs to be melted down. While thus purifying your metal you must add some alloy, as the slugs you send me are now nothing but lead. This alloy is a mixture of tin and antimony, and requires to be thoroughly mixed by stirring in with the molten metal. Instructions as to the amount to be used accompanies the alloy, which you can purchase from your metal man.

FATHER ADDISON.

The portrait on this page will be interesting, not only from the fact that it is a fine specimen of portrait photography and half-tone engraving, with hand tooling, but because the gentleman was a local character of some prominence in one of the cities where The Inland Printer is largely circulated—Cleveland, Ohio. Father Addison, who died a short time ago, was one of the oldest inhabitants of that city, having been born there some eighty years ago. He came into prominence as



Engraved by S. R. Mason, Cleveland.

being the projector and chief worker in the "Fresh Air Camp" scheme for poor children, hence his nickname "Father Addison." Very poor himself, but highly respectable, and welcomed into the homes of many of the most well-to-do people of that city as a relic of pioneer days; a harmless, good-natured, half-witted old man, who had outlived all of his younger day friends, who spent his time wandering about whistling and mending umbrellas, with always in mind his hobby and pet project, the "Fresh Air Camp"—such was Father Addison.

Makers of THE INLAND PRINTER

READERS of today have a just expectation that the printing trade, the "art preservative of all the arts," should be represented in class journalism by nothing short of the ideal. A trade journal is supposed in itself to represent all that is best and newest in the trade from which it derives its support. Its sources of information should be of the best, and its plan of representation of trade questions should be at once simple and comprehensive. According to the quality and the extent of its technical articles a trade paper may be fairly judged, and if it builds its subscription list on the basis of its high-class contributions it has obviously the most desirable class of readers for the advertiser to place his announcements before. Such readers preserve a class paper of this nature. It is to them an authority and a guide—a reference book of everyday use. It is no exaggeration to say that THE INLAND PRINTER approaches the ideal trade paper much more closely than anything in the field of class journalism either at home or abroad, and in the printing trades—its own field—it has nothing to approximate it in the extent and variety of its contents, in the sustained merit of each of its issues, and in the excellence of its illustrations and mechanical production. The following estimate which has been offered by a conservative observer may fairly be quoted here, forming as it does a composite of many unsolicited testimonials: "My first impression of THE INLAND PRINTER, years ago, was, that it would be very hard to find a way to make it better. I had never seen then, nor have I seen since, a technical periodical that surpassed it in scope or execution. While it has widened its scope progressively, so that it seems impossible to fix a limit for its usefulness, I do not remember a single number that does not seem as good as such a publication could be. Neither employer nor employe can fail to find much more in any issue than he could expect to find in a year's issues if the editors had not educated him up to the expectation by supplying so much and such excellent matter. No subject of interest to printers has been neglected, though, of course, to get all the good of it one must have it all the time. The printer who does not have it loses his best opportunity for progressive information." Much has been said about quality of circulation by those who are supposed to be informed in the art or science of publicity. It does not matter very much to whom THE INLAND PRINTER is addressed in a printing office. Its entry into the establishment commands the attention of every worker in it from the devil to the employer. This has been the aim and the concern of THE MAKERS OF THE INLAND PRINTER, of whom a short account is here appended.

The power that has placed THE INLAND PRINTER in its present position, Mr. Henry O. Shepard, the founder of the paper and the president of The Inland Printer Company, hardly needs an introduction here, as his name is as familiar as that of THE INLAND PRINTER itself. Suffice to say that he is a practical printer, a native of New York State and in the prime of life, and has been an employing printer since 1880, and had filled every responsible position in the trade of printing previous to establishing a business of his own.

Albert H. McQuilkin, editor of THE INLAND PRINTER, is a naturalized American, a native of Londonderry, Ireland, and a practical printer. An experience of many years in all the phases of class journalism, and a just perception of the needs of printers, has been his equipment for the editorial guidance of THE INLAND PRINTER.

The department of newspaper criticism, conducted by Mr. O. F. Byxbee, has not been established very many months, but

HENRY O. SHEPARD,
President of The Inland Printer Company.

JOS. J. RAFTER,
Estimating.

E. F. WAGNER,
Lithography.

F. HORACE TEALL,
The Proofroom.

C. H. COCHRANE,
Patents.

O. F. BYXBEE,
Newspaperdom.

A. H. McQUILKIN,
Editor-in-Chief.

C. S. PARTRIDGE,
Electrotyping.

ED S. RALPH,
Job Criticism.

W. J. KELLY,
Presswork.

S. H. HORGAN,
Process Engraving.

AUG. McCRAITH,
The Artisan.

EDITORS OF THE INLAND PRINTER.

by the sound advice and capable handling of its many details is one of the most important departments in the paper. Mr. Byxbee is a native of Connecticut, and a practical printer with a very large acquaintance in newspaperdom, and very conversant with all the details of newspaper making and management.

Printers are keeping a watchful eye on labor-saving devices, and the new patents, and this department of THE INLAND PRINTER is capably looked after by Mr. Charles H. Cochrane, author of "Wonders of Modern Mechanism" and other well-known works of a like nature. Mr. Cochrane was born in 1856 at Lacon, Illinois. He is a practical printer, learning the trade at Bridgeton, New Jersey, and was at different times editor of the *Evening News* and *Morning Star* of that city. He was nominated, but defeated, for the New Jersey legislature in 1884. For a number of years he made a business of starting newspapers, building them up and selling them. The most successful of these was the Salem (Mass.) *Evening News*, which has become one of the most valuable newspaper properties in New England. In 1888 he engaged in the manufacture of printing presses, at Marlborough, New York, but became involved in litigation, losing all his money. Having obtained a knowledge of mechanical engineering in connection with press building, he began writing for technical publications on engineering subjects. He rewrote or revised most of the definitions pertaining to machinery and engineering for the Standard Dictionary; contributed to two American editions of the Encyclopædia Britannica; to Zell's Encyclopædia, Appleton's Annual Cyclopædia; and has recently been engaged to revise the engineering and trade terms for a revision of Worcester's Dictionary. In January, 1898, he was elected recording secretary of the Typothetæ of New York. His first contribution to THE INLAND PRINTER appeared in 1894. He has given a great deal of time and attention in recent years to the theory and construction of both typesetting machines and printing presses.

The department of "Process Engraving Notes and Queries," in charge of Mr. Stephen H. Horgan, gives a variety of information not approximated by anything in the trade today. Mr. Horgan's wide range of experience in this field places his advice as the best to be had. He was born in Norfolk, Virginia, in 1854, and before the civil war broke out his family moved to the North of England, then to the South of Ireland, and four years later came to America again and settled at Nyack-on-the-Hudson. At fourteen young Horgan was an office boy in Wall street; at eighteen he owned a perambulating photo-gallery and traveled from town to town. Bogardus, the photographer, happened to be a customer; and being attracted by the young operator, invited him to assist him in his Broadway gallery. In November, 1874, the *Daily Graphic* advertised for an expert photographer, and Mr. Horgan applied and was accepted out of rows of applicants. While on the *Graphic* he devised the photo-lithographic process, which they used from 1876 to the end. He was at that time the only news photographer connected with a daily in the world. In 1881 he tried to introduce zinc cuts on the newspapers, but he was before his time. In the same year he invented the process of intaglio engraving on copper plates, that has not yet been equaled. He left the *Graphic* in 1884 to get up newspaper cuts for the American Press Association, and in seven years turned out 30,000 of them. He illustrated, photographed and stereotyped the scenes of the great national conventions on the spot, the day the events illustrated occurred. He did much to shape the style and show the possibilities of newspaper illustration as at present used. He has been art editor of the New York *Recorder* and art editor of the New York *Herald*, taking charge of the illustrations on that paper at a time when Mr. Bennett was having so much trouble in getting his paper illustrated that he was threatening to abandon illustration altogether. He organized the art and engraving departments for him, established them in the new *Herald* building, and laid down the lines which have made them successful. While there he introduced half-tone cuts and the color plates which have been strong features of the paper since. After that he attempted business, in introducing a process he had discovered for engraving steel and copper plates for plate printing. Just at that time a new copyright law went into effect, leaving out the word "engraving." This permitted all the work he was prepared to do to be done abroad. It ruined all the skilled engravers of the country and cost Horgan all the savings of years, and more besides. Mr. Albert Pulitzer sent for him to reorganize the art department of the *Morning Journal*, which he did to his satisfaction, and remained with Mr. John R. McLean while he was proprietor. Then he took up the study of three-color photography, and after nearly a year's work devised a method of making color plates for the fast web press, entirely by photography. On account of the cheap newspaper competition between publishers in New York the time was not right to introduce color blocks, so he accepted an offer from the New York *Tribune*, where he introduced, through an invention of his, a cheap, simple and practical way of illustrating the daily paper almost entirely through the use of half-tones. His lifework can be summed up in this sentence: *An endeavor to study all methods by which photography can be brought to aid the printing press.*

The name of William J. Kelly is familiar to all printers. He is one of the most prolific writers on matters pertaining to printing that we have in this country today. His "Presswork Notes and Queries" are a substantial assistance to many puzzled pressmen in every country. As early as 1869, the *Mirror of Typography*, then the most advanced of its class, said of him: "This printer stands at the head of the art in America. He has no equal as an original and ingenious workman. Happily, he combines with the high artistic skill of the compositor all the qualities of a first-class pressman." Unlike many other good printers, he has not been limited to the confines of the printing office, for he has devoted almost a lifetime to the education of his fellow-workmen in the technical journals of the world. As a writer and instructor, he is pleasing, plain and practical, as the readers of THE INLAND PRINTER have no doubt found him to be. His concise handbook, entitled "Presswork," written for the use of pressmen and their apprentices, has earned for him an international reputation as the best work on this subject. Mr. Kelly was born in Newry, Ireland, in 1839, and while yet a child his family moved to Montreal, Canada, where he learned the printer's trade in all its branches, but devoted his time to presswork. Since 1859 he has been a resident of New York.

THE INLAND PRINTER stands alone in the opportunities it offers for the employing printer and the employe to consider in an amicable way the conditions which weigh upon the trade. In the department known as "The Artisan," Mr. August McCraith reflects the views of the wage-worker. He is fair-minded, and his utterances command the respect due to his accurate knowledge of the subjects of which he writes. Mr. McCraith is a native of Boston, and is thirty-four years old. He joined the typographical union as an apprentice member at the age of nineteen, and has held various important offices during his fifteen years of membership. He has always taken a deep interest in labor matters since he first became imbued with the belief that willingness to work and enforced idleness were not a natural combination.

The department of "The Employing Printer," designed to set forth the views of the employer, under the management of "Cadillac," has speedily won a large class of readers. Its conductor desires to remain "incog."

"Poster Art and the Newer Movement" has an appreciative champion in Mr. Percival Pollard. Mr. Pollard has been said to add a newer grace to every subject he touches, and even the most recalcitrant Philistine is interested in his treatment of the fascinating subject of poster art. Mr. Pollard was born in Greifswald, Pommerania, of English parents, and was educated at Eastbourne College. He came to America in 1885, and spent a year and a half on a Texas ranch. He began writing in St. Joseph, Missouri, in 1890. His books are "Figaro Fiction,"

GENERAL OFFICES.

THE COUNTING ROOM.

a series of short stories, Chicago, 1893; "Cape of Storms," Chicago, 1894; "Posters in Miniature," New York, 1896; "Dreams of Today," Chicago, 1897. Way & Williams, of Chicago, have a new novel of Mr. Pollard's in preparation, "As Happy as a King," which is highly spoken of by the critics. Besides the above, Mr. Pollard has been a regular contributor to many magazines, his work in the now defunct *Figaro* was excellent, and the unique and attractive *Echo* was his creation.

"Notes on Job Composition" is a department that is eagerly read by every progressive printer. Its conductor, Mr. Ed S. Ralph, has a special fitness for the management of this work and an enthusiasm that gives force to his instructions. Mr. Ralph is foreman of the Winters Company, of Springfield, Ohio. He was born in Ogdensburg, New York, in 1861. He has had a varied experience in the art of which he writes, and has done much to correct the taste of printers in America and abroad. There is great need of such writers in these days of sharp competition — when every moment in all departments of a printery must be utilized to the best possible advantage toward increasing the output of the establishment — when with specialists in all departments, there is very little opportunity offered during working hours to widen the technical knowledge of the workmen. That this is a deplorable condition, no one can gainsay. The workmen fully realize their position, and are just as ambitious to be masters of the art in all its branches as they were of necessity forced to be in the days of Franklin, when the printer was a printer in the fullest and broadest sense of the term; when the printer was editor, compositor, job printer, proofreader, pressman, rollermaker, illustrator, bookbinder, and in many instances papermaker. These days it is different. We now have the editor, compositor, job printer, proofreader, pressman, rollermaker, illustrator, bookbinder, the papermaker — each and every one a separate and distinct branch. The job printer in the large establishments rarely, if ever, sees his job in its finished state. He has only a limited knowledge of the different processes through which the job may pass before it reaches the customer. To teach these workmen the fundamental principles of the art is the object and aim of THE INLAND PRINTER. That this teaching is appreciated by its readers is vouchsafed by the many unsolicited letters received bearing testimony to the benefits derived from careful, thoughtful study of the various departments. THE INLAND PRINTER is the Printers' Exchange. Bankers have their exchanges, where ideas and business methods are compared. There is the Board of Trade where the wholesaler and retailer both meet to transact business, reports on state of trade, outlook for all kinds of crops, etc., are received. In short, everything that will in any way interest the buyer and seller is to be learned at these places. Through the instrumentality of THE INLAND PRINTER, the buyer and seller are brought in touch, ideas and methods are exchanged. Patents of all kinds relating to the allied crafts are published each month. In fact, everything of interest to both workman and employer alike is to be learned from a perusal of its columns. Without the aid of Exchanges, Boards of Trade, etc., it would be next to impossible to transact business in a satisfactory manner. Granting that this is true, how important a part THE INLAND PRINTER plays in the art of printing! Of the department "Notes on Job Composition," there are abundant evidences of the practical good which has been accomplished through it. This does not apply alone to the printers of America, but reaches out to England, Scotland, Australia, and other English-speaking countries. It has not only been a practical aid to the workmen, but has also been beneficial to the employers as well. Some men have been placed in good situations, and firms have secured good, competent workmen by its aid. It is the aim of this department to teach correct, practical methods and to elevate the standard of the art. In this connection it is interesting as well as highly gratifying to note the progress which has been made by its patrons. Mr. Ralph's keen sense of duty and earnest desire to be of service and to assist in raising the standard of excellence in an art which is in every way worthy of the best and most unselfish labor of any man has made this department what it is.

The problems of estimating are becoming more complex as time goes on, and printers are very desirous of a better understanding with each other on this important matter. Since the Department of Estimating was commenced in THE INLAND PRINTER, it has steadily increased in favor. Mr. Joseph J. Rafter has had many controversies over the views submitted in his department, and interest is steadily growing. He is a practical printer, thoroughly competent in every branch of the business: a fine pressman, an A1 compositor, a practical lithographer; has been a paper salesman, and a successful one; writes his own ads. and dictates their style and display, paper, ink and presswork. He has traveled from Maine to California, studying the printing trade in all its phases; has been an employing printer on several occasions, selling out his interest each time, and is now superintendent and manager of the R. S. Peck Company, of Hartford, Connecticut; patentee of the Rafter plate clamp and the Rafter chase for printing presses, and is secretary of the Rafter Manufacturing Company, of Hartford, Connecticut. He is forty-three years old, but looks ten years younger.

Under the management of Mr. F. Horace Teall, the department of proofreading in THE INLAND PRINTER has been cultivated beyond anything of the kind ever before attempted. It is ably handled and its interest is always sustained. Mr. Teall has a clarity of style and a courteous logic which makes his treatment of his complex subject always admirable. He was born in Brooklyn, New York, in 1850, and lived there mostly until 1889, when he settled in Bloomfield, New Jersey. Mr. Teall is a practical printer, a good job printer and a good newspaper man. As a lad he never stayed in any office, except the first one, longer than two months, and never took a new situation without an advance in salary. Mr. Teall's father was proofreader on the old *Republican* of Chicago, under Mr. Dana, and young Teall was his copyholder. When twenty years old he was proofreader on the New York *Sun*, an age unprecedented for so important a post. He resigned this place, but after some time was invited to accept it again, although there were over fifty applicants for the position. In 1886 he again resigned to work in the editorial rooms of the Century Dictionary as a critical proofreader, which involved the writing of many original definitions. This work led to the independent study of the principles of compounding words, which resulted in Mr. Teall's first book, "The Compounding of English Words." On the near completion of the Century Dictionary, Mr. Teall was asked to take charge of the compounding on the Standard Dictionary. He read critically all the proofs of that work, making corrections of all sorts. As an incident of this, his second work, "English Compound Words and Phrases," was published. D. Appleton & Co. have recently published a new work on "Punctuation," prepared by him in part from his matter published in THE INLAND PRINTER.

The progress made in lithography during the past few years, rivaling in importance the discovery of the art itself, has demanded regular attention to its movement and change in THE INLAND PRINTER, and under the notes on this subject will be found material culled from every source by the conductor of the department, Mr. E. F. Wagner, whose fitness for his position may be vouched for by his experience as given in the following sketch: Emanuel F. Wagner was born in Caracas, Venezuela, South America, August 4, 1853, and entered the lithographic profession under the age of sixteen years. He was indentured to Peter Miller, a practical English lithographer of the old school, for the term of five years and nine months, serving the years out in full, working around the press or printing room for one year, in its various requirements; then at engraving, penwork and designing. During the entire term of this apprenticeship four evenings a week were spent at Cooper

A. W. Rathbun,
Treasurer.

Miss M. I. Small,
Cashier.

George J. Meacham,
Subscription Department.

Frank A. Shepard.
Bookkeeper.

President's Office.

Secretary's Office.

Harry H. Flinn,
Assistant Secretary.

C. F. Whitmarsh,
Secretary.

George E. Lincoln,
New York Manager.

Institute, drawing from copy, cast and still life. During the subsequent ten years as many evenings were spent in drawing from antique and the nude in the Academy of Design. At this time the invention of new graphic processes became the order, and the need of more knowledge in chemistry was severely felt by him. In order to keep up with the changed condition in the trade, the study of art was relaxed and that of the chemigraphic process taken up. It was during this time that Mr. Wagner invented various tools and appliances and received patent or copyright for same. For instance, an appliance for sharpening engravers' tools, adjustable to any oil stone; a combination curve rule and section liner, also a universal curve instrument; an adjustable script fork; the shadowgraph, as now made by Fr. Krebs; perpetual calendars; the cosmograph, an optical instrument, etc. The various establishments by which he was employed were: Forst & Averell, Hatch Litho Company, Sackett & Wilhelms Litho Company, and Lindner, Eddy & Clauss. In 1878 he started a trade office for all kinds of litho work, to which was added later a department of litho materials and ruling machinery. The too rapid development of this branch in connection with the small capital, too many pending patents, etc., proved disastrous in 1886, wiping out the material business, but fortunately without drawing anyone else into the wreck. The trade office was continued until called upon by THE INLAND PRINTER to take charge of the department of "Notes and Queries on Lithography" in that journal. Mr. Wagner stands on the most friendly ground with all employers, foremen and experts in the trade, and also enjoys the full confidence of his coworkers at the bench. He is an ex-president of the Litho Artists' and Engravers' Association, and a charter member of that body, and has been a member for twenty years of the "Lithographia," also lately elected to manage the "Litho Bureau of Employment." He is now engaged in his spare moments to rewrite the little work, "Etching and Acids," issued by him some years ago, which will then appear in due course of time in its third edition and brought up to date.

No one stands higher in the electrotyping and stereotyping trades than Mr. C. S. Partridge as an expert on the subjects of which he writes. Under his care this department has assumed importance among the first. He was born in Princeton, Massachusetts, April 15, 1856. In 1875 he located in Chicago where he entered the employ of A. N. Kellogg—afterward A. N. Kellogg Newspaper Company. His connection with the company has been continuous, his present position being that of superintendent of electrotyping and stereotyping. Mr. Partridge is the inventor and patentee of several labor-saving machines and the author of a work on stereotyping, published in 1892, which has received much favorable comment and has had a large sale. In October, 1895, he was elected secretary of the Electrotypers' Association, of Chicago, to which office he has twice been reëlected.

Among the other contributors to THE INLAND PRINTER are such men as Ernest Knaufft, Opie Read, Leroy Armstrong, Forrest Crissey, Nixon Waterman, etc. The first named is unrivaled as a teacher of the arts of drawing and illustration, and the wit, humor and pathos of the others have given a value to the pages appreciated by both readers and publishers. William E. Loy and R. Coupland Harding contribute from time to time articles of much value and interest relating to type founding; and Mr. Edward L. Burchard, formerly in charge of the department of graphic arts at the Field Columbian Museum, Chicago, furnishes authoritative technical matter for its pages on typographic subjects that have always attracted much comment. Mr. Burchard writes under the *nom de plume* of "Pi-Ching."

Acors W. Rathbun, treasurer of The Inland Printer Company, was born in Bloomingdale, Illinois, in 1862. He commenced work in Chicago at the age of nineteen as bookkeeper and cashier, and has been steadily at these occupations since that time. He has been identified with THE INLAND PRINTER for eight years, the first three as bookkeeper and cashier, and was afterward appointed treasurer of the company with full charge of the accounting department. The company made a wise choice in the selection, as his valuable services during these years have proved. In all the complex questions arising when in control of the financial end of a paper Mr. Rathbun has shown himself equal to every emergency, and he has placed the company on a footing that makes it rank with any in its line in the United States. Many of the plans for widening the scope and effectiveness of the magazine, making it of more value to its readers and of greater profit to the company, have been adopted only on the suggestion of the treasurer, and the result each time has been eminently successful, as the popularity and success of THE INLAND PRINTER demonstrates.

Miss Martha I. Small, cashier of THE INLAND PRINTER, has been connected with the paper for a number of years in various capacities, in which she has displayed an ability and conscientiousness exceedingly valuable to the interests of the establishment. As proofreader, assistant editor, and now in the counting room, Miss Small's services are equal to the best.

An important gentleman in the business office is Mr. Frank A. Shepard, who has charge of the bookkeeping and credits of the publication. Mr. Shepard was born in Chicago some fifty years ago, and although not connected with the printing trade very many years, has a thorough knowledge of accounting, having been in that line of work for about thirty years. It is said that Mr. Shepard can write about as smooth a letter asking for the payment of an account as anyone in the city, and people receiving epistles of this kind from him very seldom fail to respond promptly with a check. His duties upon the publication are especially valuable at the time when the pay roll is to be met, and although many of the readers of the paper do not appreciate his services, those who do the mechanical work upon the paper certainly know what a necessary man he is.

Mr. George J. Meacham, who has charge of the subscription books, has been with THE INLAND PRINTER for several years, and has proved himself especially fitted for the work in his department. On the proper entry of names and the prompt forwarding of copies to subscribers and newsdealers the reputation of a publication very often depends; and the general satisfaction expressed, or rather the lack of objection raised, gives an indication that his services are eminently satisfactory.

The advertising of THE INLAND PRINTER, under the special care of the secretary of the company, Mr. C. F. Whitmarsh, has much greater importance than the mere announcement of the patrons. It has value as a typographic study in ad. setting, which all readers of the magazine appreciate, and this fact makes the advertising so much more valuable to its advertisers. Its plan and mechanical preparation are regarded as models to be followed, and Mr. Whitmarsh has shown an ability to meet the complex requirements of the work that is not surprising in view of his ripened experience. Mr. Whitmarsh was born in Chicago in 1858, and comes of a family of printers. He has been in the business practically all his life, twelve years having been spent with Rand, McNally & Co., the publishers, and about ten years with THE INLAND PRINTER. In his position as secretary he has the bulk of the correspondence, and finds time as well to assist the editor in an advisory way, many of the improvements in the magazine during the past few years having been evolved by their coöperation. Knowing what good printing is, and having ability to write striking advertisements, his work upon the paper has always been of greater importance than many of its readers have been aware of. It is his endeavor always to keep THE INLAND PRINTER at the top, and to give all advertisers as good results as careful wording of advertising, tasteful display and large circulation make possible.

Mr. Whitmarsh has an able assistant in Mr. Harry H. Flinn. Mr. Flinn's ability to get through a mass of work is something phenomenal. His strongest attributes are a love of method and order. Everything that Mr. Flinn has had to do in the printing trade has always been done with an eye to system and

COMPOSING ROOM.

Where THE INLAND PRINTER is set and forms locked up for the pressroom.

PROOFREADING DEPARTMENT.

consequently always better than most other men could or would do it. He has had an experience in all the departments of the printing trade. He was born in De Kalb, Illinois, in 1864, and began to learn the printing trade in the *De Kalb County News*, but finished his trade in Chicago. Mr. Flinn is an accomplished proofreader and a good foreman.

The Eastern management of THE INLAND PRINTER, with offices at 34 Park Row, New York, is in the hands of Mr. George E. Lincoln, who also conducts the department of "Notes on Machine Composition," and is very well known in the printing trades. He is as genial and as capable a man as the trade can boast of. He was born in Lancaster County, Pennsylvania, September 2, 1848. When three years of age his family moved to Chester County, where George's youthful days were spent upon a farm. At fourteen he entered Parkesburg Academy and remained until 1865. He entered the book and job printing office of H. B. Ashmead, Philadelphia, the same year. In this old-established office every attention was given to apprentices to teach them their trade thoroughly. Upon finishing his trade he went West, where much of his life has been spent in various vocations. During the past twelve years he has been selling printers' supplies and typesetting machines, except a portion of this time when he was advertising manager for the Hartsell Medicine Company. He was very successful in selling linotype and Thorne machines in the book printing offices of New York City, Philadelphia and the East generally. He has invented quite a number of useful devices both for the printing and other trades, many of which are now in general use and giving much satisfaction.

The work in the business office of the paper is very greatly facilitated by the excellent service rendered by the stenographer, Miss McAvoy, who has been connected with the publication about two years. Aside from the letters given her by the secretary, she takes dictation from a number of other officers of the company and gets through an amount of correspondence in a way that is surprising. Besides the regular run

TONY FAIFER,
Superintendent Bindery.

FRANK BECK,
Superintendent Pressroom.

R. D. WATTS,
Chief of Proofroom.

ALFRED PYE,
Foreman Composing Room.

VIEW IN PRESSROOM.

THE INLAND PRINTER running on ten cylinder presses at one time.

of work, considerable manuscript must be transcribed into typewriting for the compositors, and in this line Miss McAvoy has shown herself to be very valuable.

Last, but not least, on the office force of the paper, is Will Burgh, who looks after the copying of letters, mailing, etc. Mr. Burgh has been with THE INLAND PRINTER about three years and does his work in a most thorough way. The business having grown so materially since he first took hold, he now has an assistant. The buying of postal cards and stamps for regular use and foreign mailing requires judgment, and Mr. Burgh can always be relied upon to make a careful account of all the moneys placed in his hands for these purchases.

Mr. Alfred Pye, who has the responsibility of the typography of THE INLAND PRINTER, has been a contributor to several magazines in the English language which have treated of the art of printing. Mr. Pye was born in England in 1854 and began the study of printing in 1870, though he had experience as a copyholder before that time. He came to Chicago from London in 1882, with his wife and children, and has occupied responsible positions in many of the largest offices, including the positions of foreman of the composing room of the foundry of A. Zeese & Co. and of the Chicago Type Foundry (Marder, Luse & Co.). He entered on his present duties in 1888. For some years past he has been the critic of the specimen department of THE INLAND PRINTER, the "Review of Specimens Received" column being under his especial care. His practical knowledge of job printing fits him to judge of the value of the various samples of printing submitted for criticism and to decide upon their merits or demerits, as the case may be.

The responsibilities of the proofreading on such a magazine as THE INLAND PRINTER are by no means light, but they are ably carried by Mr. R. D. Watts, chief of the proofroom. Mr. Watts was born in Shullsburg, Lafayette County, Wisconsin, in 1850, and entered a regular apprenticeship to the printing trade in the office of the *Times*, Sedalia, Missouri, in 1866. Three years later he went to Kansas City, Missouri, and entered the job department of the Kansas City *Times* to work under instruction, and here he ran the first printing press operated by steam in that city. He was soon admitted to apprentice membership in Typographical Union No. 80, and in January, 1871, was admitted to full membership in Typographical Union No. 119, at Jefferson City, Missouri. In May, 1874, he entered the United States Signal Service, in which two years were spent, doing duty in Memphis, Tennessee, Washington, D. C., and Pittsburg, Pennsylvania. In the spring of 1881, while working in St. Louis, a position in Santa Fé, Mexico, was offered to him, which he accepted, but remained there only until July, of the same year, going thence to San Francisco. After four years, spent principally in Colorado and New Mexico, Mr. Watts returned to St. Louis, and in 1888 came to Chicago, entering the proofroom of The Henry O. Shepard Company in June, 1892, and in April, 1893, being promoted to chief reader which position he still occupies. Mr. Watts gives the final reading to the pages of THE INLAND PRINTER, as well as the other publications printed by the firm, and very little of the vast amount of railroad and general printing turned out by them goes to press without his O. K.

Mr. Watts is ably assisted by Mr. Samuel K. Parker, one of Chicago's best-known printers. Mr. Parker has been with THE INLAND PRINTER as proofreader for eight years, previous to which time he had held positions in several other offices as proofreader and foreman, job printer and make-up, and had always been recognized as one of the best workmen in the city. Mr. Parker was born in Gosport, England, in 1846. At the age of eight he went to Toronto, Ontario, and on leaving school was indentured as an apprentice to learn the printer's art in that city with the house of W. C. Chewett & Co., a firm noted for thoroughness in the execution of its work. At the expiration of his term he continued in the same employ nearly a year. Mr. Parker as a boy was an inveterate reader, and, that he might gratify this taste, often violated the curfew law established by his guardians, smuggling a candle or a lamp into his bedroom to be used after "the folks" had gone to bed. He came to Chicago in 1866, bringing his traveling card from Toronto Typographical Union, No. 91, and since that time has been a member of No. 16, serving that organization several times in positions of honor and trust. He is also a member of the Old-Time Printers' Society.

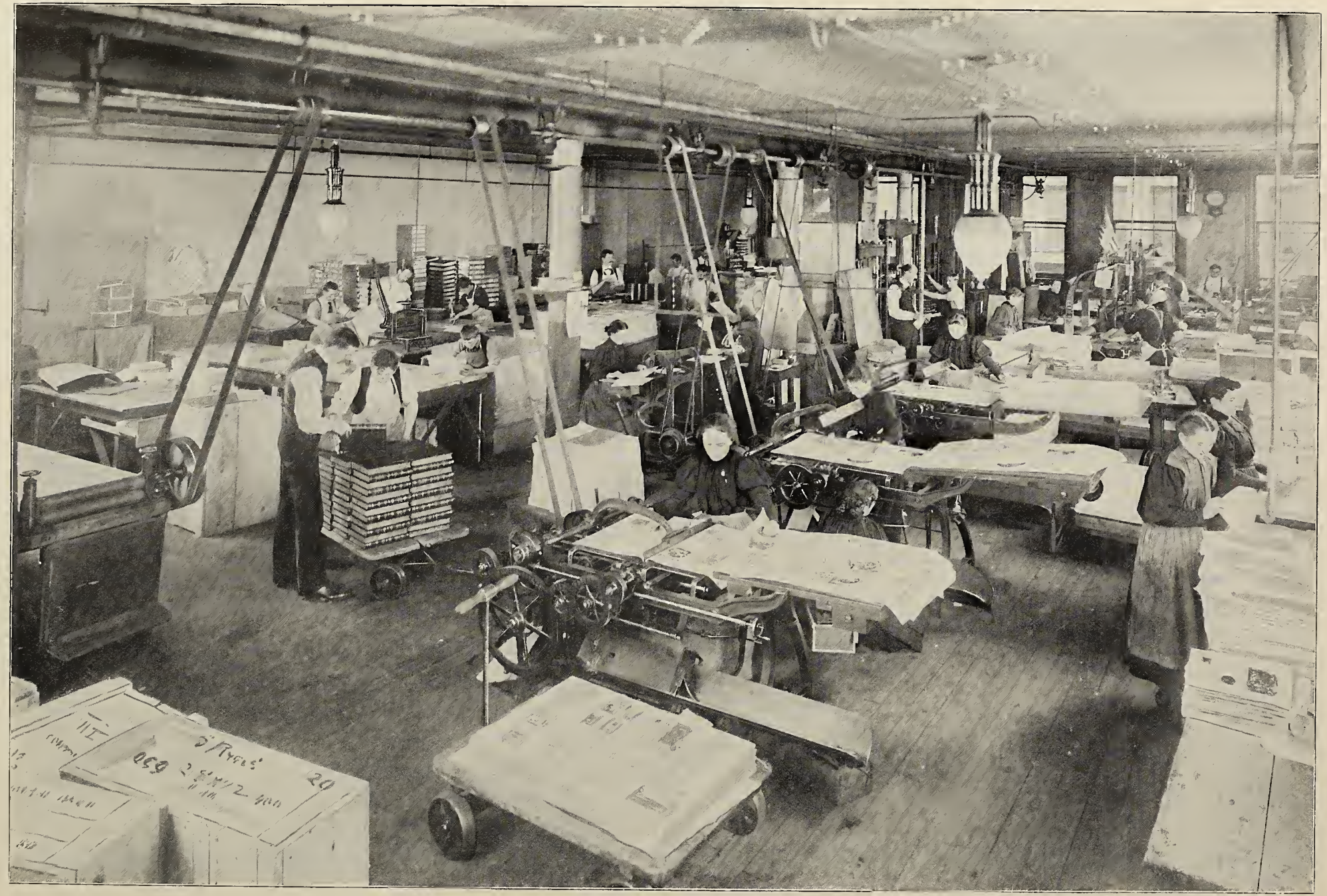
Mention of the work upon THE INLAND PRINTER would not be complete without reference to Mr. A. R. Allexon, who has charge of the advertisement setting. All copy for advertisements passes through his hands, and although the secretary of the company very often gets all the credit for the way these are set, the glory in nearly all cases belongs to Mr. Allexon. He is an artist printer in every sense of the word; has been connected with the paper ever since it started, and has a reputation in his line second to no printer in the United States. While not setting all of the ads. himself, he gives instructions to his assistants in regard to the way they shall be put in type, and his ideas are practically incorporated in all of the advertising pages that are examined each month by INLAND PRINTER readers.

Another gentleman whose services on the paper should be mentioned is Mr. K. M. Griswold, who is make-up on the publication. Mr. Griswold's judgment in regard to proper make-up and arrangement of cuts is excellent, and the finished pages always show correct workmanship. Mr. Griswold also superintends the locking up of forms, and it is always his endeavor to have them in such shape when sent to the press-room that no corrections need be made upon the press.

The presswork of THE INLAND PRINTER is the special care of Mr. Frank Beck, superintendent of the pressroom. Mr. Beck was born in Yonkers, New York, in 1856, and entered the printing trade when fifteen years of age in the office of "Brick" Pomeroy, at La Crosse, Wisconsin. After spending a few years in that city he became desirous of seeking his fortune in a large city, and came to Chicago, where he found a wider field for his ambitions. With the exception of a year spent in the East perfecting his knowledge of his trade, Mr. Beck has resided in Chicago continuously and has earned a well-deserved reputation as a superior pressman. He has been connected with a number of large printing houses in that city, among them the Illinois Printing and Binding Company, the Regan Printing Company and the W. B. Conkey Company, in all of these offices having held the position of foreman. He is very progressive and has devised many methods to give a maximum result at a minimum of time and expense. It has always been his ambition to make THE INLAND PRINTER the best paper in the world so far as its presswork was concerned, and the results easily prove this. Some time ago he introduced a new overlay process for the bringing out of the best effect in half-tones, and uses his process very successfully on THE INLAND PRINTER.

Mr. H. S. Hamilton, foreman under Mr. Beck, has large experience in his line, his work upon the paper making it in no small measure the success it is. As a half-tone-cut pressman there are few who excel him. Always on the alert to remedy defects, a close student of his art-trade, Mr. Hamilton does much to give the publication the finish it has.

The binding of THE INLAND PRINTER is in charge of Mr. Tony Faifer. He was born at Cedar Rapids, Iowa, thirty-eight years ago. At the age of two years his parents settled at St. Louis, Missouri, where at the age of thirteen he became an apprentice at bookbinding with the well-known firm of The R. P. Studley Company. After serving seven years with that firm he resigned to accept a position as assistant foreman of the bindery of John McKittrick & Co., of the same city, showing executive ability at the early age of twenty years. During his stay with the latter firm he designed and bound an exhibit of blank books which was awarded first prize at the St. Louis Exposition over eight competitors. At the age of twenty-two years he accepted a position as foreman of the bindery of the Flaven Printing Company, also of St. Louis. During his connection with this firm he designed and bound his second exhibit



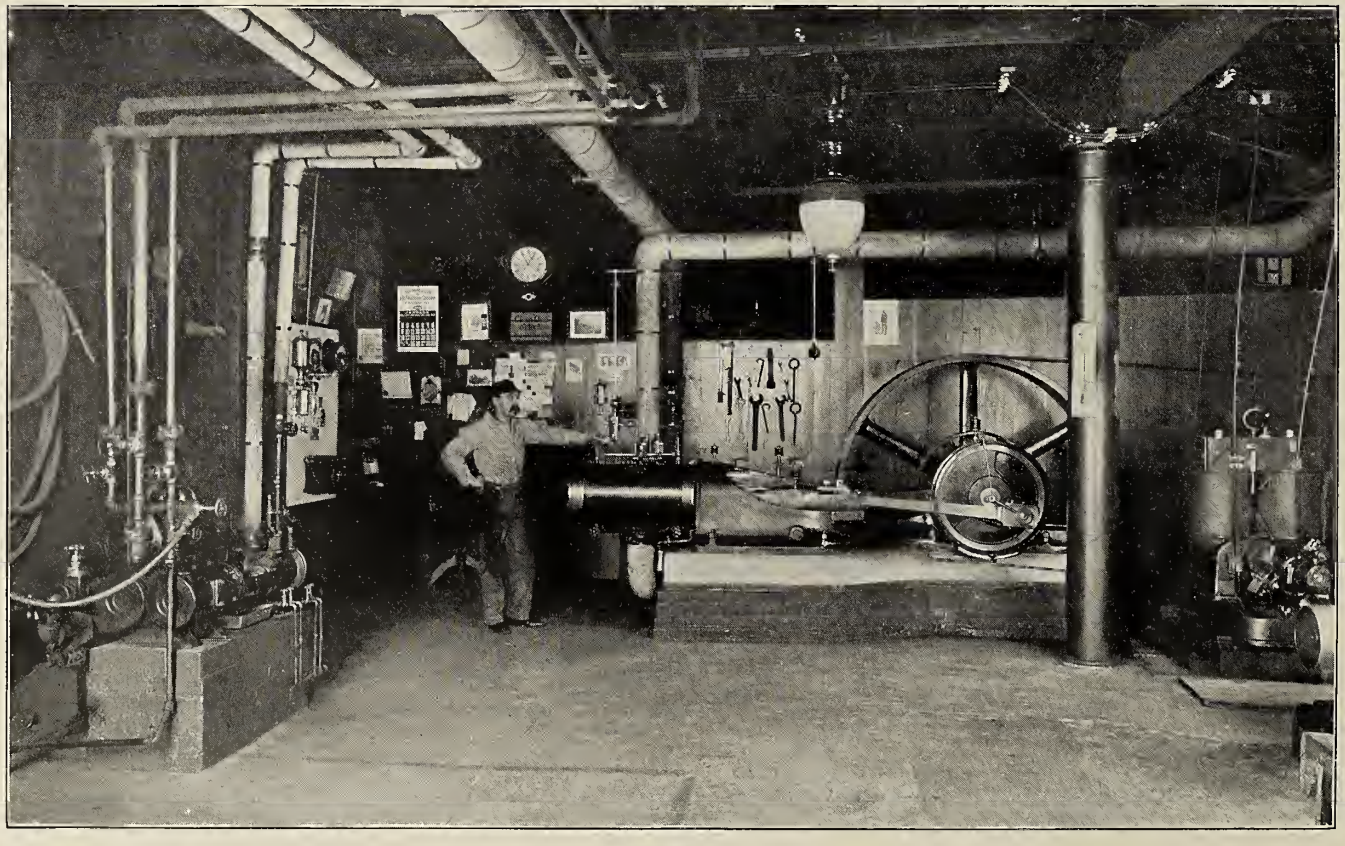
BINDERY—FRONT VIEW.

Folding a monthly edition of THE INLAND PRINTER, and binding the six months' volumes.

BINDERY—REAR VIEW.

Binding and mailing a monthly edition of THE INLAND PRINTER.

SHIPPING DEPARTMENT.



ENGINE ROOM.

of blank books, which was awarded first prize over nine competitors. The total destruction of this firm by fire turned his course southward and he went to Memphis, Tennessee, where he was offered a position with the old firm of S. C. Toof & Co. as head forwarder. His stay in Memphis, however, was of short duration, as the yellow fever drove him out, and he again returned to St. Louis, where he accepted a like position with the R. & T. A. Ennis Stationery Company, and was at that

A Warm Corner.

time the highest salaried blank book forwarder in that city. After serving this firm for three and one-half years he accepted a position as superintendent of the binding department of the Rocky Mountain News Printing Company, Denver, Colorado, which position he held for eight and one-half years. During this period he secured two more first prizes on exhibits of blank books at the Colorado State Exposition, having three competitors each time. Included in one of these exhibits and which added much to his fame as a bookbinder was the smallest blank book in the world, which was made by him for Byron Weston, the famous papermaker of Dalton, Massachusetts. The size of this blank book was ⅛ inch smaller than a postage stamp and contained 376 pages ruled journal, on Byron Weston 16-pound demy paper, was bound full russia, extra bands and panel sides, and paged with diamond-sized type. This book was ordered by Mr. Weston and the price paid for it was $50. It has been at all the famous expositions since 1885, including Paris and World's Columbian at Chicago. It has crossed the continent from Atlantic to Pacific and North to South at least twice a year in the vest pocket of Mr. Taylor, the genial representative of the Byron Weston Company, and has been seen in every city in the Union. While in the employ of the Denver firm he added to his knowledge a clear insight into the printing business, which he has studied with much interest ever since and mastered it to a degree enabling him to talk just as fluently on printing as bookbinding. During his eight and one-half years' service with this firm he did not lose a single working day. In the latter part of 1892 he came to Chicago, ostensibly bent upon securing the prize on blank books at the great World's Fair. On his arrival in that city he immediately set about looking for a progressive firm, which, in his opinion, he found in The Henry O. Shepard Company, considering them foremost in the art of printing, besides being the executive department of The Inland Printer. He soon made arrangements and entered their employ as superintendent of the binding department and general solicitor. To make up an exhibit of blank books for the World's Fair was a task much greater than his former issues in this respect. Here he entered a field of strangers to solicit blank book trade, and they must be books which the firms ordering them would have no use for until the closing of the Exposition, or, in other words, orders for books six months ahead of the time they were wanted must be secured. Under these conditions he solicited in ten days thirty-four orders for blank books of such sizes as would make a good exhibit, and his orders represented some of the best firms in Chicago. After securing enough books of different varieties he had only thirty-six days in which to execute the work, but on the opening day of the World's Columbian Exposition The Henry O. Shepard Company's exhibit of blank books was complete in every detail and received the only medal and diploma awarded to America on blank books.

Mr. James Hubbs, the assistant foreman of the bindery, ably seconds the efforts of his superior. He is a practical bookbinder and has been with the paper about eight years. His ability to handle his subordinates is very marked, and the amount of work turned out in a given time, as well as the manner in which it is done, speak well for his executive abilities.

A No. 1 Postman with a No. 1 Paper, The Inland Printer.

When it is considered that a publication of from 120 to 150 pages, with several inserts and cover, 17,000 edition, is folded, gathered, stitched, pasted, trimmed, bundled, labeled and mailed inside of forty-eight hours, the facilities of the bindery and the efficiency of its foremen can be appreciated. The two

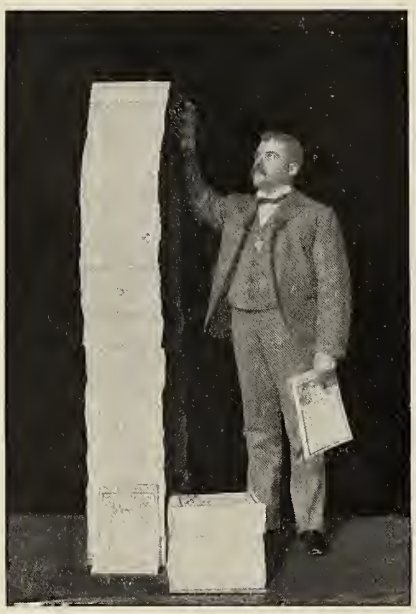
views presented on pages 236 and 237 give an excellent idea of the bindery on publication day.

The engine room, the great heart of the whole plant, by the pulsations of which the entire machinery is set in motion, is in charge of Mr. Fred Thomas, who can be seen in the picture on page 238 in the act of starting "his baby," as he calls it. Mr. Thomas takes great pride in this wonderful little engine which keeps the wheels revolving so constantly during working hours, and no engineer in the city can equal him for knowledge in his chosen calling or the faithfulness with which he performs his duties. Mr. Snyder, his fireman, has an obscure corner in the vast plant, but his work is none the less important on this account, and the failure to properly look after it would no doubt be quickly felt on every floor. In the illustration on page 239 he is shown when about to add fuel to the flame, thus doing his part toward "making the wheels go round."

No especial reference need be made to the illustrations accompanying this notice of THE INLAND PRINTER. The lines under each are sufficient. It might be mentioned, however, that they were all made from flash-light photographs by Messrs. Lawrence & Dinius, Chicago, whose work in this line is unexcelled. It will be seen that the whole establishment is a hive of industry and that every department is well equipped for handling the work in hand so far as people and machinery are concerned. The appearance of the paper will satisfy readers regarding the material in the composing room. It is always the desire of the management of the paper to present the latest type faces and borders and the best illustrations, as well as to furnish the most readable matter.

From the foregoing it cannot be denied that THE INLAND PRINTER is indeed "The Leading Trade Journal of the World in the Printing Industry," and here we have corroboration, if such were needed, from Mr. R. Coupland Harding, of Wellington, New Zealand, who, under date of March 16, 1898, writes: "You have made a fine paper of THE INLAND PRINTER. I have had opportunities of comparing all the chief trade organs, and taking it all round, I believe yours is the best of the kind in the world."

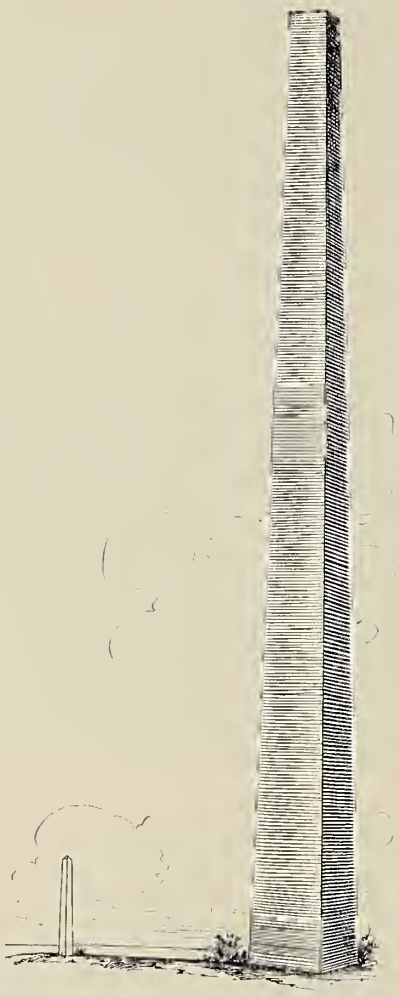
Thus proving the *quality* of the circulation of THE INLAND PRINTER by the quality and character of its reading matter and



About forty copies of THE INLAND PRINTER make a pile one foot high.

the men who prepare it, we may give a short note to *quantity* of circulation. Let us prove this by an object lesson. The Washington Monument is 555 feet high. A year's publicity in THE INLAND PRINTER represents a pile of INLAND PRINTERS over nine times the height of the Washington Monument, a battery of 204,000 copies, on an estimate of the copies printed for this issue of May, 1898, but constantly increasing, going into the best offices of the world, and carrying the announcements of every advertiser.

THE INLAND PRINTER is circulated in a number of ways. Besides the names upon its regular subscription mail lists, copies are delivered in bulk to the Western News Company, Chicago, which in turn distributes to all its branches and agencies. In addition to this, package mail is sent each month direct to local



Comparative heights of the Washington Monument and a year's copies of THE INLAND PRINTER, the latter being over nine times the height of the former.

agents in nearly every city of any prominence in the United States, there to be delivered to regular customers or sold over the counter. These agents each take from three copies to two hundred copies of every edition of the publication, and as they are personally interested in disposing of as many papers as possible, it can readily be inferred that the magazine gets into the hands of the best people in the trade, and as large a percentage of them, as could be accomplished through any method of distribution. The fact that posters are printed every month and sent to all agents, together with printed matter of other kinds from time to time, proves that the management is determined to assist its agents to the best of its ability. Most dependence, however, is placed upon making a periodical that people want, furnishing matter that readers must have and which they can obtain through no other source, thus creating a large and constantly increasing demand for THE INLAND PRINTER. The foreign list is growing rapidly, and although the postage required for so heavy a magazine makes an extra charge of $1.20 per year necessary, it does not deter those interested in the graphic arts abroad from requesting that their names be added to the list.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Advertiser and Publisher (monthly), $1 per year. New York.

Nebraska Editor (monthly), $1 per year. Beaver City, Nebraska.

Ohio Newspaper Maker (monthly), 50 cents per year. Mansfield, Ohio.

Michigan Bulletin (monthly), 50 cents per year. Howard City, Michigan.

Pointers and Newspaper West (monthly), 50 cents per year. Kansas City, Missouri.

Newspaper Maker (weekly), $2 per year. H. Lancaster, Temple Court, New York.

Newspaperdom (weekly), $1 per year. C. S. Patteson, 25 City Hall Place, New York.

Fourth Estate (weekly), $2 per year. F. F. Birmingham, St. Paul Building, New York.

National Printer-Journalist (monthly), $2 per year. B. B. Herbert, 334 Dearborn street, Chicago.

Press and Printer (weekly), $4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.

Country Editor (monthly) 50 cents per year. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.

Massachusetts Editor (weekly), $1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.

Kansas Newspaper World (monthly), $1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.

The Journalist (weekly), $4 a year; 10 cents a number. Edited by Allan Forman, 20 Liberty street, New York; 338 Rookery, Chicago.

Canadian Printer and Publisher (monthly), $2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

SEVERAL Easter issues were received too late for comment in this number.

THE Albany (N. Y.) *Journal* has installed a new Hoe press with an output of 24,000 per hour.

THE Liberal (Mo.) *Enterprise* issued an illustrated anniversary edition upon attaining its fifth year.

THE Iowa Masonic Library, at Cedar Rapids, has issued a new publication called the *Quarterly Bulletin*.

C. M. KENYON, formerly editor of the Kewana (Ind.) *Herald*, is the new proprietor of the Decatur (Ind.) *Journal*.

THE Hosterman Publishing Company, Springfield, Ohio, has sold its two monthly publications, *Farm News* and *Womankind*, to J. N. and A. R. Garver.

THE Lockport (N. Y.) *Review* published a creditable anniversary edition upon completing the third year of its existence. The paper shows unmistakable signs of prosperity.

A NEW camp of Sons of Veterans has been formed at Steele City, Nebraska, and the members have honored the editor of the *Standard* by adopting the name, C. L. Fowler Camp.

Illustrated Iowa, the new monthly which succeeds the *Saturday Review*, published at Des Moines, is neatly gotten up and contains a fund of interesting matter concerning that State.

THE Loveland (Colo.) *Reporter* issues a circular to prospective advertisers with a reproduction of its edition, addressed and wrapped, ready for the post office. It makes a very good showing.

H. G. HUTZLER, publisher of the Manton (Mich.) *Tribune*, has purchased the McMichael building of that place which, after extensive alterations, will become the permanent home of the *Tribune*.

THE National Cash Register Company issues a neat five-column folio every morning during its conventions, called the *Daily N. C. R.* The twelfth annual convention was held at Dayton, Ohio.

A MOVE that is regarded as a wise one has been made in the newspaper world of Rome, Georgia. The *Hustler* and *Commercial*, both evening papers, have consolidated, and the city now has but two daily papers, one morning and one evening. Phil G. Byrd, formerly connected with the *Hustler*, is proprietor of the *Hustler-Commercial*.

ON March 17 the Glasgow (Mo.) *Missourian* issued a special edition, the outside pages of which were appropriately printed in green ink, setting forth the business interests and importance of its city.

THE Seattle (Wash.) *Times* is enjoying a prosperous career. In sixteen months its new proprietors have spent $100,000 on the plant, have increased the size of the paper from eight to twenty pages, and tripled its subscription list.

THE *Sunday Shilalah*, Camden, Tennessee, departed from its regular day of issue and published a special election edition on Thursday, March 10. The paper contained an unusual amount of news and other interesting matter, attractively presented.

TWO trade papers, the *Iron Trade Review*, of Cleveland, Ohio, and the *Industrial World*, of Chicago, have consolidated. The new paper uses both the former titles, in the order named, and is published in Cleveland, with editorial and business offices in Chicago and Pittsburg.

THE Martin (Tenn.) *Mail* has been using its efforts to secure water and electric light works for that town, and has come out victorious. Editor T. L. Turner was agreeably surprised by receiving a number of handsome pieces of furniture from the citizens as a mark of appreciation.

ORION (Ill.) *Times*.—There is very little about the *Times* to criticise. Make-up and presswork are excellent. Display of the large ads. is good; in the smaller ones there is a tendency to display too much. Select a few lines and bring them out well, putting the balance small in order to create contrast.

THE Newburgh (N. Y.) *News*, after being five months in the hands of receivers, has been restored to the Newburgh News Printing & Publishing Company, its former owner. Major W. H. Weston, one of the receivers, is now secretary and treasurer of the company, and assumes the business management.

THE *Macoupin County Enquirer*, Carlinville, Illinois, has just closed a very successful voting contest, whereby two school teachers were selected to receive free trips to Washington to attend the meeting of the National Educational Association in July. Many thousand votes were registered for each of several leading aspirants.

Saturday Herald, Sullivan, Illinois.—The figures in the date line do not line with the letters, and there should be two or three more leads in each column to bring them to the end of the column rules. Aside from these two minor details there is nothing about the *Herald* to criticise. Everything, from composition to presswork, shows careful and praiseworthy effort.

MITCHELLVILLE (Iowa) *Index*.—The *Index* has a circulation of 750; the town has a population of but 700, and there are fifty papers in the county. It is filled with crisp news items, and to this, no doubt, is due the maintenance of a fair share of the patronage of the county. Make-up and ad. display are good. Would suggest the use of a little more ink and impression.

SPARTA (Mich.) *Sentinel*.—A good advertising patronage gives the *Sentinel* a healthy appearance. While there is no attempt at elaboration in the ad. composition, nearly all are well balanced. The custom of running paid readers above the correspondence heading gives the paper a mixed-up look. It would be better to run these all together, or two or three at the foot of each column. Aside from this the make-up is good.

SENECA (Kan.) *Tribune*.—The careful grading of correspondence and local items, coupled with good presswork, gives the *Tribune* a pleasing appearance. Parallel rules, such as are placed on either side of "Professional Cards," should be used to separate advertising from reading matter. There is a good supply of ads., and they are well displayed. The new

Klondike border is used extensively; while it is undoubtedly an eye-catcher, it could hardly be classed as neat.

South Milwaukee (Wis.) *News*.—Items under "Talk of the Shops," "High-School Notes" and "Cudahy" should be graded. The last-named head would be better if set in the same size as "Franklin." A half column of plate matter on the first page mars its appearance. Ad. display is good with the exception of B. E. Walter. The display is too near of a size. Make a panel for "Hardware" by simply running a plain rule top and bottom, and put "Gasoline and Oil Stoves" in 10-point.

Elyria (Ohio) *Republican*.—Everything about the *Republican* indicates prosperity. Make-up and presswork are good. It would be better to run a lead on either side of the rules between the small solid ads., as the rules do not show up. Ad. display in the majority of cases is all right. There are a few exceptions, however. Boylan Brothers—display all lower case and too near of a size. Holley & Blaine—first line not prominent enough. J. C. Bins—"The City Book Store" blacker and in two lines would be better, with the balance of the display a trifle smaller.

Northfield (Minn.) *Independent*.—The items of correspondence should be graded. There is a good showing of these, and it will pay to take the time necessary to put them in presentable shape. Unless the dashes between local items can be all alike, it would be better to omit them entirely. Presswork and ad. display are good. The best ads. are those of Kelly & Tripp, Finkelson, W. T. Lowe, Almquist & Wright, and Ferguson & Richardson. The wording in the latter, "are ripe; better pick one now," should have been lined on the left.

H. H. Howard and C. M. Turner send a number of ads. with a request for criticism. They also write: "In the ad. of 'The Fair' would like to know your opinion as to whether the dollar mark is in the right place." The dollar mark is not in the right place; it should be in the same line with the first price. In the first column it would have been better to put a "c" after the "99," and a dollar mark before the next price. It is not necessary to give this matter the same treatment as table work. The ads. are all well displayed and nicely balanced. In "The Fair" double-column portion, if the items had been set hanging indention it would have been an improvement.

The Hamilton (Ohio) *News* and *Republican* have consolidated and the first issue of the new paper, styled the *Daily Republican-News*, appeared March 21. The new publication is a seven-column, eight-page paper, and enjoys the large circulation accorded to both these papers heretofore. The *News* was established in 1879, and was the first newspaper in Butler County. The *Republican* was established in 1892, and at once took a front rank in the newspaper field. With this consolidation of the dailies, there will also be a consolidation of the weeklies—the Hamilton *Telegraph*, established in 1814, and the *Butler County Republican*, established in 1892. The name of the older publication will be continued.

Tyrone (Pa.) *Herald*.—Typographically the *Herald* would be a model of neatness but for a few quads which have been allowed to work up, and a lead and quad in the plate matter which were not trimmed out. Aside from this the plate is nicely handled, as are all other points of make-up. Ad. display is excellent. The ads. marked, also Wilson & Company's and Study's, are the best, although I do not approve the tipping of panels or the use of circles in newspaper work, particularly on a daily paper. A square panel in the ad. of John D. Cox would have been equally attractive. The work is neatly done, however. There should be more local news in the *Herald*, and at least a few editorial comments each issue.

Martin County Independent, Fairmont, Minnesota.—The head rules on the first page should be transposed. Ink is not worked evenly, having a muddy appearance in places. Aside from this, everything about the paper indicates the high-class weekly. There are some excellent ads. The best ones are those of J. L. Whiteis, A. E. Wilson, Houghtaling & Coult, H. Gerken and Diment & Brosemer. The top line in the latter should have been larger and longer. If a smaller "s" had been used on the end of "Thompson's," and lined at the top, it would have relieved the length and enabled you to line the wording on the left. The tipping of the panel in Sternberg & Co's ad. caused considerable bother and added little to its attractiveness.

Avoca (N. Y.) *Advance*.—Several matters should receive attention. There is a good supply of correspondence, but it looks bad because it is not graded. The 1-cent-a-word ads., which are set much the same as reading matter, would present a better appearance if a short rule, such as that run above the correspondence heads, was used between. The rules used between the ads. in the first column are too heavy—the one below "Avoca Tent," or the one above "One cent a word," would be an improvement. The letter used for "B. C. Brown, optician," should be discarded; it is not suitable for newspaper work. The attempts at rule-bending are a disfigurement. There is a tendency to crowd the display too much and set the body of ads. too large.

W. W. Hinds, superintendent of the mechanical department of the Record Printing Company, Bardstown, Kentucky, sends a novel advertising proposition which the *Record* received from the Magic Plating Company, of Boyce, Louisiana. As a sample of "unmitigated gall," as Mr. Hinds expresses it, it should receive a prize. Here is a sample paragraph—note the spelling: "If you will run our adverisement in your columns weekly for one month and insert the local during the life of advertisemet, we will mail you the 'Printer's Companion' postpaid." The ad. occupies four inches, and the reader six lines. The book offered tells how to make half-tone cuts at a cost of one-quarter of a cent a square inch, and gives much other remarkable information, including a recipe for the manufacture of the finest colored inks.

The Effingham (Ill.) *Democrat* seems to be full of schemes and guessing contests that must keep the name of the paper well before the public. Every week during the year is published an article of special interest to merchants, treating of successful business conducting, and advertising to the value of $25 is offered to the merchant who will read all these articles and write an opinion of them for publication. To the school children each week is offered $1 for the best letter treating on a given subject. A guessing contest has just been concluded wherein $15 was given the person guessing the nearest to the number of letters that would appear in a certain merchant's ad. on a given date. I should be pleased to hear from the business manager, George V. Mechler, in regard to the success of these enterprises. By the way, there are some excellent ads. in the *Democrat*.

In February, the Pomona (Cal.) *Progress* published a souvenir edition that for faultless designing, presswork, make-up and typography clearly takes first rank with the large number of editions of like nature which have passed through this department. The cover appropriately gives prominence to "Pomona," in preference to the name of the paper, while "Souvenir Edition of the Progress" is given proper display. This wording, in three colors, together with two nicely executed views of the city, form a title-page that is at once striking and attractive. The type for the box heads that run through the forty pages could not have been better chosen. The presswork is excellent and above criticism, the half-tones being exceptionally well done. Sidney M. Haskell, the publisher, gives me this information: "Printed on a Cottrell two-roller country press (33 by 47 bed), and is the first half-tone work ever attempted on this machine, which is ten years old. The book was run in eight-page forms. William M. Langton, pressman; William E. Stevens, feeder; Charles C. Corkhill and Frederick Llewellyn, typographers." Mr. Haskell believes in

giving credit where credit is due. There should be many more like Mr. Haskell.

CHARLES LOWATER, publisher of the Spring Valley (Wis.) *Sun*, criticism of whose paper appeared in THE INLAND PRINTER for March, writes: "Just received your comments today, and send you copy of today's issue for further criticism. Some of the things you spoke of I had already corrected; all the criticisms are just. The reason for difference in price between 'card' and 'ad.' rate is that the card is not subject to change; the ad. is, at option of advertiser, without further charge. What do you think is the best policy — to enlarge my space, or to charge higher rates for my advertising? Thanking you for your candid and helpful criticism, I am, ———." I notice all the improvements suggested have been adopted, excepting the grading of correspondence. It will pay you to do this, and also to always run a lead between the items. The biographical sketches are certainly a good thing, and are certain to prove interesting to readers. Your advertising rates are extremely low. As an instance, the three-inch rate referred to in the March number, $9.46 for one year — rate cards run from $15 to $50 for the same service. You should at least be able to increase your flat rate to 10 cents per inch, and decrease your discounts to five and ten per cent. This would make a three-inch ad., one year, $14.04. If you can maintain the present amount of advertising, at the increased price, I should advocate printing two more pages at home, using some plate matter if necessary. There are a number of advertisers running one-inch cards who should have at least four-inch ads.; notably, James Rasmussen, Kirk & Hunter, Thomas F. Champlain, and El Paso Rolling Mills.

ACCEPTING AND REJECTING ADVERTISING.—The "country publisher," and his city cousin as well, undoubtedly read with vital interest all that is being said about the "fixed rate" and the "flat rate" for advertising, in the hope of finding something in the vast flow of argument that will exactly fit their demands or the imagined peculiarities of their localities; but the verdict returned is almost universally, "That may work in Jonesville, but it won't go here." Why won't it "go"? The answer is simple; because it isn't pushed. The publisher with the sliding scale has an excellent prototype in the musician (?) on the street corner with a tin cup in front of him — you get the music and pay as high as you will. It is noticed that the cup contains mostly coppers. A short-sighted business policy leads to the accepting of advertising at cut rates, and it is my purpose here to do a little thinking for the publisher who looks only at the present. There is a certain amount of advertising that will pay, under no consideration, more than twenty-five per cent of card rates. A dozen letters may be exchanged, but will result in a rise of but a few cents on the original offer. Here is where the weakest publisher falls. He looks at the $10 or so longingly before turning down the offer. His employes are paid by the week and it will not cost him a cent more to set this particular ad., and if he rejects it the space will have to be filled with set matter or plate that is an expense. He yields, and the results are in the future. He has adopted a line of argument with himself that will be oft repeated until it becomes a habit. He has lost confidence in himself and will accept the first offer made him, no matter how insignificant, fearing to remonstrate lest he lose the contract altogether. By and by he will be considered "too easy," offers will grow less and less in number, and there will soon appear a couple of additional lines under "Suspensions." Advertising agencies that handle this class of ads. are constantly on the watch for victims. They know what other advertisers are paying, and when a publisher inserts one of these useless ads. he simply hangs out his shingle for the delectation of this class of people, who will flood him with their offers. A large advertiser, who pays good rates, has been trying a scheme that has evidently worked well. A large ad., occupying from forty to fifty inches, is found among the regular copy with this note at the top, "Insert this ad. only on condition that you give it at least one additional insertion free." This has been tried twice within a few months and the publisher who prefers to insert the ad. twice rather than lose pay for it once, will probably be called upon to repeat the performance two or three times a year. I note that some of the copy sheets had a blue-pencil mark through the paragraph referred to. Publishers should realize the serious results of a policy that accepts any price for advertising. If a business is in such a condition that the loss of a cheap contract would mean failure, it would be far better to fail then and there than to die by inches. It might be a good scheme to mortgage your plant for a few hundred dollars, and devote the money to strengthening the backbone, and business will soon be done at a profit. Above all, have a rate, and have a "fixed rate," whether it be "flat" or graduated.

THE following paper, on "The Influence of the Press," was read by J. H. Delano, editor of the Monmouth (Ill.) *Gazette*, at a recent meeting of the Military Tract Press Association, at Galesburg, Illinois:

My task today is to simply open the discussion of this topic. Nothing more, I take it, is expected of me. Some forces are measured with difficulty; their influences are so subtle, and operate in so many different ways, that the exact measure of their influence is hard to satisfactorily determine. That the press exercises a powerful influence along all lines of human endeavor cannot for a moment be doubted. The press, if it rightly apprehends its high mission and comes up to the full measure of its opportunities, is capable of exercising a strong and mighty force in every line of the world's progress. Among all the forces of a thousand years of progress and civilization, none has been more potential than that of the newspaper. Its uplifting power cannot be overestimated. It has stood from the beginning for all that has been best and greatest. It is the nurse of arts and the cherished friend of science. It has set its face like a flint against superstition and fraud. It has ever been the strong fence against wrong and oppression. Upon it, as among the mightiest means, the arm of progress leans. The newspaper exercises a direct influence upon human thought and human endeavor. It can and ought to be the molder of public opinion and the conservator of public morals. If it be an impure press, then that which otherwise would be a blessing becomes a curse. It has cursed the world with the blighting leprosy of its corrupting touch. But that day, thank God, we believe belongs to the irrevocable past. The signs of the times are auspicious for a wider reach and a purer atmosphere in the influence of the American newspaper. All that we have been saying and all that it is possible to say of the influence of the press in human affairs and human progress is not to be exclusively appropriated to the great metropolitan press or of the papers in a few populous centers. There are thousands of small daily and weekly papers whose circulation is almost exclusively in rural districts. They have a mission to perform, and that they are performing it is evinced by the fact that many of them in this military tract have been in existence for half a century. The law of the survival of the fittest holds good here. They have lived because they have been recognized as being necessary in some way to the well-being of the community in which they exist. Not many of our country papers actually die for want of patronage. These country papers constitute, with the Bible, the sole reading matter of thousands of sturdy and intelligent citizens all over the country, and these readers will be found to possess accurate knowledge and earnest conviction on almost every great question in the political economy of the United States. The last national campaign was the greatest political educator of the century. The difficult and intricate problems of our government—its finances, its tariff, its social and labor problems, as well as numberless other questions of Amerian politics — were in that struggle so thoroughly ventilated in the columns of the press that the people as never before were able to cast an intelligent ballot and to give a reason for the faith that was in them. There is no doubt that the senatorial triumph of W. E. Mason in the Illinois legislature over a powerful political machine was due more than anything else to the influence of the Republican press of Illinois.

I have thus briefly indicated the influence the newspaper can and does exert. The newspaper ought to be a constantly increasing force in this land. It ought not to slavishly drag along in the rear of public opinion, like a mere dying echo. It should be a positive pioneer in endeavor for the world's uplifting. While it need not be the mouthpiece for every crackbrained reformer who seeks a medium of publication for impracticable theories, it should stand independently and courageously for that which makes for the common good. It should gather and put its news into such shape as to be educative, and all the constantly occurring events chronicled in its columns should be sharply accentuated by wise, clean and conservative editorial comment. The newspaper ought to have individual force and a distinct personality. It should create a wholesome atmosphere of its own and be able, to some extent at least, to lift its readers to a higher plane. That our country press is regarded as a potent influence is proved also by the tremendous advertising patronage that has been built up in the last few years. These keen, far-seeing business men would never spend the large sums they do for advertising did they not believe they were thus reaching a large class of careful and intelligent readers. The American newspaper has made immeasurable advance in every field of American life. The editorial brotherhood is

alive as never before to the responsibility of its calling. They are manifesting an increasing earnestness in striving to make that "calling and election sure." No one who has studied the question can be blind to the fact that there is an ever-increasing troop of men who cannot be bribed for the dissemination of evil, but with firmness and fidelity are using the mighty enginery of the press for the perpetuation of truth and right and for the overthrow of mendacity and oppression.

"By them still lifts the press its arm abroad,
To guide all eager men along life's road,
To cheer young genius, pity's tear to start,
In truth's bold cause to rouse each fearless heart,
O'er male and female quacks to shake the rod,
And scourge the unsexed thing that scorns its God;
To hunt corruption from her secret den,
And show the monster up, the gaze of wondering men."

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

THE paper-feeding machine of Charles D. Mattison, of Hasbrouck Heights, New Jersey, embodies an ingenious principle, which is well illustrated in the annexed drawings, No. 600,736. The three figures exhibit the mechanism in three different positions. In Fig. 1 the pneumatic cylinder 30 is just starting to roll across the top of a pile of paper of which the top sheet is indicated at 12. The suction of this cylinder rolls up the sheet, and carries it over the web 110, the manner in which it is carried to the feeding-off tapes being shown clearly in Figs. 2 and 3. The cylinder has a gear, 75, that is operated by a movable rack bar to drive it back and forth. The principle is a good one if the cylinder can be constructed so as to insure the picking up of but one sheet at a time and the guides be made to deliver the sheets in register.

J. H. Russell, of Amsterdam, New York, has devised the paper-feeding machine shown as patent No. 600,844. It is designed for handling strawboard or other heavy stock, and takes a sheet from the bottom of the pile, by means of the felt roller *C*. The pressure of the upper roller C^1 is regulated by springs. The rollers are driven by a chain and sprocket not shown.

Francis Meisel, of the Kidder Company, Boston, has patented (No. 601,200) a mechanism for cutting webs of paper to certain stock-lengths, as in even quarters of an inch. The web of paper is shown at *B* being led through feed-rolls *d* and *e*, said rolls being an even number of inches in circumference. At *g* is a stationary knife, acted upon by a knife *k* on the large cylinder *C*. Every time the cylinder comes around the web is cut, and the cylinder may be made to come around faster or slower to cut a shorter or longer sheet by altering the change-wheel *D*. A set of change-wheels of different numbers of teeth are provided to replace *D*, so as to cut any size by quarter inches within certain limitations.

R. H. Smith and W. F. Tripp, of Springfield, Massachusetts, in patent No. 600,239 describe a hand-printing device for making show cards and counter signs, a letter at a time, means being provided for insuring the proper registering, spacing and lining of the letters.

An apparatus for assisting the delineation of outlines of type-faces is the subject of patent No. 600,292, by F. H. Pierpont, of Hartford, Connecticut. In using a microscope and camera

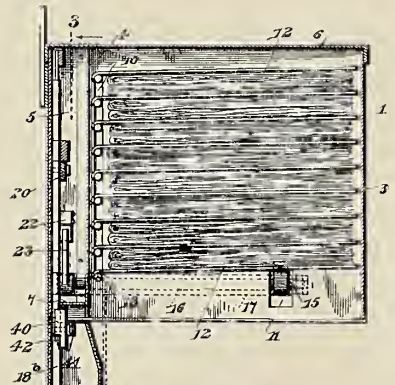


Fig. 601,189

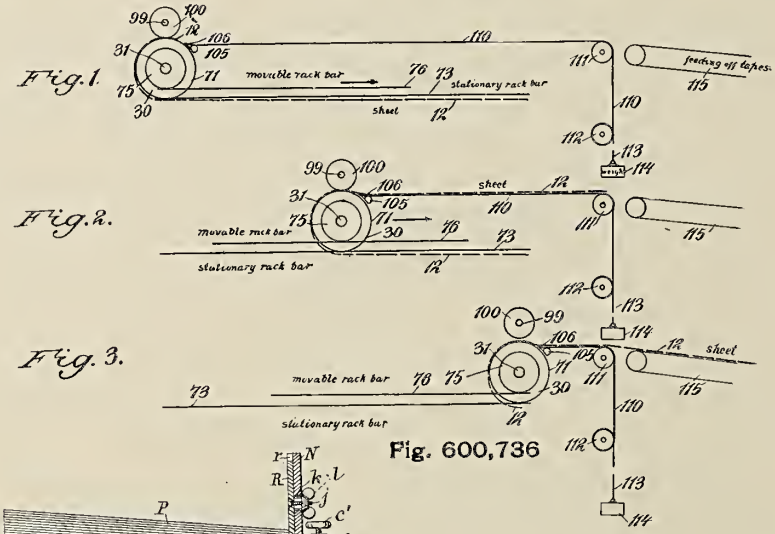


Fig. 600,736

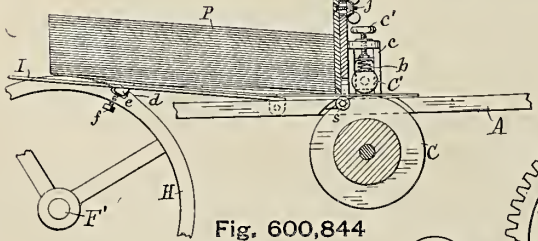


Fig. 600,844

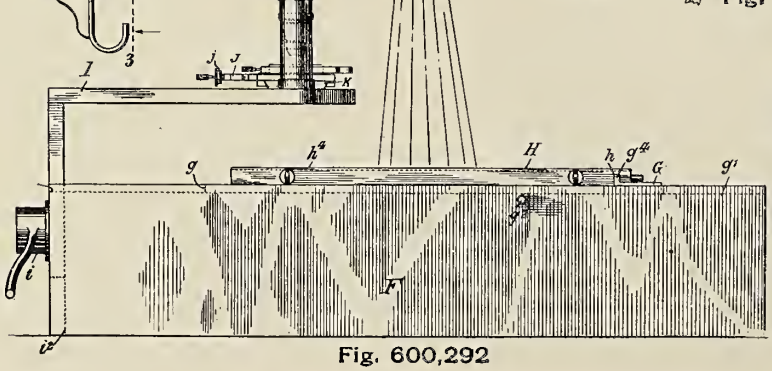


Fig. 600,292

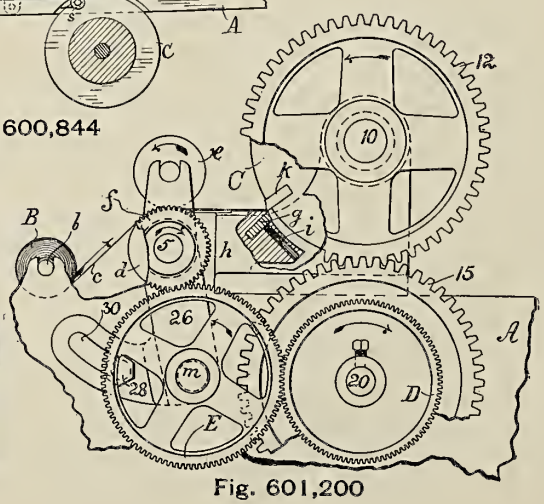


Fig. 601,200

lucida to throw an enlarged reproduction of a type-face on a sheet of drawing paper there has heretofore been a difficulty, owing to the inaccuracies introduced by what is known as spherical aberration. Those points of the reproduction furthest from the center are most distorted, and though the distortion is slight, it is important in such accurate work. Pierpont practically overcomes this difficulty by providing means for showing small portions of the figure at a time, each centered so that the distortion amounts to nil. It appears to be practical, and ought to be useful in a number of trades. *A* is the microscope, *c* the camera lucida, c^3 the reflector, and *H* the surface on which the reproduction is shown.

Newspaper-vending machines are always interesting, even if they never come into use. That shown as patent No. 601,189 is by George A. Welch, of Baltimore, and is designed to deliver a newspaper whenever the proper coin is inserted and the slide 18 is pulled. It can be operated by 1, 2, 3 or 5 cents as necessary, and the papers have to be folded up and placed between shelves. These shelves may be used for advertising, as they drop out with the paper at the bottom every time a paper is released, remaining suspended in sight by a hinge. The machine cannot be cheated by fair means, as the coin when dropped in forms a connection between two parts, without which the pulling of the slide effects nothing. It is, however, subject to the same difficulty that has killed all its predecessors — the slot being accessible to the over-restless and competing newsboy, he can stuff it up with broken matches, thus knocking it out at every round. Until some inventor can get around this there will be nothing but trouble in store for the newspaper-vending machines.

THE CONVERSE TYPESETTING AND JUSTIFYING MACHINE.— It appears that something less than justice has been done this mechanism in our note on the British patent last month. Next month we hope to give further attention to the matter and to give the machine its full meed of critical notice.

TRADE NOTES.

THE Burnett Printing Company have moved to 25 and 27 South Water street, Rochester, New York.

THE bindery and pressroom at the M. J. Cantwell Job Printing Office, at Madison, Wisconsin, are now using electric motors as power; a gas engine was displaced by the new power.

THE Central Paper Company advised the trade under date of March 25 that they had resumed business at the old stand, 177-179 Monroe street, Chicago, and were prepared to fill all orders in their line.

THE main office of the Dexter Folder Company, makers of paper-folding machinery, has been removed to the factory at Pearl River, New York. The branches in New York and Chicago will be maintained as heretofore.

W. J. DOBINSON, formerly with the Suffolk Engraving Company, Boston, has sold his interest in that concern, and opened a new plant at 267 Washington street, that city, under the name of the W. J. Dobinson Engraving Company.

WILLIAM H. BABCOCK, solicitor of patents, 709 G street, Washington, D. C., has issued a comprehensive sheet giving information regarding patents throughout the world, which should prove valuable to all interested.

H. B. SAUNDERS, of Hamburgh, New York, after an absence of three years is back to the printing business again. He says: "My first purchase of new material was the current number of THE INLAND PRINTER, and I will soon renew my old subscription." THE INLAND PRINTER is the medium to select material from.

ABOUT eight months ago Ben F. Corday started a printing office at 538 Woodland avenue, Cleveland, Ohio. His aim was to do good work, and do it promptly, and he has gained a reputation already for both. His motto is, "Not How Cheap, but How Good." Owing to increased business he, about a month ago, moved to 569 Erie street, where he has double the room he had at the old stand, besides having the advantage of being nearer the business center.

CHARLES F. GRAESSER, for a number of years in charge of the poster department of the Courier Company, Buffalo, has been given a position in the business office, filling the one formerly occupied by Mr. Van Duzee. Mr. Graesser has been a faithful employe, is a very competent man and proposes to make a success in his new position.

C. H. JONES, who has been representing Barnhart Brothers & Spindler for about eight years in New England, New York, Ohio and West Virginia has resigned and will assume the position of superintendent in the establishment of John M. Jones & Co., Palmyra, New York, manufacturers of Jones' Gordon and Lightning Jobber presses and Ideal cutters.

HEREWITH are shown a tailpiece design and several initials by Fred W. Goudy, Detroit, Michigan, whose excellent decorative work has been so favorably received. Mr. Goudy

INITIAL AND TAILPIECE DESIGNS BY F. W. GOUDY, DETROIT, MICH.

designed the February cover of THE INLAND PRINTER. The heading design and initial on page 163 of this number, as well as the heading and initial of the article "Makers of THE INLAND PRINTER," are also from his pen.

THE New York offices of THE INLAND PRINTER have been removed from the American Tract Society Building to 34 Park Row, corner of Beekman street. Mr. George E. Lincoln, the manager, has fitted up the offices with especial care and with a view to the convenience of all callers. Having telephone connection, printers, advertisers and others are requested to make use of this method of communication when not convenient to call.

A FULL-PAGE illustrated advertisement of the combination multicolor and half-tone electrotype printing press manufactured by R. Hoe & Co. appeared in the colored supplement of

the New York *World*, March 27, 1898. In this page is mentioned the successful introduction of this new and marvelous machine, which is now in regular use in the pressrooms of that paper for printing the color pages of their great Sunday edition, the order for the press having been given but eight months ago. The machine is said to be the largest and most complete color press in existence. It is thirty feet long, eight feet wide and fifteen feet high, weighs about seventy tons and is made up of some forty thousand separate parts.

ALBERT NATHAN, of the firm of Albert Nathan & Co., inkmakers, has recently returned to New York, having visited the various branches of the American Type Founders' Company, with which concern he has recently made an arrangement to supply printing ink. The contract entered into between the companies was made after most careful consideration and test of the actual merits of the goods, and now that the matter is definitely settled the American Type Founders' Company propose to push the sale through all of their branches in a most energetic way. Backed by such a company there is no question as to the outcome, and the sale of Nathan inks will no doubt be large. Mr. Nathan seems well satisfied with his trip.

DANIEL H. CHAMPLIN, for eighteen years with C. B. Cottrell & Sons Company, the press builders, and for the last few years manager of their Chicago branch, has resigned his position with that company and assumed the management of the Chicago branch of E. C. Fuller & Co., manufacturers and agents for printers' and bookbinders' machinery. Mr. Champlin's title is western manager, and his office is in the Fisher building, 281 Dearborn street. The firm he is now connected with has recently made an arrangement with the Seybold Machine Company, of Dayton, Ohio, to handle their output of well-known papercutters and bookbinders' machinery, which adds very materially to their own already excellent line of high-grade bookbinders' machinery. Mr. Champlin has a large acquaintance among the printers of the country and a thorough knowledge of the needs of the trade, and E. C. Fuller & Co. feel that they have made no mistake in placing him in charge of this important end of their business.

THE International Typographical Union has recently adopted the referendum plan of electing officers. The vote will be taken during the month of May, 1898, a majority of unions agreeing to vote May 31. One of the leading candidates for president of the organization is Samuel B. Donnelly, of New York, whose exceptional ability as executive of New York Typographical Union, No. 6, and the successful handling of many trade difficulties, chief among which was the recent acquisition of a nine-and-a-half-hour workday for book and job printers, have made him a national reputation in printing circles. He was born in Pennsylvania thirty-two years ago, is a good speaker and ready debater, and has won his spurs by hard work. Personally Mr. Donnelly has that pleasing trait of character which instantly makes friends, is good looking, athletic and popular, though the head of a union of 5,500 men and frequently placed in a trying position in the discharge of his duties.

AN ACKNOWLEDGMENT OF MERIT.

We do not see how any printer who desires to keep in touch with passing events connected with the trade can get along without THE INLAND PRINTER. It is a model of typographical excellence and beautiful presswork. We look forward to its coming every month, and derive pleasure and benefit from its perusal.— *Golding & Co., makers of printing machinery, tools and material, Boston, Massachusetts.*

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE cover of the March edition of *Art in Advertising* was printed in gold and brown and tastefully embossed.

THE Brothers of the Book, Gouverneur, New York, have presented their Easter greetings in a pretty reprint of Richard Le Gallienne's *Confessio Amantis*.

A HAPPY collection of short selections from modern authors has been tastefully put forth by Arthur Gray & Co., New York, under the attractive title, "The Good Things of Earth, for Any Man Under the Sun." Alphonse Daudet, Julian Ralph and Frank B. Stockton are among the authors represented.

"PHILISTINE SERMONS," by William McIntosh (Doctor Phil), have been reprinted from the *Philistine Magazine* on handmade paper, from antique type, and bound in boards, white and dove-gray, with gilt lettering. Mr. McIntosh is the editor of the Buffalo *Evening News*. His point of view in dealing with religion and its philosophy is original and forcefully presented in a pleasing and graceful style. The collection is a pleasure in every way.

CURTIS & CAMERON, Boston, have issued their descriptive and illustrated catalogue of the Copley prints for the spring of 1898. It is tastefully printed by the Heintzemann Press, and gives a complete list of the reproductions of notable paintings publicly and privately owned in America; also the mural decorations in the new Library of Congress, at Washington, and the Boston Public Library and other public buildings. It is printed in brown and green, and well illustrated.

THE first issue of the *National Journal of Engravers and Electrotypers*, published at Grand Rapids, Michigan, by C. C. Cargill, has made its appearance, and announces that it is the official organ of the Association of Photo-Engravers, and that "the editorial department is in the hands and under the press committee, who constitute the editorial staff." It is of twenty-four pages, usual magazine size, with cover of elaborate design in two colors. The publication starts in with a goodly number of advertisements and some interesting matter, and bids fair to prove successful. THE INLAND PRINTER wishes it all luck.

THE Journal of Commerce Company, of Providence, Rhode Island, have issued the first lot of advance pages of their "United States Commercial Directory for Use in Foreign Countries," printed in English, German, French and Spanish, which contains only the names of manufacturers of goods that are in demand outside of the United States. These advance pages will appear from month to month in their *Journal of Commerce*, and will be sent to all the cities of the world where the United States is represented, placed on file for public use, and when the work is completed, bound volumes will take the place of the advance sheets, and the directory placed on sale in all of the commercial centers of every country of the globe. All the display advertising, as well as the directory matter, will be printed in four languages.

THE office of publication of *Field and Stream*, "a magazine of sport and adventure," has been removed from St. Paul, Minnesota, to New York City, and the publication changed from the large form to standard magazine size. In the April number, the first issue printed in New York, the publisher, John P. Burkhard, makes the announcement that the change of place was made necessary from the fact that New York is the great publishing point, and that St. Paul was too far from the center of manufacture to be a good advertising location. The magazine has a large circulation in the West, and hopes by changing its office to New York to largely increase its subscription list in

that part of the country. It shows considerable improvement typographically, and contains a goodly amount of interesting matter, well illustrated.

From Rand, McNally & Co. come two books which are chiefly notable for their remarkably effective covers. The books are "In the Shadow of the Pyramids," by Richard Henry Savage, and "Told in the Rockies," by A. Maynard Barbour. The contents of the volumes do not in any degree come up to the promises of the outsides, and it seems somewhat of a pity to waste such good printing and such really excellent cover designing and printing upon stories which have no very evident reason for being. Still, as examples of what a cover design may be made to mean, these books are worth the attention of a printer.

Some comments by Miss Amy Leslie on "The Fruit of the Roycroft" do justice to the beautiful books produced at East Aurora — books that "show such skill and delicacy of taste

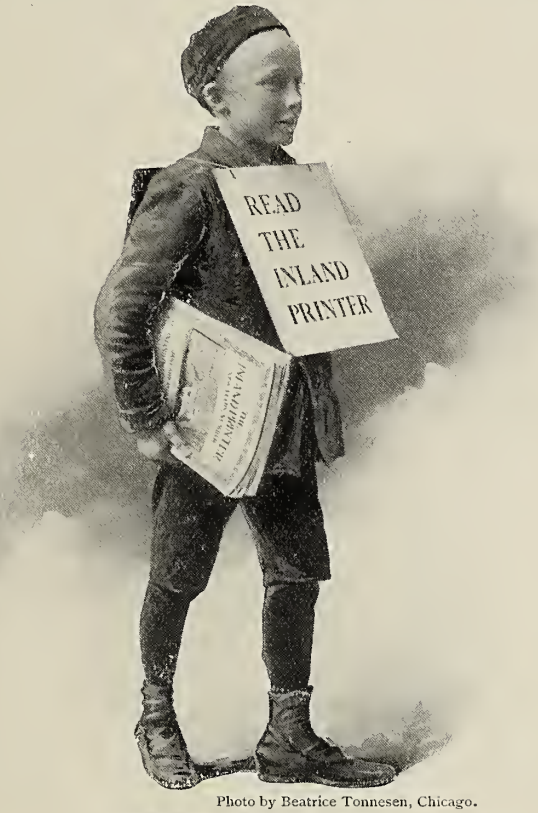


Photo by Beatrice Tonnesen, Chicago.

"Increasing the Circulation."

that one just silently caresses the volume as though it were a thing of life." The Roycrofters do not make the mistake of giving fine raiment to literary corpses, however. Take, for instance, "As it Seems to Me," by Mr. Elbert Hubbard, the high apostle of the order, and what have we? As beautiful a book as one could wish for, filled with a sane conception of things seen and unseen, a trenchant wit, a graceful fancy and a happy style that wins the affection of the reader for both book and author. Printed on rough paper, with the portrait of the author on Japan vellum, bound in flexible russet chamois, with a silk lining and marker, the work is as unusual as it is attractive.

From Gouverneur, New York, comes a valentine in the shape of a reprint of Mr. Kipling's "Vampire." It is done at the Adirondack Press, of which Mr. Lawrence C. Woodworth is the guiding spirit. From the initial effort on the part of the Brothers of the Book, one would imagine that the society had within itself the capabilities for the production of artistic books, and their announcements have a certain added value because of the fact that this little leaflet shows the greatest care in its production. It is announced that the Brothers will shortly issue a reprint of Walter Pater's "Conclusion." When it is remembered that of all the Englishmen of this generation, except possibly Stevenson, Walter Pater had the most exquisite literary style, then we can imagine something of the manner in which this "Conclusion" should appear. Let us hope that the Brothers will not disappoint us.

THE CHRISTIAN GENTLEMAN: A Series of Addresses to Young Men. By Louis Albert Banks, D.D. Cloth, 12mo; price 75 cents. New York and London: Funk & Wagnalls Company.

The number of preachers and Christian workers who look forward with pleasure to new books by Dr. Louis Albert Banks is rapidly growing larger. His new volume entitled "The Christian Gentleman," just published by Funk & Wagnalls Company, New York, is already insured a very large sale. The title suggests the timely and practical character of the book. It contains a series of addresses delivered to young men in the Association Hall, Cleveland, Ohio, under the auspices of the Young Men's Christian Association.

We have received from the publishers, Messrs. A. S. Barnes & Co., a beautifully made volume of the short stories of Annie Eliot Trumbull. The printing has been done at the University Press of John Wilson & Son, and like every book which comes from their Cambridge shops, it is exquisitely done. As a mere piece of bookmaking the volume is most attractive. As an entertaining series of tales for the entertainment of those who like to read aloud, and to be read to, this is a particularly good thing to have. Some of the stories we have seen before. "After — the Deluge" appeared originally in the *Atlantic*, and some of the others found their way first into print through the pages of various other periodicals, but they have lost none of their charm for all that, and are rather increased in interest because of the dainty setting which the publishers have given. The book should attract attention, for the stories show careful handling and a perfect sense of perspective values in story-telling.

With respect to books, says Herbert Putnam in the April *Atlantic*, habit, if not convention, has tended to establish a special code of ethics, distinct from that applicable to ordinary properties. It may well be that the property right in a book is a limited and provisional right — a right which continues in the owner only until it appears that the volume will confer a greater benefit upon some one else. This view, which may justify — nay, which to a sensitive conscience may sorrowfully compel — the expropriation of a book, does not necessarily extend to the expropriation of the contents of a book; and we have it as a singular contrast that many persons of repute, who would hold it a theft to plagiarize other men's ideas, hold it no more than a plagiarism to steal their books. In using the term "theft" in connection with books we should therefore explain that by theft we mean no more than the dispossession of one holder in favor of another, and set apart wholly the question of moral turpitude in the transaction.

From Houghton, Mifflin & Co. come two volumes of the best sort of thing. These comprise Mr. James Breck Perkins' "France Under Louis XV.," and are printed at the Riverside Press of H. O. Houghton & Co. There has yet to come from this establishment a book which is not mechanically perfect, and the volumes under discussion are examples of the most perfect of their class. The paper is of a grade which is a rest to the eye. Of a dead finish, delightful to the touch of the reader, and taking an impression which is as clear as Bible india, it is such that one can but wish for more books so carefully made. So far as the contents are concerned, Mr. Perkins has treated his subject with his usual care—that which was so finely shown in his "France Under the Regency." In these volumes he brings his great work nearly to the date of the Revolution, and we may expect from him a tale of that troublous time such as we have not had since Carlyle made his monumental book. Mr. Perkins is a native of Monroe County, New York, and represents his district in the State legislature. He is the most

careful of students, and he gives to his work, besides the impression of accuracy, the further agreeable impression that it is done by one who has a regard for the niceties of English construction. While the books are invaluable as history of a remarkable period in the story of France, they read like a tale of adventure and hold attention as a romance. That is the art of Mr. Perkins. The facts were present; he has dressed them and made them to live in the mind of his reader.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

Louis C. Hesse, St. Louis, Missouri, submits a business card printed in four colors and gold. The design is good, composition neat, presswork and color scheme excellent.

George E. Coapman, Rochester, New York.—The two folders sent by you are good specimens of artistic job composition. We do not see that they could be improved in any particular.

A package of commercial stationery from C. Rittenhouse, Hackettstown, New Jersey, contains good specimens of that class of work, both in composition and presswork. Display is neat and well balanced.

A bicycle catalogue cover, in two colors, and business card, submitted by Ernest C. Roach, with the Home Journal Printing Company, Lafayette, Indiana, show taste in design and composition and neatness in presswork.

Asa P. Brooks, Sauk Center, Minnesota.—The programme is a neat piece of work; the note-head is a nightmare—the type being incongruous and the rulework crude. Plain, neat type, without ornament or rulework, would look much better.

R. P. Zobel, printer, Syracuse, New York, sends some specimens of advertising which he says has brought him good results. A feather stuck in a small card is inclosed in a diminutive envelope on which is the notice, "This will tickle you."

Howard Bramwell, Colfax, Washington.—The cover submitted is a good specimen of composition, especially the front page. On the third page we would suggest that a pica more space between the border and the top line of type would be an improvement.

From the Brokaw Music Company, St. Joseph, Missouri, we have received samples of sheet music published by them, which in point of mechanical execution are above the average. The title-pages are exceptionally tasteful in design, and the work is creditable throughout.

C. T. Lemen, foreman, Dansville (N. Y.) *Breeze*, forwards a booklet entitled "A Ray of Sunshine," and some other samples of commercial work, all of which are neat in composition and good specimens of presswork. The booklet is especially neat in design and execution.

Some samples of cigar-box labels from the Ottumwa Stamp Works, Ottumwa, Iowa, show the possibilities of the ordinary job press in the line of colorwork and embossing when handled by an artist. The coloring is brilliant, and the embossing as sharp and clean as if done with a steel die.

"Requisites" is the title of a four-page, 9 by 12 circular, issued monthly by John P. Morton & Co., Louisville, Kentucky, to keep before the public the line of stationery supplies and printing which they are prepared to furnish. It is well printed, both composition and presswork being of a high order of merit.

Conrad Lutz, Burlington, Iowa, has issued a blotter on which is printed a group of tea roses so natural in appearance that one is tempted to smell them, as though they were the real thing. They are produced by the three-color half-tone process, and the plates are excellent and colors beautifully blended.

For dainty and beautiful initials to be used for "illuminating" we refer our readers to the unique little brochure "An Initial Talk to Printers," just issued by the Peninsular Engraving Company, Detroit, Michigan. It contains several pages of artistic old style initials, charmingly executed in colors, some of them bronzed.

From John W. Kelly, 71 Maiden Lane, New York City, a neat business card set in Jenson Old Style, printed in black, with underscore rules in red on yellow stock. The arrangement of the lines is artistic and produces a good effect. The same forms printed in red-brown and blue on pale-blue stock is a good combination of color.

The Atwood-Kruckeberg Company, 115 North Main street, Los Angeles, California, are justly entitled to the term "art printers." The specimens of work submitted excel in beauty anything we have seen in typography for some time, and the circular "A Business Lyric in Sober Prose" is a delicate yet striking production. The business card is a neat example of composition in one series of type, with a pale, tinted background. The blotter is bold and attractive, printed in black and red. Artistic compositors and excellent pressmen are evidently employed by this company in the production of such admirable work.

J. L. & John Melvin, publishers of the *Recorder*, Claysville, Pennsylvania, send a few samples of commercial work for criticism. They are well up to the average of this class of work, both in composition and presswork, and are a vast improvement over the samples submitted for comparison by the Melvins' predecessors.

Lightbourn's "West India Annual and Commercial Directory" is a book of 280 pages, 4¾ by 7 inches, full of valuable information of a commercial nature. The composition and presswork are good, and some half-tone illustrations on enameled stock are very well printed. The work is issued from the office of John N. Lightbourn, St. Thomas, West Indies.

F. D. Barrows, Foxcroft, Maine.—The *H. C. I. Scroll* is a good sample of publication work, composition and presswork being well up to the average. The "Report of the Municipal Officers" is not so good as the *Scroll*. The pages would look better if you used leaders instead of quads on the statements, as you would thus obviate the ragged appearance now evident.

A small package of neatly displayed cards and letter-heads was received from Charles T. Trew, with the *By-Stander*, Macomb, Illinois. The Hampton Directory Company card is a good specimen of display in one series of type in red and black, but there is a little too much red. The initial letters H, D and C alone would have been sufficient in red, balance of card in black.

Phillips & Vader, 79-81 Fifth avenue, Chicago, printers to the theatrical profession, have submitted a package of their productions, consisting of letter-heads, note-heads, cards and announcements, printed in great variety of colors. They also make half-tone engravings which are of good quality. The work is well displayed in composition, and the presswork is up to the average.

A pamphlet of eighty-four pages and cover, 8 by 12 inches, oblong, and entitled "The Story of Progress in the Dry Goods Trade," is issued by Wyman, Partridge & Co., of Minneapolis, Minnesota. It describes and illustrates their beginning and progress up to their present immense capacity, illustrated with many half-tone engravings. The work is well designed and excellently printed by the Banning Press, of Minneapolis and St. Paul.

James M. Ramsay, Bridgeport, Ohio.—The samples sent by you are nearly all good specimens of job composition. There is great variety in style, showing that you have not fallen into any rut. The Second Christian Church card would have been improved if the principal line were set in a plainer and more readable type, and we do not like the way in which the word "Potatoes" is set in the S. S. Brown card—there are not four syllables in the word.

A few samples of office stationery have been forwarded from the *Journal*, Chadron, Nebraska, all of which are printed in colors. While the type display is fairly good, we cannot approve the use of so much colored ink on work of this character. The bank draft—printed in green and red on pink stock—would look much better printed in black or blue only. Quietness in color and neatness in composition are more suited to this class of work than the circus poster style.

"Suggestions in Typography" is a booklet of plain and ornamental examples of composition by Alexander A. Stewart, Salem, Massachusetts. Many of the specimens are original and unique, while others are plain and striking. All are of good quality, showing that Mr. Stewart is an artist in typography. The color schemes and presswork also are good, some tint-blocks being used with artistic effect. The work will no doubt be appreciated and prove of value to all who purchase it.

The Boston Engraving Company, 113 Purchase street, Boston, has issued a four-page circular, tastefully printed, advertising the productions of that company. The first page is embellished with a three-color half-tone of a Paris flower-woman, the coloring on which is exquisite. The inside pages are in black, showing commercial work of unusual excellence. The fourth page is printed in two colors, and the entire work is creditable, not only in engraving but printing. The name of the printers is not given.

A very handsome booklet is the 1898 catalogue of the Milton H. Smith Company, Rochester, New York. It contains representations of the badges and insignia of all the social and secret societies, printed in colors and gold and embossed, and shows the same designs printed in their "silktone" inks, which give a very delicate appearance to the work. This catalogue is, perhaps, the most complete reference book for society insignia that has ever been published, and the Milton H. Smith Company has an established reputation for fine work in color printing and embossing. Printers wishing to handle this line of work cannot do better than to communicate with the company and secure one of these handsome catalogues.

We are in receipt of a copy of "Fairy Tales" (second series), a tasty twenty-four-page booklet issued by the N. K. Fairbank Company to advertise their "Fairy" soap. The entire work, including the cover, is lithographed by the Gray Lithographing Company, of New York, and the booklet is certainly worthy of mention as a very attractive advertisement of a very excellent soap. The work opens with the Fairy "Acrostic," and short verses concerning the Mermaids, the Two White Kittens, Tom's Bath, Fairy Linen, a Song of Sleepy Land, Cinderella's Wedding, Goldenlocks, and other little verses complete the book. Each verse is accompanied by an appropriate illustration, tastily colored, each one having the cake of soap neatly worked in. The embossed cover adds much to the good appearance of the work.

The Fairbank Company is getting out some excellent advertising, and the work in question is in line with the policy of the house to advertise goods that are right by methods that are right.

CHAPIN & CLAFLIN, 79 Fifth avenue, Chicago, have issued a very striking circular, announcing their resumption of business after being burned out. It shows a building with the flames pouring out of the windows, and floating upward is seen a phœnix—the emblem of resurrection from ashes. The circular is printed in four colors—red predominating—and tells of their ability, with the new plant and material in their new location, to take care of their patrons and supply their needs. The stock used is buff, deckle-edged, with an envelope of the same stock, on which is a plat of that section of the city in which their place of business is located, showing at a glance just how to reach them. It is a good idea and well executed.

L. BARTA & Co., 144 High street, Boston, forward two specimens of their work, each 9 by 12 inches in size, one a silversmith's catalogue, the other specimens of advertisements. The catalogue is an exquisite sample of half-tone work, each article represented appearing to stand out from the page. The front cover design is an artistic production in colors and gold, embossed, showing a meadow with the grasses usually found therein. The title of the catalogue is "The Meadow." The second work is a collection of samples of advertising gotten up by Barta & Co. for Mr. F. P. Shumway, and are splendid specimens of advertisement display. There are ninety-six pages in the book, and each is a study by itself. Messrs. Barta & Co. ought to feel proud that they have such artist compositors in their employ.

A BOOK of specimens of much importance to the printing craft is that recently issued by the American Type Founders' Company, general selling agents in America for Albert Nathan & Co's printing inks, varnishes and bronze powders. The work is quite an elaborate affair of 116 pages, neatly bound in black cloth and lettered upon the front cover in gold with handsome decorative border in red. The title-page is tastily set and colored, the center band being composed of the three primary colors—yellow, red and blue—printed in vertical stripes with white spaces to properly divide them. One of the handsomest pages in the book is that showing bronze powders. Each color of ink is printed upon paper best suited to bring out the most pleasing effects, or to show how an ink intended for a particular paper will work in actual use. The gloss black, red, blue and green, for instance, are printed on smooth Japannin paper; news ink upon an ordinary print paper, and deed and bond black upon bond paper. The gold inks are also printed upon colored label paper, which enables the printer to readily ascertain the effect produced and compare the ink with results obtained by the use of size and bronze powder. The book is a convenient compendium of reference for those wishing to purchase ink.

THE value of continuous and persistent advertising is shown in the series of circulars issued by Mr. George De Haven, General Passenger Agent of the Chicago & West Michigan Railway, Grand Rapids, Michigan, during the past winter. They are of letter size, printed in two colors, upon both sides of the sheet, the principal feature being an illustration of the hotel which is being built at Charlevoix, and which it is expected will be opened on June 25, 1898. The circulars are headed "Ye Building of ye Inn," and the half-tone cuts used upon each show the appearance of the structure at different times, the date the picture was taken being always given. A little information in regard to the illustration forms the text for the little circular letter, which is neatly printed in the corner of the first page. The last one received by THE INLAND PRINTER was dated March 30, and has a view taken February 25. In the foreground appears the new station building, beyond that the grove, and through the trees can be seen the outlines of the Inn. Although the ground is covered with snow, an excellent idea of the place can be formed. This last circular also has an additional indorsement which we have not noticed on the others, namely, "Tell your friends," printed across the blank space at the left, as if written with pen and ink. If the recipients of these circulars faithfully carry out this injunction, by the time the house is ready for the opening the place will be well patronized. Mr. De Haven is to be congratulated upon this method of advertising the well-known and delightful summer resort, Charlevoix, and the important building there being constructed. It will undoubtedly result in business when the season opens.

OBITUARY.

AT Salem, Massachusetts, on March 28, Abner Cheney Goodall, aged ninety-three. Mr. Goodall made the present newspaper possible by perfecting the first printing press that printed on both sides in one operation. His inventions in this line became the foundation of the present newspaper press. He also invented the cracker machine and perfected the preparation of copper and steel plates for use by engravers.

AUBREY BEARDSLEY, the well-known sketch artist and writer, died at Mentone, France, March 16, from a hemorrhage of the lungs. Mr. Beardsley was born in 1874. He began life as an artist on the *Pall Mall Magazine* and the *Pall Mall Budget* in 1892. He was elected a member of the New English Art Club in 1893, and subsequently worked for publishing houses. He was author of several illustrated publications, and contributed a large number of drawings to the *Yellow Book* and *Le Courrier Français*. The eccentricities displayed in his posters won for him an exalted position in the world of art; perhaps no other artist of modern times was copied as much by lithographic poster designers.

EDWARD CARQUEVILLE, the well-known employing lithographer and engraver, died at Sheridan Park, Chicago, on March 7. He had been sick two weeks with rheumatism, which attacked the heart. Mr. Carqueville was fifty-seven years old and a native of Posen, Poland. He came to this country when fifteen years old, and shortly afterward entered the lithographing business to learn the art of engraving. Later he became a partner in the firm of Shober & Carqueville, who were the largest and most progressive firm engaged in that line in Chicago. Their plant was destroyed by the great Chicago fire of twenty-five years ago, but new machinery was again in motion within a limited time, and again the firm prospered, only to meet a total destruction by the devouring element, about eight years ago. Mr. Carqueville soon reorganized the firm as the Carqueville Lithographing Company, with offices and plant at La Salle avenue and Illinois street, and again the indomitable will and perseverance of the man was successful in building up a trade creditable to himself and the great city of Chicago. In this he was assisted by four of his sons, who were associated with him in conducting the business, and will continue to manage the family estate. He leaves a widow and eight children—seven sons and one daughter.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE old-established and mammoth printing and publishing house of Harper Brothers, New York City, have recently placed their third order with the Babcock Printing Press Company for additional Optimus presses.

YOUR '98 OUTING.

Spring is here and summer is fast approaching. Time to think of where to go in order to avoid that uncomfortable city heat. "Vacation Suggestions," published by Wisconsin Central Lines, tells of a hundred summer resorts easily reached from Chicago and Milwaukee. Ask your nearest ticket agent for detailed information. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

HOW PRINTERS CAN SAVE MONEY.

One year ago the proprietor of a great printing establishment in Chicago, one of whose publications is of world-wide fame among the craft, introduced a reform which reduced his insurance rates about twenty-five per cent upon his plant and nearly forty-five per cent upon his building. He says Tarcolin did this! and also states that the additional economy resulting from its use in place of benzine will save him thousands of dollars, besides safety from explosions. Verily, "Wise men change their opinions and methods—fools (and some printers) never," and thus become "back numbers." All printers should write for full information about Tarcolin to the Delete Chemical Company, 126 William street, New York.

THE INLAND PRINTER ACCOUNT BOOK.

The longer this excellent method of keeping track of orders is used the better people seem to like it. Orders are increasing right along, and those who buy one book purchase others when the first is gone, and say they cannot get along without it. The Advertiser Publishing Company, of Huntington, West Virginia,

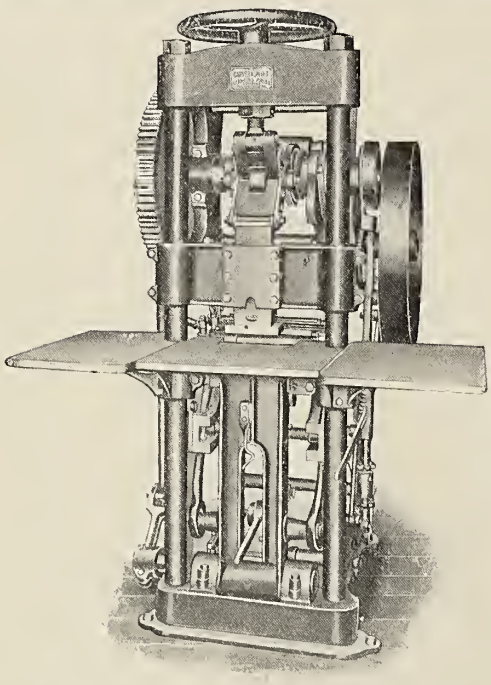
say in a recent letter: "We have been using the Inland Printer Job Account Book for two years, and are so well pleased with it that we want to know if you have any book for advertising records." The above is only one of many letters of this description received. The book is an excellent one for offices of any size. Send for sample sheet.

ELECTRICAL EXPERTS.

The attention of our readers is invited to the advertisement of Pierce & Richardson, consulting engineers, on page 275. This firm is doing a purely independent engineering business from an unbiased standpoint, and are giving special attention to presswork, method of control, etc., making a study of every case with a view to meeting the conditions in the best possible manner. The relation of this firm to the electrical trade is analogous to that of the architect to the building world. They have had wide experience in electrical transmission work, and will cheerfully answer all inquiries from those contemplating the adoption of electricity as a medium of transmitting power.

STEEL DIE STAMPING.

The steel die stamping press manufactured by the Carver & Swift Company, of Philadelphia, is in itself a most unique production, while the work of the machine marks a very interesting and artistic feature of the printing business. The ordinary method of stamping from a steel die has been hitherto purely a hand process, necessarily slow and proportionately costly. The introduction of this thoroughly practical power machine has reduced the somewhat difficult and tedious process to a corresponding level with job printing, while the results are so superior that this, at least, has become a profitable branch of the



printer's art. The specimens of work shown by the manufacturers of this machine seem to fully justify the claims made, and taken in conjunction with the unqualified indorsements of the houses using the press, it is only reasonable to predict large sales as a result of the enterprise.

VICKERY'S PATENT SELF-FEEDER.

The attention of the printing fraternity was called last month to Vickery's self-feeding machine in the advertisement on page 103. An advertisement of this machine also appears on page 152 of this issue of The Inland Printer, and the notice of the trade is particularly directed to it. The letters from editors of British papers will be read with considerable interest. The advantages to be derived from a device of this kind seem to be apparent to those who have examined the machine. Those who have not had a chance to see it can obtain full information concerning it with very little trouble. It is worth looking into, and those interested are requested to write to the patentees and proprietors, Messrs. John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, E. C., London, England.

SOUTH AMERICAN TRADE.

The South American Associated Press and Advertising Company have secured offices in Rooms 27, 29 and 30, at 275 Broadway, New York, to conduct a news and advertising business between the United States and South America. They issue a weekly news-letter to all of the papers for which they solicit advertising, thus keeping in close touch with the people and the papers of both countries. They make translations from and into all languages, with special rates to printers. Purchasing and sales commissions between North and South American countries are constantly passing through their hands. While a business house conducted for business purposes, they are working in harmony with the Bureau of American Republics and the United States Export Association. They refer with pleasure and permission to the Brazilian consul at New York.

ACME PAPER CUTTERS.

The Child Acme Cutter & Press Company, 33 Kemble street, Boston, Massachusetts, makers of the Acme self-clamping paper cutters, say in a recent letter that "actions speak louder than words," as the renewals from those who have used the Acme automatic paper cutters for many years testify, as follows: Whitcomb Envelope Company, Worcester, Mass., 48-inch; *Youth's Companion*, Boston, 48-inch; Forman-Bassett-Hatch Company, Cleveland, Ohio, 44-inch; W. H. Morrison, Lexington, Miss., 44-inch; James McMillan Printing Company, Pittsburg, Pa., 48-inch; Hartje Brothers, Pittsburg, Pa., 40-inch; Telegram Company, Youngstown, Ohio, 44-inch; American Aristotype Company, Jamestown, N. Y., 32-inch; Davenport Paper Box Company, Cincinnati, Ohio, 32-inch; Guggenheimer, Weil & Co., Baltimore, Md., 36-inch; Rochester Lithograph Company, Rochester, N. Y., 32-inch, and many others.

EMBOSSED BLANKS FOR SOCIETY ADDRESSED CARDS.

Probably there is no kind of printing that is so much in demand at the proper season as the society visiting or address card, with the insignia, emblem or badge embossed in colors in one corner. Members of commanderies, posts, garrisons, lodges or industrial organizations invariably want a supply of these cards when they go traveling, or if they attend conventions, conclaves or local gatherings. They are attractive. They tell at a glance the social affiliations of the bearer. The Milton H. Smith Company, of Rochester, New York, have just sent us their 1898-99 catalogue, containing some two or three hundred embossed emblems of this description, both in colors and "silktone," and covering the different grades of every secret, military, patriotic or social order in the country. These are supplied in packs of fifty in assorted tints ready for printing, and they can also be furnished embossed on programmes, folders, menus, etc. The printer who will take the trouble to exhibit some of his printed work with these handsome designs in his window or to members of these orders, will reap a rich harvest. At the same time his customers will be from among the substantial business men or citizens who are sure pay. Send four cents in stamps to pay postage and get the beautiful collection of designs, many of which are entirely new. It is supplied to *the trade only*. Address, The Milton H. Smith Company, 106 Mill street, Rochester, New York.

THE CONGER ENGRAVING PROCESS.

The Conger engraving process is now an established factor in the publishing world, and is being widely used to illustrate newspapers, and to make designs for use in jobwork, etc. The accompanying cut was made by this process at a total cost of 12 cents; it was etched in eight minutes. This new system enables any one, though not an artist, to make good cuts from

other cuts, photos, etc. One dozen 4 by 6 plates (patent applied for), one bottle of drawing fluid, pens and other materials, and full instructions — a practical, reliable engraving outfit, is sold for $2.50 by the Conger Engraving Plate Company, Box 30, Linneus, Missouri.

THE VALUE OF ELECTRIC MOTORS IN THE ART OF PRINTING.

That electricity as a motive power is destined to supplant every other power employed in operating the machinery used in the art of printing, is no longer a matter of doubt. It is not only to effect, but is actually realizing a revolution. Five years ago electric motors for printing machinery were few in number, were of but one type, and, looked upon in the most favorable light, were but experimental; but today, so rapidly has one improvement followed another, the only serious questions among students of the problems of pressroom economy are, Which style of motor will better meet given requirements, geared or direct-connected? and Who makes the best motors?

This change in the ideas of printers, though quickly brought about, has developed in the face of all kinds of prejudice. The mechanical world is justly always slow in adopting radical changes of any sort; and electric motors were compelled not only to earn their standing through the usual tests for efficiency, but also to overcome the distrust of electricity, which exists almost without exception, in every human mind, and demonstrate their perfect safety. That every doubt regarding the efficiency, economy and safety of electric motors for printing machinery has been cleared away in so brief a period, speaks volumes for their merits.

The salient points of merit in such motors and their superiority over all other methods of power distribution are as follows: Saving in power; cleanliness and increased light, giving increased product in a given time; decreased danger from fire; elimination of danger to life and limb from belting and shafting; economy of space in pressroom; wider range of speed of machines; saving in cost of insurance; increase of product at a decreased cost. It should be stated, of course, that the above-mentioned advantages vary in value with the quality of the motors used. So considerable is their variation, in fact, that only the very best should be employed. There is, perhaps, no motor on the market which will not offer points of superiority above steam, but there is, of course, a wide difference in motors — a difference that is easily demonstrated by comparative tests.

Taking the points of superiority noted above in order, one has first to consider the saving in power. The propositions covering this point are simple and easily appreciated. Power is saved, because it is cut off except when the machine to which it is applied is in operation; and also because the cost of running shafting and belting is wholly eliminated — a cost which is always very great and increases vastly as the number of machines in continuous operation decreases. Of these two propositions, the first is perhaps the simpler, for no one can fail to understand that a system which insures a total elimination of expense for power chargeable against a machine, save when that machine is earning a profit, is ideal, for it is the essence of economy.

The second proposition — that of saving the power required to run shafting and belting — is very important under any conditions, widely different though they may be. A study of the conditions in a large number of printing offices reveals the amazing fact that above forty per cent of the power employed and paid for by printers is expended in operating belting and shafting; and, it should be noted, this percentage is figured on the basis of two-thirds of the machinery always in operation, with shafting in perfect alignment, and with belting in good working condition. With shafting out of line, belts slipping, and few machines in operation — conditions which are almost omnipresent in printing offices — the amount of power paid for in comparison with the amount usually employed is almost incomprehensible. This argument is not the argument of a salesman, loosely made and unsupported; it is a simple statement of fact evolved from practical experience. Prof. J. J. Flather, a widely-known mechanical engineer, has given the mechanical world the benefit of some interesting tests of loss of power, and his report confirms the above statements. Professor Flather measured losses of power through the employment of belting and shafting, as follows: Hartford Machine Screw Company, 25 per cent; Pond Machine Tool Company, 41 per cent; Yale-Towne Company, 49 per cent; Bridgeport Forge Company, 50 per cent; Baldwin Locomotive Works, 80 per cent. Professor Flather cites a large number of examples, the average percentage of loss in which is 42.3 per cent. In no example cited does the loss of power fall below 23 per cent. The above figures represent only the percentage of power uselessly expended by the shaft and belt system, and, it should be understood, the percentage of loss in examples given does not represent an equal gain where electric motors are substituted. There are further considerations in the problem, one of which is a certain loss of power in the motor system itself, and another, the saving in the motor system as against engines, boilers, shafts and belts. The first is not difficult to figure. The loss there is subdivided into generator, motor and wire losses, which, combined, constitute what may be called "Plant Loss." The average plant loss in the best systems ranges from ten per cent to fifteen per cent; and accepting the maximum percentage as correct, the net gain in favor of the electric-motor system is about twenty-five per cent, plus the addition which accrues from idle time — itself an important matter.

But there is still to be considered the saving effected in cost of fuel, wages of firemen and engineers, supplies, cost of repair to belting and shafting, and an endless list of minor items. It is not easy to reduce this saving to percentage, but it is nevertheless a very important matter. The only absolutely correct way

to ascertain it is through comparisons in plants which have made the change of system. An excellent example is the American Lithographic Company, of New York City. That company now employs electricity entirely, using in its plant 140 Lundell direct-connected motors, aggregating about 850 horse-power. The managers of that company state that the cost of power and light in their new building, per unit of manufactured product, is 55.8 per cent of the previous cost — a saving of 44.2 per cent. It will thus be noted that the saving in cost of power by the elimination of shafting and belts is a very important item, and one which, alone, would greatly promote the adoption of electric motors.

But with shafting and belting out, other important advantages are immediately gained. One of them is increased product, by reason of *increased cleanliness and better light.* It is almost an insult to a printer's intelligence to point out to him that if shafting be cut out, his pressroom will be free from spattering oil and dust; and that with belting out, his pressmen will have more light; but merely for record these points are mentioned at this time. Oil and dust from belts and shafting are always responsible for a percentage of wasted stock. That statement is indisputable; and it is a pressroom maxim that the better the light, the quicker the "make-ready." Increased product means decreased cost; and increased cleanliness and capacity generally "key" an office up to a higher plane of quality and efficiency.

Decreased danger from fire, and consequent saving in the cost of insurance, and decreased danger to life and limb are also gained when shafting and belts are discarded. In many establishments, one floor above another is operated by belting passing from main to secondary shafting, through openings in floors. These openings and belts readily carry fire, which oil and waste are ever ready to assist, from floor to floor. The electric motor reduces this danger to a minimum.

In offices where shafting and belting are employed, the line of shafting obviously determines the location of machinery. This rule is inexorable, and to state the case mildly, it never assists a printer in placing his machinery to best advantage, light and economy of room considered. How much better to have a machine wholly free from restriction! The writer knows of one instance where a change to electric motors enabled a printer to put two additional cylinder presses in a previously congested space and operate them with perfect convenience.

Still another advantage gained by use of electricity is the wider range of speed attained. The Lundell motor, for example, enables a printer to run his cylinder machines from a speed "too slow to count," to a speed with which no "feeder" can possibly keep pace; and, by means of the Lundell system of motor control, the press is absolutely at the command of the pressman at all times. This same system makes available ten different speeds for job presses, while the maximum number of speeds attainable by use of cones on shafts is but five. The electric motor for job presses gives also a wide range of speed, as, for example, a quarter-medium job press equipped for a maximum speed of 1,500 to 1,800 may be economically run down to a speed of 750. When it is considered what can be done with an electrically equipped job press, one almost makes up his mind that the day when job printing will be done to order at one's door, in push-cart style, is near at hand. Perish the thought! But who will say "Impossible"?

As noted in an early paragraph, the main question about the use of electric motors for printing machinery is, Which is the better type of motor for given conditions, geared or direct-connected? On this question the doctors disagree. Each type has its advocate and the advantage of one above the other is largely a matter of prejudice. Geared motors — that is, motors whose power is applied to a shaft which is geared through a pinion onto the fly wheel of a machine — are high-speed; while motors connected directly to the main shaft of a machine are necessarily low-speed. High-speed weigh and cost less, but make more noise. Geared motors are the older type of the two, the direct-connected being the later product, but the former are still preferred by many large houses. The American Book Company, for example, uses and has used the geared type for a long time. "Gearing will wear out," says the direct-connected advocate; but the rawhide gearing now generally employed certainly wears extremely well, and can be repaired at a very low cost.

Perhaps the strongest argument in favor of the direct-connected motor is that it will do everything that a geared motor can do and do it more quietly and with less depreciation. At all events it can be asserted without fear of contradiction from any student of pressroom problems, that the electric motor has come to stay. The shaft and belt has once more met its fate at the inexorable hands of electricity; and the day is near at hand when the printer must bow to and heed Progress, or be passed in the race for business success.

STILL ANOTHER FOLDER.

An entirely new machine, and one of the largest ever built in this country, has just been completed for a firm in New York City, by the Brown Folding Machine Company, of Erie, Pennsylvania. The size of this folder is 42 by 60 inches, and performs the following work: It folds quadruple 32s, two on; folds single 32s by insetting one sixteen within another, and folds double 16s, all on any size sheet from 42 by 60 down to 25 by 40; it also folds single 16s on any size sheet from 30 by 42 down to 20 by 25. It has automatic gripper side register at first fold, as well as automatic register at second fold. It is designed for the finest book and catalogue work, as well as the cheapest pamphlet work. Buckling or wrinkling is entirely avoided on all its work, whether of a three or four fold nature. The machine weighs about two tons, and requires not to exceed one-tenth of a horse-power to run it. Its floor space is 6½ by 15 feet.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A. A. STEWART, publisher of "The Printer's Art" (now nearly out of print), offers for sale a new specimen book, "SUGGESTIONS IN TYPOGRAPHY," comprising some fifty-odd pages of his work as compositor and printer. The specimens are printed in a variety of colors, taken for the most part from everyday work, and are practical and suggestive. Size, 6 by 8 inches; postpaid, 50 cents. A. A. STEWART, Salem, Mass.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., Chicago.

"EVERYDAY PRINTING" — Sixty new and catchy specimens of modern up-to-date job composition, printed in tints and colors, on enamel paper, with raw silk cover. Recipes for ink refiners, driers and glossers, padding glues, etc. Embossing made easy, tint-blocks, hints on colorwork. All for 50 cents. Silver or post office order. JACK WINDELL, 236 Market street, Johnstown, Pa.

FOR SALE — 200 copies of the "Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, $1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

FREE — Sample copy of the *Adverlising World*, Columbus, Ohio. Send your address, and you will see why it has such a large circulation.

IDEAS ARE GOOD THINGS. If you have none of your own, buy some. "**Some Practical Ideas in Set-Up**" contains nearly 100 specimens, covering almost the entire range of ordinary commercial work, which can be adapted to the needs of the most modestly equipped plant. Just the thing to show a customer who does not know what he wants. The display is artistic, but simplicity is not lost sight of, and the whole forms a valuable reference book which you cannot afford to be without. 50 pages, printed in colors, on heavy paper; 50 cents. THE KEYSTONE PRESS Portsmouth, Ohio.

THE QUEEN'S BODYGUARD.

WHEN you look through the printing offices you will discover that the best printers and pressmen have a remarkable attachment for pets. Of course the editor has his cat which thrives on spring poetry, paste, and other odds and ends. But downstairs in the pressroom you will find everyone devoted to the pets that give the best results on the press. Do you know why the pressmen's pets among inks are

The Queen City Inks?

Because they have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties that you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

QUEEN CITY PRINTING INK COMPANY,

HOME OFFICE:

CINCINNATI, OHIO.

Branch—347 Dearborn St., Chicago, Ill.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY ... NOW IN ... WAREHOUSE.

All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES. *May 1, 1898.*

TWO REVOLUTION.

129—42x60 Two-Revolution Cottrell & Babcock, 4 rollers, air springs, rear delivery, table distribution, steam and overhead fixtures.
209—45x60 Two-Revolution Cottrell, 4 rollers, table distribution, rear delivery, steam and overhead fixtures.
189—38x55 Two-Revolution Scott, 4 rollers, air springs, table distribution, rear delivery, steam and overhead fixtures.
206—32x46 Two-Revolution Campbell, 2 rollers, front delivery, table distribution, job and book, steam and overhead fixtures.
208—23x30 Two-Revolution Pony Campbell, 2 rollers, front delivery, table distribution, steam and overhead fixtures.
210—23x28 Two-Revolution Pony Campbell, 2 rollers, front delivery, table distribution, steam and overhead fixtures.

THREE REVOLUTION.

203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)

STOP CYLINDERS.

164—33½x48 Potter Stop Cylinder, 6 rollers, rear delivery, steam and overhead fixtures.

DOUBLE CYLINDER.

204—37x57 Hoe Double Cylinder, wire springs, steam and overhead fixtures.

DRUM CYLINDERS.

207—33x46 Cottrell & Babcock Drum, air springs, tape delivery, steam and overhead fixtures.
183—39x53 Campbell Oscillator, job and book, 4 rollers, front delivery, table distribution, steam and overhead fixtures.
156—24x28 Hoe Pony Drum Cylinder, wire springs, tape delivery, 2 rollers, steam and overhead fixtures.
131—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
130—17x22 Potter Drum Cylinder, wire springs, tapeless delivery, steam and overhead fixtures.
127—17x21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw distribution, steam and overhead fixtures.

JOB PRESSES.

193—13x19 New Style Gordon, throw-off, side steam fixtures.
192—8x12 New Style Gordon, throw-off.
191—5x8 Pearl, throw-off.

FOLDERS.

109—Seven-column Quarto Kendall Folding Machine, with paster and trimmer.
186—Seven-column Quarto Stonemetz, paster and trimmer.

MISCELLANEOUS.

186—Seven-column Quarto Stonemetz Folder, with paster and trimmer, 3 or 4 fold.
191—5x8 Pearl Press.
192—8x12 New Style Gordon Press, with throw-off.
193—13x19 New Style Gordon Press, with throw-off and side steam fixtures.

REMEMBER THIS: That all of our machines are thoroughly overhauled by competent workmen, and are guaranteed to be as represented. That our list includes **BARGAINS** that cannot be obtained elsewhere. That the wave of prosperity is coming our way, and that now is the time to increase facilities for doing good work. Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for the display of machinery.

Telephone, Main 3726.

BRONSON Printers' Machinery and Warehouse Co.

48 and 50 North Clinton Street, CHICAGO, ILL.

H. BRONSON, Prest. and Gen. Mgr.

GEO. E. LLOYD & CO.

Manufacturers of Machinery for

Electrotypers, Stereotypers, Engravers,

202 and 204 South Clinton Street,

CHICAGO, ILL., U. S. A.

LIST OF PARTIES USING OUR PLANERS.

CHICAGO, ILL.

Geo. H. Benedict & Co.
Blomgren Bros. & Co.
Franklin Engraving Co.
Chicago Engraving Co.
Globe Electro Co.
A. N. Kellogg Newspaper Co.
Chicago Electro & Stereo Co.
Osgood & Co.
Barnhart Bros. & Spindler.
Juergens Bros. Co.
National Electro Co.

COLUMBUS, OHIO.

Lutheran Book Concern.
Chas. W. Harper.
Terry Engraving Co.

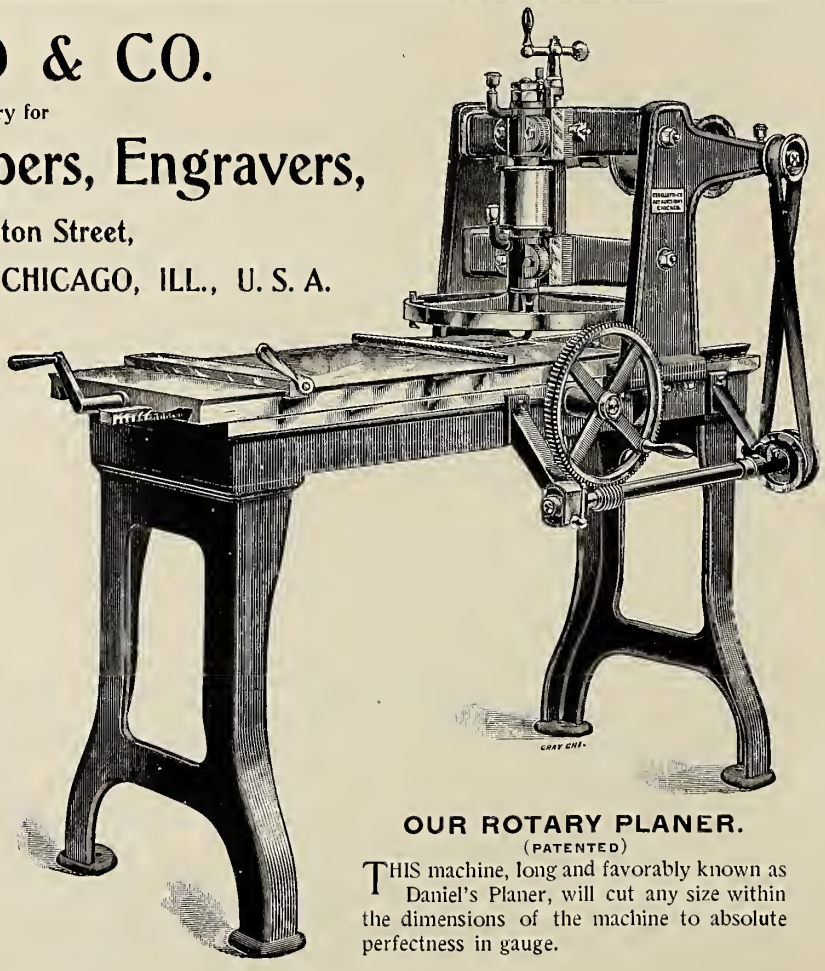
CLEVELAND, OHIO.

Evangelical Publishing Co.
Buckeye Electro Co.
Lawrence Publishing Co.

ELSEWHERE.

H. J. McFarland, Harrisburg, Pa.
J. H. Yewdale & Sons, Milwaukee, Wis.
Palmer & Rey, San Francisco, Cal.
F. Reistle, Denver, Colo.
Moline Engraving Co., Moline, Ill.
W. C. Gage & Sons, Battle Creek, Mich.
Seventh Day Adventist Publishing Co., Battle Creek, Mich.
C. I. Hood & Co., Lowell, Mass.
Woodward & Tiernan, St. Louis, Mo.
Kellogg Newspaper Co., Kansas City, Mo.
Werner Company, Akron, Ohio.
Buffalo Electro & Engraving Co., Buffalo, N. Y.
F. A. Ringler Co., New York.
Ohio Engraving Co., Springfield, Ohio.

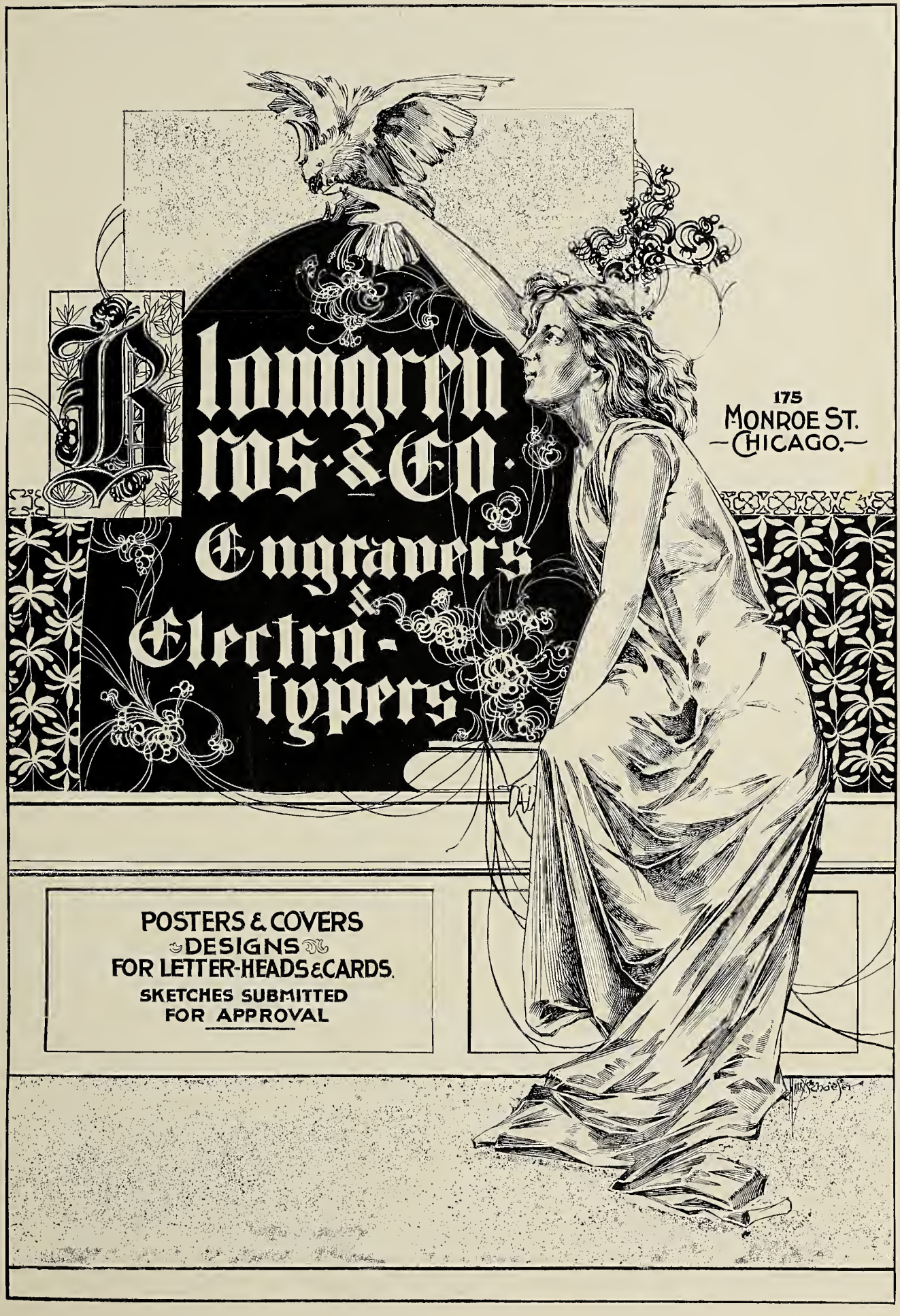
AND MANY OTHERS.



OUR ROTARY PLANER.

(PATENTED)

THIS machine, long and favorably known as Daniel's Planer, will cut any size within the dimensions of the machine to absolute perfectness in gauge.


Lomgren Bros. & Co.
Engravers & Electro-typers
175 MONROE ST. —CHICAGO.—
POSTERS & COVERS
DESIGNS
FOR LETTER-HEADS & CARDS.
SKETCHES SUBMITTED FOR APPROVAL

JAMES WHITE & CO.

DEALERS IN

COVER PAPERS

Have you seen our sample books of
RAW SILK AND DECKLE-EDGE PAPERS?

177 Monroe Street. ....CHICAGO.

Engraved and Embossed Stationery

COMPLETE SAMPLE SETS
of Wedding Invitations,
Announcements,
Cards,
Commencements,
Monogramed Stationery,
Commercial work, etc.

Write for particulars. NOW READY.

WM. FREUND & SONS,

ENGRAVERS, EMBOSSERS AND STATIONERS to the trade.... 174-176 State St., CHICAGO.

The Aluminum Plate and Press Company

Office, No. 87 Nassau Street,

Borough of Manhattan, ... NEW YORK CITY.

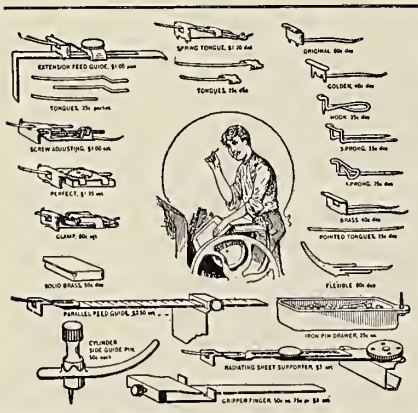
ALUMINUM PLATES for Surface Printing, and Printing Machinery adapted to the same.

AGENTS for the owners of the original Basic Patent for Printing from an Aluminum Surface.

Factory and Laboratory at Plainfield, N. J.

The mechanical department of our business is under the charge and direction of Mr. John Brooks, for over thirty years superintendent of the Potter Printing Press Works, and Mr. W. S. Huson, for twenty-five years with R. Hoe & Co. and the Campbell Company.

The United States Aluminum Printing Plate Company is the sole owner of the Mullaly and Bullock patent (No. 459,239), the first and basic patent for printing from a surface of aluminum, and The Aluminum Plate and Press Company is its business agent. Any and all infringers of said patent will be vigorously prosecuted.



Pioneer of Gauge Pins to the world!

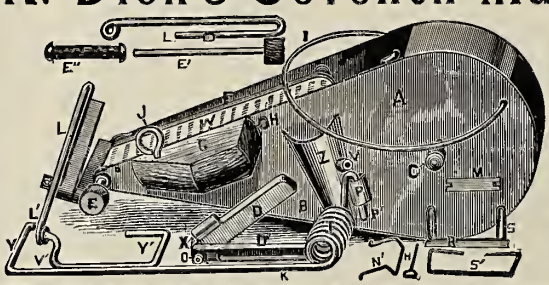
ALL THE BEST.

Attachments for the Job Press.

Ask your dealer for them or send to

EDWARD L. MEGILL, Inventor, Patentee, Manufacturer,
No. 60 Duane Street, NEW YORK.

R. Dick's Seventh Mailer.



OVER 8,000 IN USE.

NO BETTER MAILER MADE.

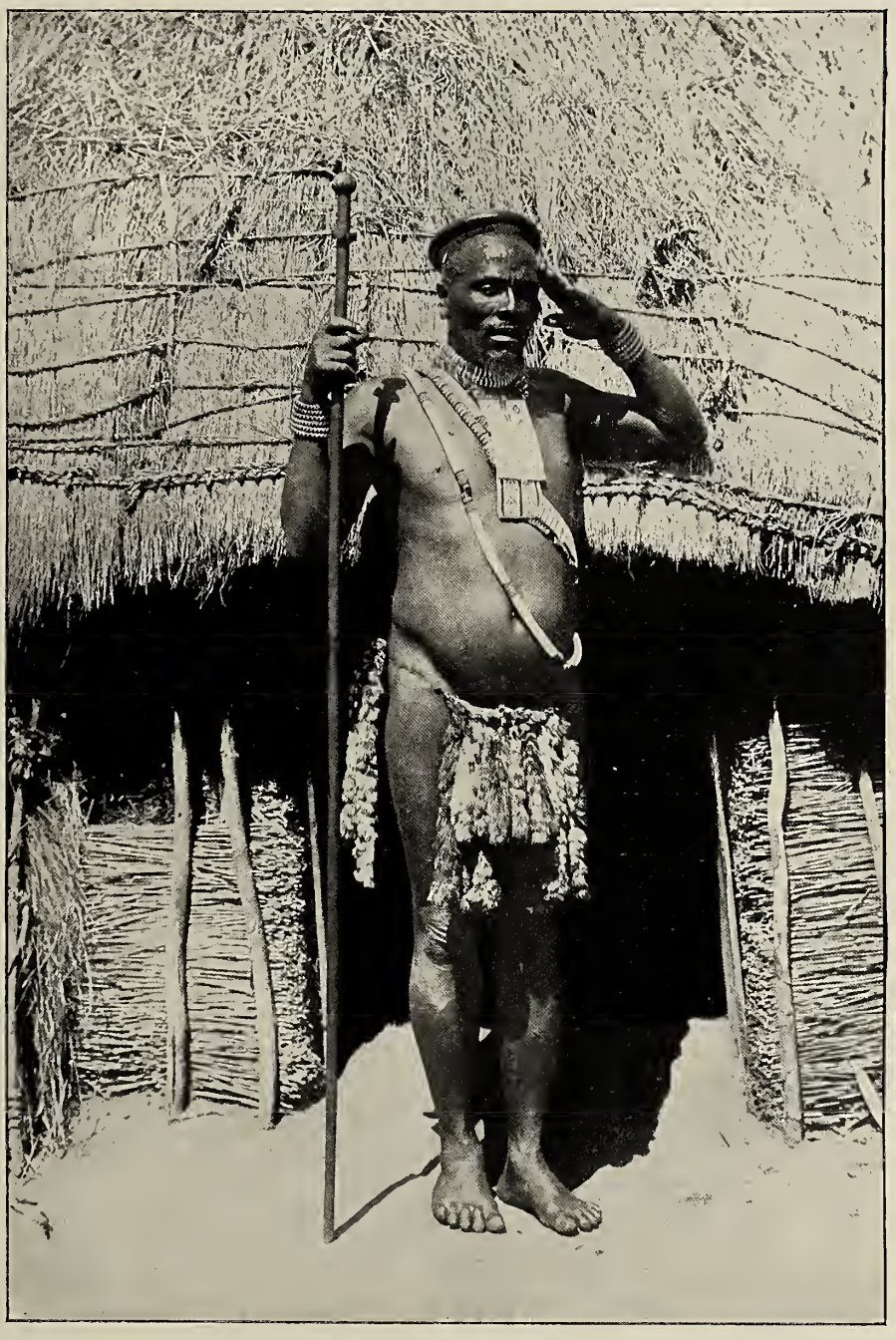
WORTH more to the printer than Klondike gold, is R. Dick's Seventh Mailer. A great time-saver—and time is money. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. For information concerning Mailer, address

Price, $20.25 without Royalty.

R. DICK ESTATE, 139 West Tupper St. BUFFALO, N. Y.

Sigmund Ullman Co.
NEW YORK, U.S.A.
SUPERIOR PRINTING INK
NUBIAN

Sigmund Ullman Co.
NEW YORK, U.S.A.
SUPERIOR PRINTING INK
ZULU



FETELIKO, A ZULU CHIEF.

Ullman's Nubian Black

has always held the championship. No $1.00 black of any other make could ever approach it in working quality, blackness and finish. WE have always made it, and WE make it now, correct for any press or paper at reduced prices.

Ullman's Zulu Black

has been trained to beat the Nubian, in price and quality. We quote prices on Zulu Black as follows:

112 lbs.	in 4	28-lb. cans,	25c.	per lb.
50 "	5 10	"	30c.	"
10 "	10 1	"	35c.	"
5 "	20	¼-lb. tubes,	50c.	"

This page is printed with ZULU BLACK. You know what NUBIAN does.

We solicit the orders of every printer in the land. We know them all. We trust them all. Pay for ink when you have found it correct; return it if not satisfactory.

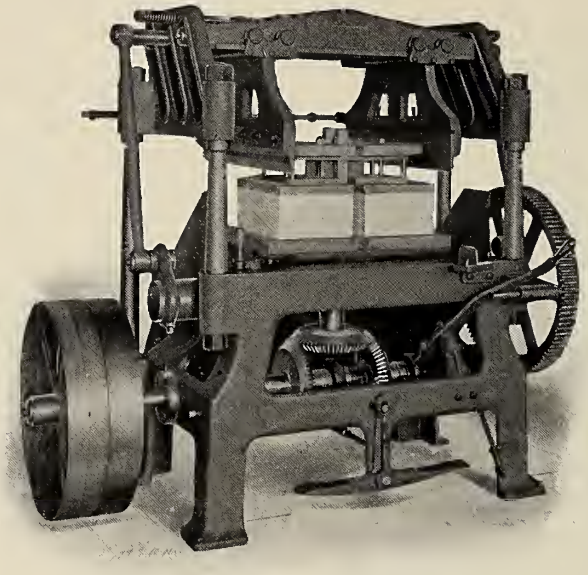
When ordering ZULU BLACK state whether it is wanted for poor coated paper, good coated paper, supersized and calendered paper, or for jobwork.

Sigmund Ullman Company,

146th Street and Park Avenue, NEW YORK.

Seybold Duplex Trimmer

Why not let your operator double his output in trimming?



Do you realize what trimming two edges at once means?

Patented November 30, 1897. Other patents pending.

It means TWO CUTS to trim FOUR SIDES with only one turn of the table.

A FEW OF OUR RECENT ORDERS:

PUBLIC PRINTER, ... Washington, D. C.

E. IVES & SONS, ... New York.
MANHATTAN PRESS, . . . "
STREET & SMITH, ... "
BLUMENBERG PRESS, . . . "
J. F. TAPLEY CO., ... "
E. FLEMING & CO., ... Boston.
TUTTLE, MOREHOUSE & TAYLOR CO., New Haven.
A. NIELEN, ... Cincinnati.
UNITED BRETHREN PUB. HOUSE, . . . Dayton.
BUXTON & SKINNER STATIONERY CO., St. Louis.
THE PERUNA DRUG MFG. CO., . . . Columbus.
DR. SHOOP FAMILY MEDICINE CO., Racine, Wis.
WELLS & RICHARDSON CO., Burlington, Vt.

The Seybold Machine Co.

Dayton, Ohio.

New York. Chicago. St. Louis. London.

A THREE-COLOR PROCESS JOB, PRINTED FROM ELECTRO'S,

WITH INK FROM **JAENECKE BROS. & FR. SCHNEEMANN,**

NEW YORK, U. S. A., AND HANOVER, GERMANY.

ENGRAVED AND PRINTED BY
SACKETT & WILHELMS LITHO. & PTG. CO.,
110 FIFTH AVENUE, N. Y.
TYPOGRAPHIC DEPARTMENT,
PAUL PFIZENMAYER, MGR.

ENGRAVINGS BY ALL METHODS,

WOOD ENGRAVINGS, ZINC ETCHINGS, HALF-TONES, ELECTROTYPES.

MOST COMPLETE ENGRAVING PLANT IN AMERICA.

DESIGNERS AND ILLUSTRATORS OF

ADVERTISEMENTS, COVERS, CATALOGUES, POSTERS, HANGERS, TRADE-MARKS, ETC.

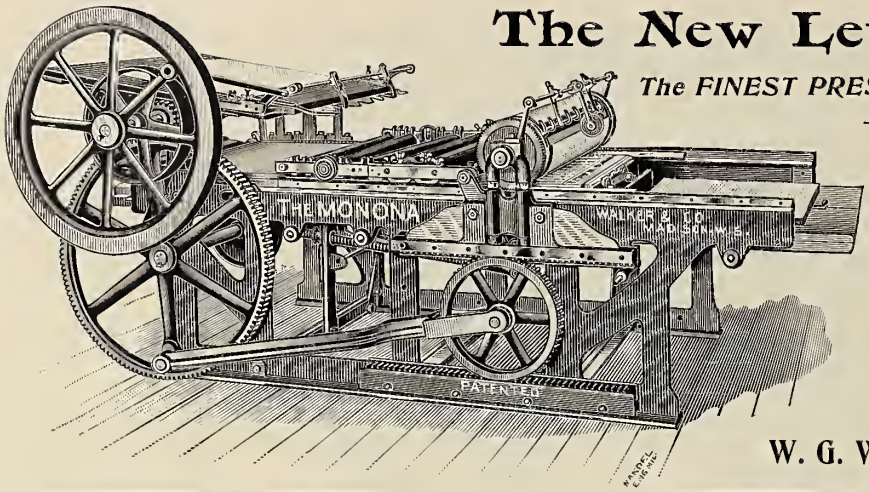
IN BLACK-AND-WHITE AND COLOR. WRITE US.

FRONTISPIECE
(PRINTED IN THREE PRINTINGS)
..IN..

BINNER'S NINETEEN-STORY CREATIONS.

THIS PUBLICATION is now ready for distribution and will be sent to any address upon receipt of One Dollar only. This edition of Binner Creations is without a doubt one of the most elaborately illustrated editions ever published. Every page profusely illustrated with modern illustrations. A double-page insert in four colors, cover in gold, printed on translucent parchment. *NOTE.—This edition is limited, write for copy now.*

BINNER ENGRAVING CO., FISHER BUILDING, CHICAGO.



The New Leverless Monona.

The FINEST PRESS ever offered American Printers.

No Gearing on Feeder's Side.

GEARED FORM ROLLERS.

You NEVER saw such an EASY-RUNNING Press before.

Made for News, Book and Job Work.

Write for prices and discounts to

W. G. WALKER & CO., Mfrs., Madison, Wis.

STEEL DIE PRINTING

Is the most attractive style of Commercial Stationery.
Attractive Stationery is profitable advertising.

TO BE LOGICAL,
it must follow, this high grade of work can only be produced to advantage on a first-class .... **Stamping Press** —WE MAKE IT.

CARVER & SWIFT STAMPING PRESS MFG. CO.

Specimen Book on application.

25 N. Seventh Street, PHILADELPHIA, PA.

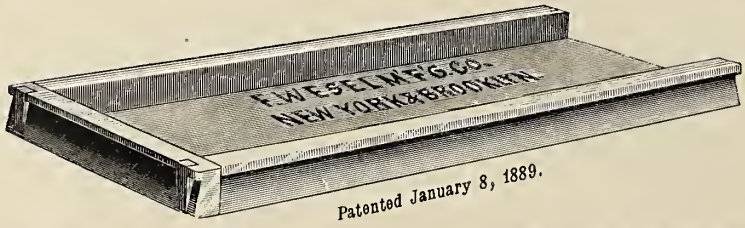
KEITH PAPER COMPANY

TURNERS FALLS, MASS.

Keith Linen Ledger.
Ravelstone.
Westlock.
Naples Linen.
Chatham Bond.

THESE PAPERS are all watermarked and are made with great care from the best rag stock, without adulteration, using pure, soft spring water, thereby producing a clear, bright shade which cannot be excelled.

THE RIVETED SUCCESS GALLEY.



ALL BRASS.

END VIEW.

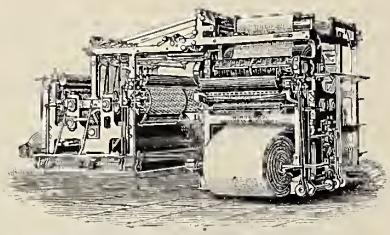
It is without doubt the strongest galley made, and is just as substantial as it looks. The corners interlock, the rims are riveted to the bottom, and, as will be seen, allows a better hold on the galley. It's a great improvement over the old style. Ask your nearest dealer for Wesel's Riveted Success Galley. They cost no more than the cheap kind.

Complete Printing, Electrotyping and Stereotyping Outfits our Specialty. If you are interested, send for Catalogues.

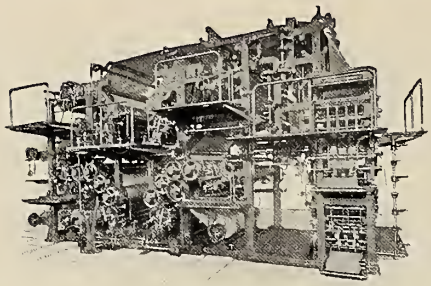
Manufactured and for sale by **F. WESEL MFG. CO.**

82-84 Fulton St., NEW YORK CITY.

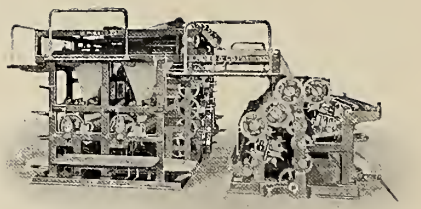
Finest Half Tones
AT Lowest Prices.
ELECTRIC CITY ENGRAVING CO.
507, 509, 513, 515 WASHINGTON ST.,
BUFFALO, N.Y.



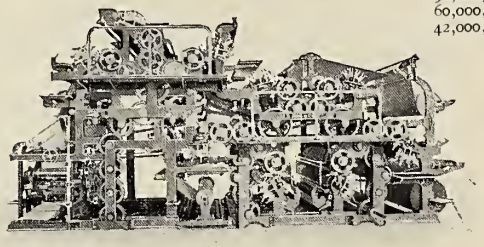
Double Supplement Newspaper Perfecting Press.
Prints and delivers folded at the rate of
24,000, 4, 6, 8, 10 or 12 page papers per hour;
12,000, 16, 20 or 24 page papers per hour.



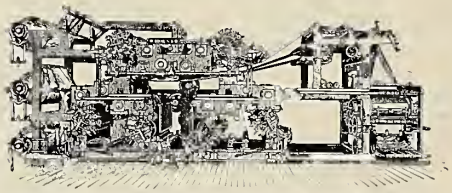
Octuple Newspaper Perfecting Press.
Capacity per hour:
96,000, 4, 6 or 8 pages; 72,000, 10 pages;
60,000, 12 pages; 48,000, 14 or 16 pages.
42,000, 18 pages; 36,000, 20 pages;
24,000, 24 pages.



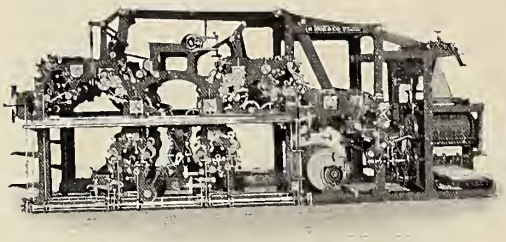
Quadruple Newspaper Perfecting Press.
Capacity per hour:
48,000, 4, 6 or 8 pages; 12,000 20 or 24 pages;
24,000, 10, 12, 14 or 16 pages.



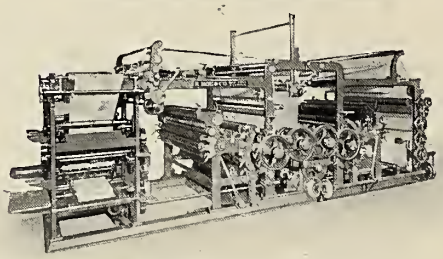
Sextuple Combination Color Newspaper Perfecting Press.
Capacity per hour:
48,000, 4, 6, 8, 10 or 12 pages; 36,000, 16 pages;
24,000, 14, 20 or 24 pages.
In colors and half-tones or all in black.



Three-Roll Two-Page-Wide Newspaper Perfecting Press.
Prints and delivers folded at the rate of
24,000, 4, 6, 8, 10 or 12 page papers per hour;
12,000, 16, 20 or 24 page papers per hour.



Rotary Multi-Color Perfecting Press.
For fine color and half-tone printing.



Rotary Electrotype Perfecting Press.
For illustrated periodicals, pamphlets and books.

...A FEW OF...

R. Hoe & Co's Up-to-Date Presses

THE RESULT OF NEARLY A CENTURY'S PROGRESS, THEY ARE A SCIENTIFIC DEVELOPMENT...NOT AN EXPERIMENT

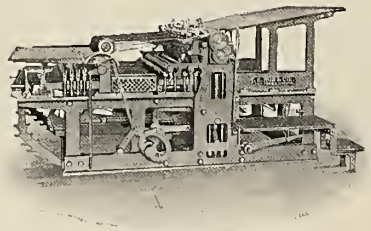
OUR PRINTING MACHINES (of which we have made over one hundred different kinds) are used in the best offices in this and other countries. Made from the highest grade materials and by the most skillful workmen, they bear the closest inspection, not only when new, but after years of service, and, considering their superior qualities, are found cheaper than any others.

R. HOE & CO'S NEW YORK WORKS.
THE LARGEST and Best Equipped Printing Press Manufactory in the World.
Floor area of buildings, 12 acres. 2,500 men employed.

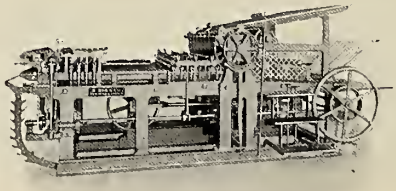
The large additions made to our works in 1888 and 1892 having been found inadequate to meet the constantly increasing demand for our machinery, another large building has been erected and will enable us to supply promptly **Printing Presses and Materials,** also **Electrotyping and Stereotyping Machinery,** made in the same accurate manner as heretofore.

R. HOE & CO., 504-520 Grand Street, NEW YORK.

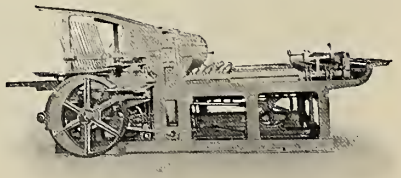
Also, Mansfield Street, Borough Road, London, England.



Two-Revolution Press.



Improved Stop Cylinder Press.
For the finest illustrated work.



Improved Steam Lithographic Press.
For the finest color printing.

HARKER

The Ault and Wiborg Co.

Makers of Lithographic & Letter Press

PRINTING INKS

CINCINNATI CHICAGO
NEW YORK ST LOUIS

"WORK."

BLACK, 571-80. BLUE JEANS BLUE, 571-87. TINT, No. 31.

COPYRIGHTED.

CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 N. Fourth St., Phila., Pa.

Beecher, Peck & Lewis,
Detroit, Mich.

Kingsley Paper Co.,
Cleveland, O.

W. A. Stowe,
Grand Rapids, Mich.

Chas. A. Smith Co.,
Pittsburgh, Pa.

Courier Co.,
Buffalo, N. Y.

Alling & Cory,
Rochester, N. Y.

Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Busch Co.,
Louisville, Ky.

Gether & Drebert,
Milwaukee, Wis.

Morgan & Hamilton Co.,
Nashville, Tenn.

F. W. Gardiner Co.,
Salt Lake, Utah.

Bryan Printing Co.,
Columbia, S. C.

State Journal Co.,
Lincoln, Neb.

Alling Paper Co.,
San Antonio, Tex.

Great Western Type Foundry,
Omaha, Neb.

Minnesota Type Foundry Co.,
St. Paul, Minn.

B. M. Wood,
Dayton, Ohio.

Co-Operative Printing Co.,
Seattle, Wash.

The J. W. Burke Co.,
Macon, Ga.

DISTRIBUTING AGENTS FOR CANADA:

Toronto Type Foundry,

Toronto. Vancouver, B. C. Montreal. Winnipeg.

Photo by O'Keefe & Stockdorf, Leadville, Colo.

"THE SWEET GIRL GRADUATE."

Photo by E. C. Pratt, Aurora, Ill.

WATCHING THE WHEELS GO 'ROUND.

Copyright, 1898, by The Inland Printer Company.

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXI — No. 3. CHICAGO, JUNE, 1898. TERMS { $2 per year, in advance. Single copies, 20 cents.

LIBRARY U. JUN 4 1898 S. PATENT OFFICE.

THE INCENSE OF CHICKEN.

BY OPIE READ.

A STROKE of misfortune made me one of the owners of the paper. I had set type in the office, and for my accumulated string I accepted stock. The sheet was known (limited) as the *Evening Mail*, and was published in Nashville, Tennessee. The Centennial at Philadelphia was striving to pour balm on the slow-healing war wounds of the country. But Nast's tiger still crouched in the political jungle, and the bloody shirt had been washed through but one water. It was at such a time that our paper preached sermons of brotherly love, written by an old gentleman whom we paid, or agreed to pay, $5 a week. In terms of tenderness he referred to our hated contemporary, a pirate whose insulting steam was always up, and who was constantly driving its iron ram into our vulnerable parts. One day the brotherly sheriff came in and showed his strong attachment for us. We closed our volume with an editorial entitled "The Whole Duty of Man." In the town there were more printers than work. Circumstances, the most peremptory of physicians, advised a change of scene. Bob Dutton, who had received similar advice, went with me. We tramped. I was young and inclined to tell truth. I do not know whether Bob lied because he had no conscience or whether he desperately choked the truth to kill his conscience, feeling that he was hampered by it. In the army he had been punished for stealing a barrel of whisky from an officer who had stolen it. There is no greater crime than to steal from a thief. Peace settled upon the country and disgrace fell upon Bob at about the same time. I was warned not to take him as a traveling companion, but in the warning there was a hint at adventure, and this, of course, sweetened his disreputable company. We wandered off down into the cypress country of West Tennessee, dodging high water on our way to Memphis. We were constantly cut off from our supplies. "I may not amount to much in a general way," Bob would declare, "but I've got an appetite sharp enough to shave with."

Late one afternoon we came to a cabin set on a sandy knoll, in the thick shade of scrub oaks. A red-whiskered man stood in the door. We asked for something to eat. He appeared pleased to see us.

"Come in," he said. "Sit down there. Where are you from and what is your line of employment when you so far forget yourselves as to work?"

This rascally insinuation pleased Bob. "We are printers," said he.

"That so? Do you mean that you make newspapers?"

"Well, we do the only work of any importance. We set the type, and the other features do not amount to anything."

"So you set the type." And then, calling to a woman, he commanded: "Jane, kill two of those young dominecker chickens for these gentlemen, and fry them brown."

Bob's eyes snapped, and I felt an emotional surge of water in my mouth. For days we had fed upon the tasteless berry of the swamp, and the leathery "hand-out" passed from the kitchen window. We had dreamed even of fat bacon. Our cowed souls had not dared to muse upon fried chicken. Bob strove to say something, but emotion overcame him. We heard the chickens flutter — heard the axe fall upon their necks.

"So you set type," said the host, stroking his beard. "Is there much money in such work?"

"Fortunes," Bob answered, with a stir of his lying impulse. "But the trouble is that work is hard to get. It is a sort of luxury."

"Do they pay you by the newspaper you set up or by the week?"

"By the piece," Bob answered.

"I don't exactly understand," said the host, pondering. "How by the piece?"

"Why, by the em. We get so much a thousand ems."

"But suppose you set up something that hasn't many m's in it? Then you don't get much pay. It don't strike me that this is a very good arrangement."

Bob laughed pityingly. "Why, it is measured by the space that so many ems would occupy."

"Oh, I understand now. And the faster a man is the more money he gets; it doesn't make any difference whether he picks up real m's or not."

"Yes, sir; that's the idea."

The redolence of frying chicken floated through the door, an incense burnt upon the memory-altar of youth.

"Well," said the host, "about how many ems can you set in a day?"

No incense could have kept Bob from lying at this moment. "Let me see," he said, seeming to search his memory, "I reckon I can set about twenty-five thousand."

"That so?"

"That's a fact. Ain't it?" he asked, turning to me. It's singular, but a man rarely has the nerve to refuse testimony to a lie. We were called upon for

Photo by J. H. Tarbell, Asheville, N. C.

In Deer Park, Western Maryland.

proof. "Ain't that so, Bill?" It is so easy to say yes; it saves dissension. I said "yes."

"And about how much a thousand do you get?" the host asked.

"Seventy-five cents or a dollar. Ain't that so?"

I said "yes."

"Well, you ought to make money at that," he said, and looking at him I saw something that froze my blood. He had taken a printer's make-up rule from his pocket, this red-headed man of the wilderness — had taken out a make-up rule and was cleaning his finger nails with it. Bob saw this dreadful sight. He caught his breath. He said nothing. He snatched his hat and was gone. I couldn't stay — I had stood godfather to his lie. The chicken incense followed us mockingly down into the woods and there left us. We heard a rooster crow. We heard the laugh of the red-bearded man.

Written for The Inland Printer.

DISCRIMINATION IN THE USE OF WORDS.*

NO. IX.—BY F. HORACE TEALL.

ALL the dictionaries define "either" as referring to two objects only, though the Century notes a wider application, as follows: "Properly, 'either' refers indefinitely to one or the other of two (and often in actual use, though less accurately, to some one of any number); 'each,' definitely to every one of two or any larger number considered individually: a distinctness of signification which ought to be maintained, since interchange of the words (less practiced by careful writers now than formerly) offers no advantage, but may create ambiguity." Fitzedward Hall says that "either" as a pronoun for any one (*i. e.*, one of more than two) is not English, but as a conjunction it may be freely extended to any number. He says nothing of the adjective use, which is properly restricted like the pronoun. It is true now, as it was when Latham wrote it, that "few writers hesitate to use 'either' in what is called a triple alternative; such as, We must either stay where we are, proceed, or recede." Some writers have not noted the different grammatical uses of "either," and so their restrictions and allowances have both been made too comprehensive. This is the case with Alfred Ayres, who says: "Though both 'either' and 'neither' are strictly applicable to two only, they have been for a very long time used in relation to more than two by many good writers; and as it is often convenient so to use them, it seems probable that the custom will prevail." Yet it is and always will be better to say "any" rather than "either" of more than two.

"Either" and "each" are often used interchangeably, though there is excellent reason why they should not be so used. A letter to the Birmingham (Eng.) *Daily Press*, quoted by Dr. Hodgson in "Errors in the use of English," says: "'Either' refers to one of two things; 'each' to two things taken severally. One chair I may place on either side of the table I please. If I have two chairs, I may place one on each side of the table. Yet we continually see such phrases as 'either side of the street was lined with police,' 'on either side of the throne was a chair of state,' 'on either

* Copyright, 1897, by F. Horace Teall. All rights reserved.

side of her Majesty stood,' etc. Surely in all these cases the word 'each' should be used, and not 'either.'" The two words certainly do not properly mean the same, although the misuse of "either" is very common. In such a case frequency can never be true justification. "Each" should always be used when two or more are contemplated separately, "both" when two are considered together, and "either" when only one of the two is meant.

To eliminate anything is to thrust it out or reject it as being worthless or undesirable, and this general sense is said to have arisen from the mathematical use of the word. One would naturally think such a word could at least be kept clear of confusion with an idea of bringing out or attaining something desirable, yet "eliminate" has been used where the right word would be "attain," "elicit," or "elucidate," and also in place of "alienate," "elaborate," "distinguish," and "separate." It can hardly be necessary to say that any such use of "eliminate" is not a proper use, yet even the writers who criticise others for misusing the word are themselves contradictory. Thus, Dr. Hodgson gives as an example of correctness a sentence that Alfred Ayres cites as incorrect. It is: "Miss Brontë found it needful to eliminate the supernatural, though she once or twice admits the preternatural in her pictures." Here "admits" suggests that the other verb should be "exclude," meaning to keep or shut out, the exact opposite of admit; but no critic has any ground for asserting that the intention in writing the sentence was to express mere exclusion. It is far more reasonable and equitable to suppose that something more was meant, since Miss Brontë would have to exercise judgment and discrimination in determining just what to class as supernatural before she could exclude it. No other single word could express this additional sense as well as "eliminate." Such a problem can be solved only by the writer, and it is never fair to assume in such a case that the wrong word has been used. In other sentences cited by Alfred Ayres as incorrect there is no doubt of incorrectness. Some of them are "final elimination [separation] of the soul from the body," "truth is often eliminated" (meaning elicited, or brought out, not thrust or thrown out or aside), "to eliminate religion of all such rubbish" (it is the rubbish, not the religion, that is eliminated), "some new light would be eliminated" (meaning brought out, or thrown on the subject).

Photo by Moller, Thomasville, Ga.

AWAY DOWN SOUTH.

Really erroneous use of words is so common, and there is such a tendency to perpetuate all sorts of misuse, that legitimate opportunity to record an instance of common reversion to accuracy is an occasion of gratification. Such an opportunity is afforded by the recrudescence of "immigration" instead of the almost universal misuse of "emigration." Persons emigrate from one country and immigrate into another, and when they merely move from one part to another part of a country they migrate. In the first case they are emigrants, in the second immigrants, and in the third migrants, and they may properly be called migrants even when they go into another country if the reference is merely to the moving. Certain officials have been called Commissioners of Emigration, but they are now quite frequently called Commissioners of Immigration,

as they should be altogether, as they deal only with those who come into the country; and the correction seems to be gaining currency.

Nothing is properly elegant unless the intention is to indicate some sort of beauty, grace, or refinement. A

Photo by Tarbell, Asheville, N. C.
HALLIE.

common misuse of "elegant" is often called an Americanism, but is certainly an inelegant or merely vulgar use of the word, whether heard only in America or not. It consists in calling fine weather, or anything merely fine or nice, elegant. We properly say that manners are elegant if we mean that they show refinement or polish; that dress is elegant, meaning that it is what we consider as excellent in taste or finish; that language is elegant if we consider it perfect in choice and association of words. One person may esteem as elegant that which another would call inelegant; correct use of the word depends on personal thought or opinion, not on absolute fact.

Alfred Ayres says: "That class of persons that are never content with any form of expression that falls short of the superlative frequently use 'excessively' when 'exceedingly,' or even the little word 'very,' would serve their turn better." The Century Dictionary makes a strange distinction in leaving "excessively hot" without a hint of condemnation, but saying that "excessively beautiful" is "now only in loose use," which means not in good use; it also considers "exceedingly" as perfectly proper for such expressions, though the two adverbs have identical definition, "in an extreme degree" being given as the sense of one, and "extremely" for the other. In most cases where either of the words is commonly used it is far better to say "very" or "extremely," or to use some other equally simple adverb. There is very little real choice between "exceedingly" and "excessively."

An attempt is often made to distinguish "farther" from "further," but it is much more common to use the two forms indiscriminately, and sometimes both forms are used without distinction in the same paragraph. If both are to be preserved, "farther" should be closely restricted to actual linear measurement or distance, and "further" should be used only in the other senses. Thus, "Your office is farther away than mine," "I have nothing further to say." But there is something further to say, namely, that "farther" is not a well-made word, and that many good writers reject it altogether. "Further" is the comparative of "forth," of systematic etymological derivation, with euphonious mutation of the vowel, and is not actually considered erroneous by scholars for any use. It would be a clear gain if the bad word could be stamped out altogether, and the good one universally used. Of course the superlatives "farthest" and "furthest" should be treated similarly.

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING — BUILDING.

NO. XIII.— BY C. S. PARTRIDGE.

MOLDING a form or pattern naturally causes more or less displacement of wax, which is forced up around the edges of the form and between the cuts or type, or wherever there is an opening, however small. Before proceeding to metallize the mold, it is necessary that these displacements shall be cut down to a uniform level, for it would not only be difficult to metallize, by the usual methods, a mold whose surface consists of knobs and protuberances of uneven heights, but it would also be impossible to cast the electrotype plate within the limits of the thickness usually required for printing purposes, for every protuberance on the mold would necessarily involve a corresponding depression in the shell; and inasmuch as the shell must be backed with metal and entirely covered thereby, the thickness of the finished electrotype plate could not be less than the highest point of the shell. As a rule, electrotypes are made not more than one pica in thickness, and the lowest depression in the electrotype where blank spaces occur must obviously be somewhat less than a pica in depth.

For the purpose of cutting down the mold a wax knife (Fig. 12) of special design is employed. The mold and the knife should be warm, and the knife must be occasionally heated over a gas jet or stove. The displaced wax is removed by a shaving outward cut of the knife, taking care not to cut too deep into the mold. The operation requires some practice, but is easily

accomplished if the knife blade is kept warm; otherwise there would be danger of breaking down, or distorting the walls of the cavities of the mold, in which case the later operation of blackleading or metallizing the mold would be rendered difficult if not impossible. Even a sharp, warm knife will leave the edges of the walls more or less ragged, but these edges may be rendered smooth and rounded by passing rapidly over the mold a lighted gas jet attached to a rubber hose.

After the cutting-down process, the operator should go carefully over the mold with a sharp-pointed tool and pick out any shavings or particles of wax which may have become lodged in the indentations.

The mold should now present a reasonably smooth surface, all the high places caused by displacement having been cut down to a uniform level, which leaves the indentations in the mold from $\frac{1}{32}$ to $\frac{1}{16}$ of an inch deep.

If the mold has been made from a solid type form, it may now be metallized and prepared for the depositing vat; but if made from an open form, the blanks between the printing surfaces must be raised in order to produce a depression in the electrotype and thus eliminate all possibility of smutting in printing. Unless the blank is raised or built up in the mold, it would be necessary to deepen the depression in the electrotype by routing or chiseling, which is a much more expensive operation than building, particularly when a number of duplicates are required from one pattern. Building is an operation requiring a steady hand and a quick eye as well as a skill which comes from long practice. The tools employed are a building iron (Fig. 11), a small gas stove and a strip of wax. The building iron is a smooth, cone-shaped block of copper, about two inches long, one inch in diameter at one end and tapering to a sharp point at the other, with a handle eight or ten inches in length inserted in the side. Several of these irons should be provided in order that while one is in use the others may be heating. To build up a blank in the mold, the operator takes a hot iron in one hand and a strip of wax in the other, and holding the point of the iron over and close to the blank which is to be raised, touches the iron lightly with the strip of wax, which instantly melts and runs down the iron onto the mold. If the blank is large, the wax is held in contact with the iron while it is moved over the space back and forth until entirely covered and built up to the required height.

Care must be taken not to get the iron too hot, for in that case the wax would be made too thin and would not chill quick enough by contact with the mold, but would run off from the blank and into the indentations of the mold. It is always advisable to test the heat of the iron by running some wax onto the edges of the mold where no damage can result. Before blackleading or metallizing the mold it is also necessary to provide places of contact for the electrical connections. This may be done in various ways. The simplest method is to provide two pieces of copper wire, about $\frac{3}{16}$ of an inch in diameter and six or seven inches longer than the case. One end of each wire should be turned over to form hooks by means of which the case may be suspended from the cross rods of the depositing vat. The wires are heated by dipping them in the metal pot or in any convenient manner, and are then laid on the case, one on each side of the mold, where they become embedded by melting a channel for themselves in the wax.

Additional security is obtained by covering over the wires with wax by means of the building iron. This method of providing electrical connection with the mold is simple and reasonably secure, if the case is not too heavy; but a better method consists in substituting for the wires strips of thin sheet copper from one-half to one inch in width. These strips are not designed to sustain the weight of the case, but simply to act as conductors, and for this purpose are superior to wires, because they assure a better contact with the cross rods. When this connection is employed, the weight of the case is sustained by S-hooks, one end of which is passed through a hole in the case, and the other end, which should be insulated, hooked over the cross rod.

(*To be continued.*)

Photo by E. C. Pratt, Aurora, Ill.

BRUIN'S DANCE.

Half-tone by Illinois Engraving Co., Chicago.

Photo by T. Zweifel, Duluth, Minn.

FORTISSIMO.

Published by courtesy of A. C. Pearson, Superintendent Circulation, *Evening Herald*, Duluth, Minn.

The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 34 Park Row, corner of Beekman street.
GEORGE E. LINCOLN, MANAGER.

VOL. XXI. JUNE, 1898. No. 3.

THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

EDITORIAL NOTES.

BINDERS are receiving samples of a new imitation leather that ought to be a great success. It is a coated fabric, grained in levant, seal and morocco. The fact that it cuts to advantage and is durable should assure it a large sale.

THE New York authorities have adopted canvas for the future binding of law books, instead of sheep, finding that the crumbling leather produces a disagreeable and unhealthy dust. This is the part of wisdom, as the skivers now in use have not strength enough to make a proper binding for heavy law books.

AN effort is being made among bookbinders to obtain a more uniform scale of prices. As the first step, the adoption of a standard estimating blank is proposed. The advantage of this will be realized when it is considered that almost every mistake made in estimating is the result of overlooking some item of cost.

TRADE education has been given adequate attention in Germany. Her schools of technology are said to be the best in the world. In the struggle for commercial supremacy, this fostering of the handicrafts is making the German mechanics second to none. With a selfish wisdom, Germany has closed her schools for technical education to all but German subjects.

IN bookbinding, the mistake is often made of using a thread too heavy for the work in hand. Such is more apt to injure the book than to strengthen it. It is a not infrequent thing to see memorandum books sewed with thread heavy enough for a folio. A heavy thread makes a swell in the back, resulting in too deep a round in the completed book, and such a book is not as durable as one moderately rounded.

THE English type founders are just beginning to consider the general adoption of the American point system, although it is claimed that as far back as 1841 Messrs. Bowers Brothers, of Sheffield, introduced a point system in which the pica was the sixth of an inch, and the point the sixteenth of a pica, and Caslon & Co. attempted to follow this up later on. Lack of support by other founders is said to have caused the abandonment of the effort.

ON page 123 of the April issue of THE INLAND PRINTER appears an advertisement of the *Advertising World*, of Columbus, Ohio, in regard to which the proprietor of that paper, Mr. Charles W. Harper, writes: "We want to make an apology to you and to your readers. We owe it. We do not want to be considered vandals. . . . . The responses are coming, hundreds of them, but the accompanying protests keep one stenographer busy. Here is just a sample—they read pretty much alike. This comes from W. W. Hinds, of the Record Printing Company, Bardstown,

Kentucky: 'I have just read your ad. on page 123 of the April INLAND PRINTER and would like very much to have the electros and the *World* if I can get them by disregarding one of your stipulations, i. e., *cutting out* and signing the blanks in the ad. I have upward of seventy numbers of THE INLAND PRINTER and not one of them cut or mutilated, etc.'" Mr. Harper adds: "That is the sort of a clientage of which a journal may be proud. It has its temporary disadvantage for an advertiser who overlooks the point, but to this is also due the returns that keep coming for months and months after the insertion of an advertisement in THE INLAND PRINTER."

SUGGESTIONS to type founders always seem to be in order and as a rule are gracefully received, but it is astonishing how few are really practical. A printer finds some little thing of advantage to him in his printing and wonders why the founders did not think of it and put it on the market. He forthwith writes about his discovery and is surprised to learn possibly that the device he thought to be the creature of his own brain exclusively had been known before he began to learn the business, and that it is not manufactured because there is no general demand for it to make it pay.

TAKING the narrowest view of the subject, it may be admitted that if all mechanics were perfect in their trades, their condition might be no better as a whole, financially, than it is today. Why make any effort to educate apprentices to be competent workmen? They will merely produce more than if half skilled, and a less number of men will be required. This is a logic that the distress of the unemployed makes it difficult to answer. But in the meantime the anxiety of the individual for better trade education creates technical schools for revenue only, the rules of which permit the pupils to peddle the stuff they manufacture for any price they choose. A case in point is a school at Hermosa Station, near Chicago, from which specimens of printing have come that rival the worst rubber-stamp work we have seen. The pupils of the school sell their printing as they can. If the Typographical Union does not care for its opportunities for revenue and the extension of its propaganda in the line of some plan of trade education, the Typothetæ will doubtless be equally indifferent.

EASTERN OFFICES OF THE INLAND PRINTER.

INCREASING business of the Eastern office of THE INLAND PRINTER has made moving to larger and more commodious premises necessary, and these have been secured at No. 34 Park Row, corner Beekman street, New York. The suite of offices have been fitted up to accommodate not only the increasing business of THE INLAND PRINTER but to meet the convenience of the journal's many patrons and friends who may live in New York or who are visiting the city. Visiting printers and patrons of the paper in all lines of the trade are cordially invited to make free use of the offices, their mail and telegrams will be taken care of, and the offices will be found a desirable place to make appointments of a business or social nature. A telephone and telegraph call and all literature pertaining to the printing and allied trades will be kept for the use and accommodation of visitors. THE INLAND PRINTER, in furtherance of its desire to add to the convenience and interest of all concerned, desires especially that all advertisers will furnish either a framed picture, or specimen books or circulars of the articles advertised, or matter descriptive or illustrative of the business in which they are engaged, in order that such matter may be disposed to advantage for the use of visitors and prospective purchasers.

STANDARDS OF QUALITY.

A PRINTER is sometimes put in a position where he must prove that the quality of a job, that has been criticised by a customer, is really as good as is required; and that the customer is not justified in rejecting the work even though it is possible to pick flaws in it.

Mr. Paul Nathan, of the Lotus Press, New York, who is a careful student of all matters pertaining to printing, says justly that it is not reasonable that all printing should be judged by the same standard of excellence.

There are different standards for the various kinds of bookwork; different standards for various kinds of pamphlets; it is not right to apply the standard of a high-class bicycle catalogue to an auction catalogue; there are different standards for all lines of printing.

In submitting written estimates, printers frequently state that the price quoted is for a "first-class" job. This is always a possible cause for quibbling on the part of an unscrupulous customer. Some customers after getting the price down to the lowest figure send in their order "on condition that the work shall be perfect in every respect." Nothing in this world is absolutely perfect, and it is ever possible to criticise.

The man who pays $10 for a job of printing has no right to expect $50 perfection even though he specified that the work must be first-class; there is a vast difference between "first-ten-dollar-class" and "first-fifty-dollar-class"; and "first-class" under such circumstances means only that it shall be as good as can be reasonably expected, price, time and conditions considered. Mr. Nathan says: "I have always contended that it is not the purpose of printing to be examined with a microscope. The only exception to this rule, that I can think of, is type founders' specimen sheets. The man who is so finical that he must examine a card, circular, catalogue, or other piece of printing with a microscope to find imperfections should use engraving; the man who wants the nearest possible approach to perfection in every kind of printing should not ask for a price in advance. In my own experience I have found that the very best customers are those who have sufficient confidence to allow us to give them the kind of work

we consider they should have for any given purpose, and that they are our most pleased customers."

A particularly unsatisfactory customer is the one who has at some period spent a little time in the printing business and wants to impress this fact by his hypercriticism. No doubt every printer has met him — he's the man who holds a sheet of coated paper up to the light to see if he can detect the suggestion of impression on the reverse side of the job, or who in looking at an ordinary pamphlet shows you that the folios don't register to a hair, but at the same time overlooks the skill and judgment that have been exercised in displaying the business-bringing features of the work, and the purpose for which it is intended.

The trials and tribulations of the printer are numerous, but he must work out his own salvation by every effort to combine with his fellow-craftsmen in establishing customs and precedents that will make his path smoother and keep his hair from turning prematurely gray, and one way will be to maintain the principle that all printing should not be judged by one standard of excellence.

When the time comes for any printer to maintain this position let him take a decided stand and let the rest of the craft stand by him in case of legal trouble.

BUYING PAPER.

WHY are printers, generally, unfamiliar with one of the most important articles of use in their business? It may cause a smile of incredulity to be told that this article is paper, but the statement that comparatively few printers know the constituents of paper, and what these ought to be for the purposes to which the material is to be applied, is not the less true.

Save in rare instances, paper made from rags is not employed for printing purposes. Substitute fibers have the call, and wood, the greatest substitute of all, supplies the chief fiber in the production of the sheet on which the printer is expected to exhibit the results of his skill and experience. This wood is worked up by different methods — by mechanical treatment, whereby it is ground into "wood pulp," or by chemical means which convert it into "wood fiber." The chemical processes in vogue are two, the alkaline and the acid, of which the first produces the softer, and the latter the harsher fiber. The printer should be able to distinguish papers made from either of these fibers.

Certain conditions of printing demand certain results; but the printer does not know, except by experience, how to derive those results from the paper which he finds upon the market. If he was fully informed we would not so frequently see lame attempts to produce a fine degree of work upon a surface obviously inadequate to the purpose. Bearing on this a recent instance may be cited. A printing house of good repute, addicted to style, etc., in the execution of jobs, was asked to print a circular in which a number of half-tone illustrations were included. The contract called for 120,000 copies to be worked from an eight-page form. A coated paper, alleged to be suitable for the job, was bought from a leading paper house, and after 10,000 copies had been worked off the folding and stitching began. At once the inferiority of the paper became apparent; the sheets cracked on every fold; the coating scaled off, and as a matter of duty to the customer other paper had to be got, and the job was done over. The printer lost on the job, as the paper firm only made good the paper. It was found that the paper underlying the coating was very inferior, of short fiber and light body, really unfit to carry the material which had been plastered upon it to give it weight and appearance.

Very little perspicuity is required to discern that had the paper employed in the instance cited been tested, even in an ordinary way, and without depending upon the standing and reliability of the firm by which it was supplied, the result would have been different, and that the inferiority of the material could have been determined before the job was worked. Here comes in another question: Why don't printers test paper before they buy it? There are simple and inexpensive methods of testing which could and ought to be practiced in every printing office. Mechanical and chemical means for the purpose are within the reach of the printer, and should be utilized. Everything which has a nice appearance is not of the best. The exterior coat is often the cloak for that which should be condemned. How often must the printer realize this in practice before he makes up his mind to profit by experience.

Printers having a fair, steady, but general line of trade, ought to be ready to meet any call which may be made upon them. That is to say, they should carry stock in quantity and variety sufficient for emergencies, and thus be able to quickly figure the cost of an offered job. It too frequently happens that when a paying "hurry" job comes in, time is lost in shopping around for paper, or about the first thing offered by the paper man is taken, if it seems to approximate the requirements of the moment. This isn't the way to produce good results or give satisfaction to a customer. It will not be strange if the latter refuses to accept the job, or makes a demand for a rebate because of the character of the work.

Keep in touch with the market, and look out for opportunities. "Job lots" of paper are constantly offering, and can be had for less than current quotations. These lots often present desirable and sometimes remarkable bargains. It is not unusual for mills to make "overruns," working off stock in excess of a contracted-for quantity, and cleaning up so as to change onto other grades. Other conditions bring "job lots" into the market, and the buyer who keeps his eyes open has the chance of picking up many a good purchase. A printer lately bought one of these job lots, paying therefor a cent and a quarter under the market price. The paper was good, but there was no immediate use for it. Within three days he got an order to which the paper was exactly adapted. He did not have to chase around for the stock, and was able to figure a

nice profit on his paper. This is only one of frequent instances.

Several other points in connection with the purchase of paper suggest themselves. These may be presented in the future.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. XIV.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

THE definite character of our illustrations to the last two chapters should have made so strong an impression upon the reader (*if* he practices drawing) that there ought to be little necessity of further letter-press explaining the different technics of pen drawing. So please permit us to run in a large number of illustrations this month, with slight comment; it being surmised that the reader will, however, give a fuller consideration to the drawings themselves than we do. This chapter, moreover, must serve as a general résumé of our instruction in freehand drawing and pen drawing; it virtually ends the first part of our text-book; the succeeding matter will be confined to the consideration of different methods of decorating title-pages, and of designing chapter headings, tailpieces, etc.; and the third part will consist of the consideration of different methods of engraving, chalk-plate, wood engraving and color printing.

Now for our résumé.

You must learn to discern the outline of objects, which you may do by seeing them in silhouette. To draw the hair as in Vallotton's third Nietzsche, you must see the hair first as in the first Nietzsche.

The Vallotton drawings may be further studied from two very different view points. The third Friedrich Nietzsche is pure outline, like the examples of Engström given in our early chapters, and is very simple and easy to understand, though not by any means easy to do. The drawing of Malthus, on the other hand, is not easy to understand, for in addition to the outlines it contains

FRIEDRICH NIETZSCHE.

FRIEDRICH NIETZSCHE.

FRIEDRICH NIETZSCHE.

FELIX VALLOTTON.

MALTHUS.

PAUL ROBIN.

SIX HEADS DESIGNED BY F. VALLOTTON.

Vallotton has made it a practice to engrave a great many of his own designs. We do not know whether these heads were engraved by him, or merely drawn by him and photo-engraved, but the manner in which they are designed, that is, with great economy of line, and a few simple, telling spots, is one which is the outgrowth of his practice in wood engraving; he would work exactly like this if drawing on wood. (We shall treat of wood engraving for printers in a future number.)

In order to model, you must learn *to see the light and shade upon objects.* When your eye is trained to see light and shade, you can draw the hair as in the second Nietzsche, and you can see planes in the face, as in the Malthus.

Although the David d'Angers diagrams were drawn to show the general masses of the head as they are brought out in successive stages by the sculptor, yet they become very interesting to the printer who has not

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

Pen drawing, by Maurice Leloir, showing admirable effect gained by use of parallel lines without crosshatch; a splendid example for the novice to study.

LE ROUX (E.). ON THE BANKS OF THE ISOLE.
Pen drawing by the artist from his painting.

Medallion portrait of Hahnemann, after David d'Angers. Drawing by Carl Robert. Showing successive stages in modeling, from the flat to the relief.

Mask of Béranger. Drawing by Geoffroy de Chaume. Drawn by the sculptor from his model, with lithographic crayon, on grained paper, with a specially prepared tooth.

Newspaper caricature, by Forain, from *Figaro*. The butler says: "I have heard him say that you spice your dishes too much." The chef says: "Yes, he misses his Blanchette du Havre." (Some local hit, blanchette in cookery being a wrapper of pastry, bacon, etc.). "If he is not satisfied why doesn't he leave?" There are few draughtsmen in the world more expert in the use of line than Forain. He is most wonderful in his construction of forms; every line means something. The French do not mind a free line—one that runs a little too far out—if it has meaning to it; hence we see a line through the butler's nose, and his mouth extends to the right of the naso-labial line in quite an unnatural fashion, but since the line of the cheek is beautifully attached to the eyesocket and upper eyelid, it does not annoy the French at all.

Illustration from *Paris Illustre*. Pen drawing, by M. Luque, evidently from an instantaneous photograph, containing all the elements of pen drawing without crosshatch. This has been reduced too much; the shadows in the building seem black because the lines have run together. In the original illustration the lines on the building were separated, and the effect was one of gray, which is the right tone for shadows seen at a distance on a clear day. The outlines of the clouds were probably drawn with an unbroken line, and after they were engraved were rouletted on the plate, and hence print as a series of dots.

Crayon drawing, from a medallion of Alf. Leroux, by E. Lormier. Drawn on stipple tinted board; or else on plain paper, and the mechanical stipple added to the same after the drawing was made.

Medallion portrait of M. A. Soisson, by Ringel d'Illzach. Drawn by the sculptor on scratchboard with horizontal line tint, the blacks drawn with crayon, the whites scratched out with a penknife. As in the Monet, our engraver, instead of reducing the cut by the direct process, reduced it by half-tone, through a screen with diagonal lines, hence the horizontal lines have disappeared.

AUJOURD'HUI

e GIL BLAS publie son deuxième Supplément Militaire, qui doit être délivré gratuitement à tous les acheteurs du journal.

SOMMAIRE

LE JOURNALISME. — *Jean Ajalbert.*
AU DOCTEUR PETERS. — *Mathilde Castéra.*
GRAINE DE BALLET. — *Monjoyeux.*
LA VIE PARISIENNE. — *Santillane.*
CARNET MONDAIN. — *Brionne.*
AGENTS MATRIMONIAUX. — *Jean Bernac.*
PROPOS DE COULISSES. — *Turlupin.*
LES SPORTS.
FEUILLETON: « Les Mémoires d'un vieux Beau ». *Ernest Blum.*

Pen drawing by Guillaume, from the French daily paper *Gil Blas*. This is given as a good example of newspaper work of a kind that could be easily imitated on chalk plate. It is reproduced with adjacent head-line and type that you may get an idea of the typographical appearance of the French newspaper. The legend says: "Today *Gil Blas* publishes its twelfth supplement, which should be delivered gratuitously (by the news agents) to all the purchasers of the paper." The cut, then, is merely a little joke to call attention to the more important supplement inside, which supplement in itself is a pictorial one; French readers are fonder of illustrations than American readers.

Portrait of Fred Walker, by E. G. T., from an English periodical. Reduced to a smaller area than when given in Chapter XI. By comparing this with the cut in Chapter XI we notice that the drawing is so simple that there is very little difference in the general aspect of the two, but here and there, as under the jaw, the lines have run together a little more in the smaller cut, giving a darker effect than in the larger one; the lesson is obvious.

had the benefit of an art school education, for they show him at a glance how much of the character of the human head is dependent upon the different planes of the face, and it explains better than words what is meant by planes. Chapter VIII should be read in connection with it, and the Vallotton portraits, especially that of Malthus, may be examined critically with this in mind,

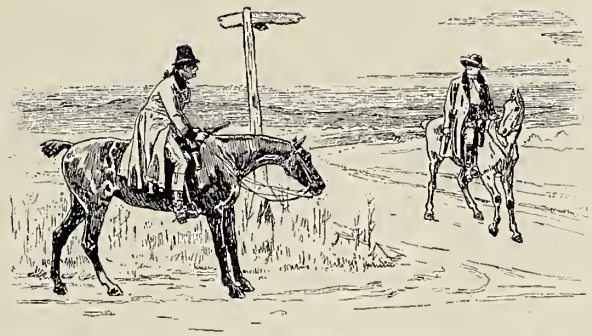
Portrait of C. Reeves Wilson. Pen drawing by Walter Sickert. From *The London Whirlwind*, 1890. Reduced to a smaller area than when given in Chapter XII. By comparing the cut with the latter you will see that many of the lines, especially in the shadow of the nose, have run together, and we do not find as strong a contrast between the black accents on the nose and the gray half-tones produced by the open lines in the larger cut. It is often the case when a drawing is too greatly reduced that it loses snap, because the *graduation* from the grays to the blacks is not so perceptible as on the original. Still the lines were so open in this drawing that the present cut is a very fair one. The result is much better than could have been got from so fine a drawing as the Renard.

for you will then see that Vallotton has introduced masses of black with the idea of suggesting planes in the face.

We introduce the de Chaume to accompany the d'Angers, Lormier and d'Illzach medallions, to emphasize the matter of the planes of the human face. We do not want to have our readers think that the shadows we have pointed out in our text are the only ones to be noticed in the human face. Under certain circumstances, notably when an actor's face is illuminated by the

An example of pen drawing. Book illustration, by F. H. Lucas. This shows splendid modeling with very delicate pen work, and a certain amount of variety in the background. It is less adaptable to newspaper work than our other illustrations. It is given as a specimen of eccentric line work as regards the background, which is not unlike the Moullier.

footlights, there are shadows upon it quite different from those we have analyzed in previous chapters. But the shadows we have pointed out are those most prominent in a photograph, and those most frequently employed by the artist, but if your drawing is to be very extensive you must learn to look for new shadows in new aspects; and the de Chaume shows some such shadows, but in



"Hawks Dinna Pike Out Hawks' Een." J. C. Dollman, R.I.

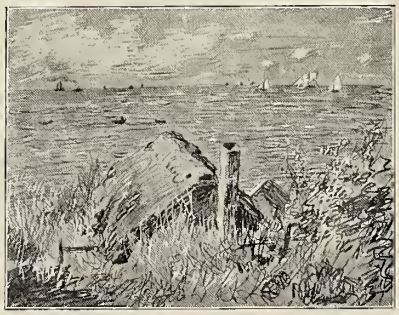
Pen drawing from the artist's water color, made for an exhibition catalogue. This cut shows an excellent style of newspaper drawing, consisting of outline, a gray got by parallel lines, without crosshatching, and solid blacking.

the case of the naso-labial line it is easy to see that it is not far different from similar cases we have considered.

Again, much of our instruction has been given using the human face as a basis of study; but it is not for a moment to be surmised that the study of drawing should be limited to the human face. We have intended only to suggest a process of study; this process may be applied to anything under the sun. Hence the Forain and the Le Roux outline which portray still life and landscape. And it is worthy of note that still life need not be circumscribed to mere drill; to the contrary, it is very frequently introduced into compositions much to the perfecting of a composition. The dishpans, pots and coal shovel, in the Forain, are particularly suggestive from this view-point. The Le Roux is given in order that our text-book may include an example of landscape, and also that the pupil may realize that drawing is frequently a matter of the right line in the right place. Just as we studied the matter of the naso-labial line, and the orbicular muscle, and as we said in Chapter XIII, one should study the direction of the wickers of a trash basket, so the artist has studied here the characteristic lines of tree trunk, foliage, hillside, and grasses. If you will study a city street or a shipyard in the same spirit, that is, search for the characteristic lines, you will be able to make a drawing which, even though it lacks

Illustration from the *Paris Illustre*. An example of combined use of outline, parallel lines and solid black, with very little crosshatch. Mainly interesting because of the introduction of still-life objects, which hint at subjects suitable for practice. The novice would do well to select a group of similar objects and endeavor to render them in a similar manner.

artistic finish, will have a certain graphic value, and for this very reason (we mean, to show that outline may be graphic) we purposely introduce into this chapter some caricatures like those we gave in our first numbers, consisting mainly of outlines; and we bid you harp upon them again with the fact ever in your mind that they are not arbitrary, but each line stands for some prototype in nature, and that we may go a little farther in the analyzation of the face, we publish some models in relief in which the planes of the face are brought out. These were considered mainly in Chapter VII, and you must look at Fantin-La-Tour's cast head in order to understand them. Do so, and then let your eye jump to the Vallotton heads, and we think you will grasp their characteristics immediately, for you will see wherein they differ from the Engström drawings. They differ in this, that in addition to pure outline they mass the constructive shadows found in the d'Angers. In other words,



Marine, by Claude Monet. Drawn with lithographic crayon on scratch-board, the lines running perpendicularly, instead of horizontally as in the d'Illzach, the lights scratched out with the penknife. This cut has a peculiar interest technically. The foregoing was dictated with the original in hand, which was a direct process cut in which one set of lines ran perpendicularly. Our engraver, however, instead of reducing the cut by the direct process, reduced it by half-tone, through a screen with diagonal lines, hence the perpendicular lines have disappeared.

the black under Vallotton's eyebrows does not mean that his eyebrows were abnormally thick, but it means that he has deep, sunken eyes, and that there is *a shadow under* the eyebrows and in the plane of the superior orbicular muscle, which recedes, and Vallotton wishes to emphasize this. And in the Malthus he does not mean that Malthus had a triangular birth-mark on his right cheek, but he means that he had a prominent cheekbone, and a sunken cheek beneath it, hence the shadow, which is what we call "a modeling shadow."

We cannot complete our subject without mentioning that the styles of drawing we have suggested by no means exhaust the different methods at your disposal. While it is well to confine yourself to outline, or outline and solid black, or outline and slight shading, yet you may experiment in many more complicated methods, as seen in the Monet, and the Ringel d'Illzach, for even if you do not use these methods for illustrations they help you to observe the capital lights and darks in nature.

(*To be continued.*)

Don't carry all your money in one pocket. Don't place all your money in one speculation. Don't put all your trust in your money.—*S. O. E. R.*

A GERMAN VIEW OF AMERICAN PRESSROOMS.

MR. GUSTAV JAHN, a professional expert and representative of the firm of Koenig & Bauer, at Berlin, has recently traveled through North America, and while there visited some forty-two printing offices expressly for the purpose of gaining information on improvements and progress in the printing and graphic arts. Mr. Jahn makes the following report of observations made on his travels:

"In no land does the value and capacity of a printing press receive such careful consideration as in America; and nowhere is the division of labor so carefully defined as there. As a result, one must seek the highest achievements in press building in that country. He is in error, however, who thinks that the reports as to the rapidity of presses that are said to have attained the 3,000 mark should be accepted as truth. The record of work by the hour is not considerably higher than with us, although the daily and weekly output certainly is, the reason for which I will give later.

"Stop-cylinder presses, which are only used over there for the most exact color and tabular work, reached, from my observation, but 1,000 impressions per hour. It must be said, however, that these presses are in the great minority, and I do not think I underestimate when I assert that the number of these does not exceed five to seven per cent of the entire number of machines of all classes in use.

"Two-revolution presses, with front delivery, are everywhere preferred and for the following reasons: 1, The ink distribution is by far the most perfect; 2, The construction permits the strongest pressure; 3, The sheets of paper are held fast by grippers throughout each printing; 4, The fresh impression comes in contact neither with bands nor flyers; 5, Sheets improperly fed pass through without printing; 6, The rapidity is greater than on ordinary presses; 7, The printed side is laid on by the feeder from below, and, therefore, the sheet is not soiled because it does not have to be turned. For matter printed on one side only, this press is so built as to permit the attachment of the web apparatus.

"All of the earlier efforts of the manufacturers to bring upon the market a press with front delivery that will lay the printed side up (the kind so much desired by us) has had to be given up because lacking the sympathy of press owners and pressmen. In the last two years, thanks to the invention by Cottrell & Sons of a device for preventing soiling, the so-called perfecting press, whose output is from 1,250 to 1,700 impressions per hour, has been introduced and is now found lacking in few offices. As is well known, this machine is manufactured by Koenig & Bauer, who have improved it to the extent of providing an attachment for printing from the web. In this connection it may be well to state that an automatic paperfeeder costs 6,000 marks (about $1,500) while the apparatus for printing from the web costs 3,000 marks (about $750). Unfortunately the excellence of this press is not generally known among us, while in the New World it is accepted as of tried worth. It is on this machine that the automatic paperfeeder does its best work. Nearly all pressmen who have tested the automatic paperfeeder inform me that on the ordinary press it does not do its work so perfectly because no press will lay the sheets as smoothly as the automatic apparatus requires, and in America they do not use a man to lay the sheets. Then, again, there is the drawback that in the ordinary presses the paper in going through twice takes on a great deal of electricity. In spite of all this, however, I saw maps printed in four colors fed by this kind of an apparatus on which the difference of register did not exceed a hairbreadth.

"Two-color presses do not begin to compare with our own; what I saw of them I can only describe as exceedingly defective, in which opinion I was confirmed by the leading printers. There may be some excuse for this in the fact that the manufacturers of presses are overloaded with orders and as a consequence have not found it necessary to build a really efficient

and first-class two-color machine. Be that as it may, the fact remains, however, that the lack of these machines is an absolute deficiency in printing offices on the other side.

"In card presses, the one invented by Harris appears to surpass all others; this press is built on the rotary principle, is fed automatically and gives 14,000 impressions an hour.

"What surprises one upon first entering the pressroom is the entire lack of lock-up tables and the presence of great racks for locked forms. After several experiments I have found that on the average twenty forms can be fitted upon each press; the chases themselves are cheaper than with us, largely because they are not forged but manufactured as a standard article out of wrought-iron electrically welded by the well-known firm of F. Wesel Manufacturing Company. (As is well known, American press manufacturers charge extra for chases and lock-up tables.) The form is closed in the composing room and arrives corrected and all ready for the press. Indeed, the make-up men are the best and most intelligent workmen and are fully aware of the responsibility that rests upon them. The pay of these people is from 90 to 96 marks a week (about $22.50 to $24).

"This explains why the pressman, when he has received his form already closed and corrected and is not, as here, under the necessity of searching for hours for lock-up materials, can accomplish more with his press than a pressman in Germany can hope to do. As soon as the form is put on the press the pressman pulls a proof in proper tones, upon which he, or more usually his feeder, indicates the spots that show up weak. Often have I seen three and four men working over one form of sixteen-page great octavo. Naturally by this method the press is kept waiting a much shorter time. Each pressman has two machines to attend, two skilled feeders to assist him, but never a sheet-taker, and he never has more than two presses even in the largest offices. The overlays for cuts are always done previously and in the same manner as here at home. When choice printed matter is being run, the pressman attends but one machine, even if an automatic paper feeder is used. For perfecting presses seldom less than three men are employed in making preparations, while during the time it is making the run, one pressman always attends to but one press. Only for the most difficult work is absorbing paper run through, and then only because American paper takes up the ink so quickly.

As to the counting, mixing of inks, etc., the pressman does not need to trouble himself. He is to watch only his impressions and his press, which he does with great conscientiousness, for he well knows that if he does not get the right results, behind him are standing three or four of the unemployed, and that if he loses his position it is exceedingly difficult to get another.

"For each minute an exact account is kept, and this is shown daily to the manager; then again, unlike the composing room, there is in the pressroom a constant rivalry to make a record. No man, not even the foreman, is permitted to smoke in this room. The work commences promptly at seven o'clock, continues until twelve without the slightest intermission; no glass of beer, no bite of bread; the best to be had is a glass of ice water! From half-past twelve the work lasts until five, in many cases longer, without the shortest pause in the work. In general I have discovered that the American workmen have, according to our notions, trained their bodies in an altogether incomprehensible manner. The minimum wage of the pressman amounts, in New York, to eighty-four marks (about $21). But the versatile ability required in our pressmen is not to be found abroad, and I venture to say that an American pressman would not succeed among us.

"Upon the type form itself the greatest care is lavished, on which account one must look at American printed matter with a lynx eye to find defective letters. Whether it is a book form or a job form or a form of the finest cuts, the planer, with its rubber or leather surface, is always used, and even the hammer is capped with leather. Indeed, hammers made out of untanned leather are often used."

The report is in more ways than one interesting. For one thing, it repeats our oft-made printed opinion that in America by no means is "everything better than among us." . . . . The press question we will leave untouched, further than to remark that of late the leading American contemporaries have spoken a word for our press construction as well as in behalf of the stop-cylinder press, neither do we share the opinion of the esteemed writer concerning the two-color press. We consider the two-color press desirable only for special purposes, and even then it is a question whether two ordinary presses would not better serve the purpose. These remarks are not made, however, for the purpose of detracting from Mr. Jahn's report; on the contrary, it is to be hoped that everyone who visits among the American job printers will relate, and we will give them the opportunity, the defects as well as the most shining virtues of everything foreign.—*Typographische Jahrbücher.*

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

PRICES ON STATEMENTS.—A subscriber asks: "What would you consider a fair price for making 10,000 6-pound statements, sample inclosed? We had in stock single statements, so could not print 2 at a time. . . . . They were not padded and you will notice the composition was light. My price was $15 on paper at 10 cents." *Answer.*—In the very first place you should have them 2 on; if you wish to print 1,000 it is a very easy matter to cut 500 sheets in two; but on a 10,000 order you are lost, and your competitor, who had that in mind when he bought stock, has the advantage of 5,000 impressions. As I have said before in this department, "printers must be alive and anticipate these very things." He made his price in a live way, undoubtedly; secured the order and made more money. You paid too much for the paper. Buy in 5-ream lots, or 20,000 statements; have them 2 or 4 on—they will cost less than if single and wrapped; then figure this way:

Paper: 6-pound statement, 8½ cents, ruled, 2 on (twenty per cent profit)	$6.00
Composition: set 2 (5,000 impressions on type)	1.00
Presswork (⅛ medium)	5.00
Cut up, wrap and deliver	25
	$12.25

Printer readers! look into the market, see what paper costs. You all look too sharp at what it costs you to run that small Gordon or ten of them, and take it for granted that it is necessary to pay what is asked for paper. Shop! Use postal-card form given you in THE INLAND PRINTER. The above will

answer all other correspondents who have asked for an opinion on this kind of work. It is interesting to note that I have no inquiry from those who secured orders—all are from those who have evidently been beaten on some order. We will be glad to answer all we can each month. Let us have your questions.

PRICES ON SCHOOL PRINTING.—G. S. Harrington, Taunton, Massachusetts, sends a request for figures on a book turned out for a local school, for which the price of $90 was charged and objected to as exorbitant, and says: "We used a 22 by 32, 60-pound sheet, at 7½ cents. Five 8-page forms. The cover stock cost $3.75, and we furnished 782 copies. We had all kinds of copy, some written in pencil and very poor. Do not take sample as a fair one of the work produced, as it is one that we had thrown out." *Answer.*—I cannot see that you could have improved on way of running this job. Your price is very low, but the job is one of those that is hard to get the "suitable price" for from the children. Presume $100 looks large to them, but even that would not be a very profitable job. It is best to have the price understood when you undertake a job published by high or common school children. The writer would make this price, and give them a discount upon the bill of three per cent, as this kind of work is generally cash, and they are entitled to that consideration:

728 copies, 40 pages inside, with cover (two lines on front) in gold, inside printed in black; folded in 8s, side stitched and covers glued on. Paper 22 by 33, 60-pound coated, 7 cents cost; cover 20 by 25, 50-pound Venetian. Trimmed to size 7¼ by 9⅞.

Paper, inside, 2½ sheets to book	$ 19.00
" cover, 3 out	3.25
Composition: 40 pages, double column, brevier; 7 pages broken measure to admit of half-tone in center of page; 8 pages of advertisements, set double column—106,000 ems (too low for even the country)	33.00
Composition, cover	50
Making-up, 40 pages at 15 cents	6.00
Locking, 5 forms of 8s	2.50
Presswork: 5 forms at $3	15.00
" labor	1.75
Binding	2.75
	$103.75

You run it in 8s, perhaps on account of type. If you had printed it in 16s, sheetwise, which on small editions is the *only* way to do it, that allows one side to dry before backing up, and you would save a trifle on binding. They should not suffer on account of the lack of facilities, but $106 is low.

SALESMEN'S CARDS.—The Pearson Press, Charlestown, Massachusetts, sends a salesman's card with request for an estimate on a 5,000-lot. Mr. Pearson says: "I had to do them for a customer for 87 cents per 1,000, changing the name, and 'represented by,' on every 500. I thought that this was too low to do this job for when there was no certain amount. Sometimes he orders 2,000 at a time and sometimes 5,000." *Answer.*—You are positively right; it's too low, but it can be done in offices where they have facilities. We will say that this job is printed 1 on. You must get $7.50; if you can set 2, get $6; but you must set 4 to get down to price, and as this kind of work (salesmen's card) is something like a dance order, the price has been cut down too low. This is where a modern office, which has but few faces and large fonts, would set 4 as easy as many can set 1. I should make the price as follows:

5,000 salesmen's cards, 2¼ by 3⅝, Oak Hall Clo. Company, black ink and 100-pound cream bristol board at 8 cents, printed 4 on and cut single.

	5,000
Paper	$1.50
Composition and changes	1.50
Presswork, 1,250 impressions	1.75
Cut up	25
	$5.00

Throw in 2—keep 2 standing, and if 2,500 is ordered, which is often the case, you can get $3; but it's low.

MAKING READY HALF-TONES.—This subject is again before us and comment is being made in many of our journals. The process of underlay between plate and base saves one-half the time to secure the same result. There should be no question about that. If one has had any practical experience in making them ready, he will never rely entirely upon the overlay to do the work. The writer strongly indorses the plan advocated by Mr. Beck and others, that of underlay first thing. A practical demonstration was had the past month in our office. We had two forms of plates, 16 on sheet 24 by 37, used as inserts in one of our famous books; both had the same number of impressions. The first form was made ready entirely by overlay, as the plates were made from objects that had been destroyed and therefore could not be replaced in case of accident in taking off plate. It was deemed best not to allow plates to be removed from their base. In this case it took fifty hours to make form ready and print 18,000 sheets. The last form was made ready by underlaying plates between base and plate, and same number of impressions made in thirty-five hours. There was no great difference in the forms, both printed on one side in black and sheeted. Great care should be exercised in taking plates off; a scratch will destroy the beauty of any half-tone plate and condemn the process; but with this taken care of, the work will look much better, with no trouble after starting to run. In both cases the underlays and overlays were made by the pressman a week before the form went on the press, while his machine was running on other work.

OPINION ON ESTIMATING.—Mr. John M. Evans, Buffalo, New York, contributes the following letter to this department: "I want to add my testimony to that of others in praise of the spirit of enterprise which inspired THE INLAND PRINTER to inaugurate its 'Estimating' column, and also of your courage—and I use the word advisedly—in essaying to conduct it. In these days of investigation we meet with the two opposites in the business of estimating cost of printing: First, the man who does not figure at all, but merely guesses ('guesstimating,' as Mr. Herbert L. Baker puts it); and second, the intensely theoretical man, who has demonstrated the cost of everything to such a fine point that he forgets to apply common sense to his estimating, and either loses the job or gets the job and loses money on it, for it is a poor rule that won't work both ways. I mean by this that plain theory, while seeming to be substantially and convincingly correct, may be 'way off' in practice, and that prices which one man may claim to be preposterously low and out of joint with all reason and logic may be maintained by another under certain conditions with abundant returns. And right here let me urge this point, especially for large offices—that there be the closest harmony between the estimate man and the producing man; for what is gained by the one man's arranging and planning a job so that it can be produced at a low figure and with good financial results to the firm, when the job is done in a different and in all probability a more costly way? And while we are discussing this great economic question—for it is indeed a most vital one to the employing printer—are we certain that the work in our establishments is being turned out in the most economical way? Is the fact that we are getting a good price for the work sufficient ground for doing the work in a manner which, in an economic sense, could be much improved upon? If, for instance, we are doing double presswork on some job simply because the customer is paying, is that good business policy? In this age, when the utilitarian preaches so loudly from the hilltops, can we afford to sit down and idly fold our hands and see tremendous waste of force and energy, to say nothing of money? I have in mind the instance of a large edition of a pamphlet which was repeatedly lowered in price through competitive causes, the last price being so low that the firm who had been doing the work (and who, by the way, had an 'inside cinch' on the job) despaired of being able to do it at that figure, cut and trim how they would. Finally, through the employment of an especially large press, whereby the presswork on the immense edition was practically cut in two, and an ingenious arrangement whereby trimming and wire stitching was considerably reduced, the firm was able to handle

the job at the price quoted by the competitor (who in all probability submitted his estimate merely to test the situation and see if the job could be gotten away from the holders of the contract) and yet make as much money as they had done in former years at very much higher prices. Some may say that this was due to increased facilities and improvements of the age; but it was not altogether so—very little, in fact—it was simply an increase in applied brain power, largely superinduced by necessity, 'the mother of invention.' But we are not to make a god of this matter of utilitarianism; the matter of common sense and everyday judgment comes up again. Suppose, for instance, you have planned to run a certain job on a large press, which happens to be filled up with good work at a profitable price when you are ready to go to press, and standing beside this large press is a smaller one capable of doing the work, the only difference being increased number of impressions and consequent longer running time, and you have on hand, even with a little rushing, help that can be utilized to run the press; is it not good policy, good business, to put the job on that press, even while your theory of cost is staring you in the face? I think it is, and that all that is required to decide such matters is ordinary common sense and judgment.

Engraved by Samuel R. Mason, Cleveland, Ohio.

BRITISH HOUSES OF PARLIAMENT, LONDON.

"But I have already written too much in the abstract, and must hurry on to the main point which I wish to discuss, that is, R. J. C.'s letter, and his basis of cost to be used in estimating. It is most lamentably weak in everything but intention. His idea of ascertaining the exact cost of his work is a most laudable one, but his method is extremely faulty. In the first place, while endeavoring to find out the cost of presswork, he figures into his expenses the cost of his entire establishment, when he should have taken only the expenses of maintaining the pressroom. Even admitting, for the sake of argument, that his method is correct, he makes a great error; for, after figuring cost per day ($13.23), he divides by ten, which is a great mistake, for, even though he run his presses to their utmost capacity, his working, or producing time, will probably not exceed nine hours at the most—and where is there an office that is able to run its pressroom up to its utmost capacity? Is it possible that he can avoid the numerous waits so common in pressrooms, which no customer pays for? If he can, his is indeed a model office, and the nature of his clientage is exceedingly desirable, and one not very common in any office in which I have ever had any experience. The fallacy of his method is still more clearly shown in the fact that he allows for only one pressman and two feeders for three presses. What becomes of the other press? It certainly cannot be earning its approximated cost per hour if it is not running. Therefore, instead of dividing the cost per day ($13.23) by ten, I would divide it by nine, which would make $1.47 per hour, instead of $1.32. Then, as he demonstrates by the number of feeders that he cannot have more than two presses running at one time (unless he figures that his pressman is making ready on one press while the other two are running, which state of affairs would be very hard to maintain with any degree of regularity, and then only with short runs), he should divide this cost per day by two instead of three, which would bring the average cost to 73½ cents per hour. This figure is nearer correct, although a little high; for, as I stated before, he has figured his list of expenditures for the whole office against the pressroom, whereas, if he intended to get at the actual cost of presswork, he should have confined it to pressroom only. Taking his items of expense as a basis, I should figure the matter about as follows:

	Total.	Composing Room.	Pressroom.
Rent	$500.00	$250.00	$250.00
Telephone	90.00	45.00	45.00
Power	180.00	.....	180.00
Gas	6.00	3.00	3.00
Fuel	36.00	18.00	18.00
Ink	180.00	.....	180.00
Towel service	12.00	6.00	6.00
Rags, oil, benzine	12.00	.....	12.00
Water tax	10.00	5.00	5.00
Advertising	120 00	60.00	60.00
Insurance	37.50	12.50	25.00
Interest on $3,500, at 5 per cent	175.00	50.00	125.00
Depreciation, 10 per cent	350.00	200.00	150.00
Wages, pressman and two feeders	1,300.00	.....	1,300.00
The boss (yourself)	1,040.00	520 00	520.00
	$4,048.50	$1,169.50	$2,879.00

This gives us actual cost of maintaining pressroom for one year	$2,879.00
Divided by 306 working days	9.40
Divided by 9 hours actual production	1.05

"As very little satisfaction is gained by obtaining the average cost per press in a pressroom composed of both jobbers and cylinders (as no one could figure to do work as cheaply on a cylinder costing from two to four times as much as a job press), we will estimate the cylinder in this case to be worth twice as much as the jobber, which will bring the cost per hour to 70 cents on the cylinder, and 35 cents on the job press.

"If R. J. C. contends against my figuring only two presses in operation at one time, and owns up to the mistake of omitting to put another feeder in his expense list, I think his position will even then be faulty, as it is not possible, except in rare instances in offices where long runs are the rule, to run much more than two-thirds capacity of the pressroom on an average; and if his is such an office (with long runs), then he has no

place in this discussion of a small job. According to his figuring of the job in question (W. N. G.'s), he figures 3,500 impressions on a cylinder to cost him 37 cents per 1,000, or, on a jobber, less than 19 cents per 1,000. It does not require even a very loose guesser to know that this is an impossibility, especially as this price per 1,000 includes the make-ready on the job.

"Now, as to composition: R. J. C. makes no mention of the cost of proofreading and the composing room's share of the expenses of the office. An office of this size will probably support, to make a liberal estimate, three men and a boy, which would make the yearly wage list about as follows:

Three men at $15 per week each	$2,340
One boy at $5 per week	260
	$2 600

The cost of maintaining the composing room I have estimated to be $1,169.50, which is about forty-five per cent of the pay roll of this department. Therefore the actual cost to the office for the time of a compositor will be forty-five per cent advance over the price paid him, or 36 cents per hour; and this is not for time of actual composition without distribution, but time of both composition and distribution on any job. I have not estimated the item of proofreading, because I infer that the 'boss' does that himself.

"These figures I do not maintain to be absolutely correct and suited to every office — the conditions and expenses of all offices being variable and comparisons of very little value, except in demonstrating a theory, which is my main object in writing to you; but I do say that, taking for a basis R. J. C.'s own figures, I have demonstrated his results to be absolutely untrustworthy and unreliable, and that he cannot do work any cheaper than at the prices I have named and not lose money; and as we have made no allowance whatever for unusually dull times, or mistakes of the 'boss,' or bad debts, or a number of other incidental leaks which are always liable to happen even where the utmost care and vigilance are exercised, it would be much sounder judgment to estimate that the cost of production would be better figured even greater.

"In conclusion, let me ask you to pardon me for trespassing on your valuable space to such great length. I assure you that only the high opinion which I have of THE INLAND PRINTER could induce me to enter into a controversy of this kind, as I feel confident that you did not give the matter due consideration when you allowed yourself to go on record as approving R. J. C.'s basis of cost. I, too, am a seeker after knowledge,

Photo by H. M. Benshoff, Johnstown, Pa.

ON GUARD.

and if I have herein transgressed any law of printing office economics, will be only too glad to be set right." *Answer.*— We are glad to have your letter, and you have written a powerful document, emanating as it does directly from one who is actually producing printing — one who has the practical experience and knowledge of the business, together with the theoretical knowledge of what you write. It certainly has my approval, and every printer who makes an estimate will profit by it. We all have a different way of getting at the cost (approximately), as I do not think it is possible to know the exact cost of a certain press per hour, as in a small office this can be kept very low; as it grows, the expense grows to a certain point. Often the hard workers let go a trifle by employing some one to do certain parts of the work that they feel as if they would like to drop. Letters such as yours, and others that we have on file, will help every employing printer who cares to read THE INLAND PRINTER. They will be grand good matter for our older printers who have long ago given up the practical management of the composing and press rooms, but still insist that there cannot be any better way of doing work than what was employed when they were at the stone, case or press. In our next month's issue we will go over each letter and make known what we think of them. I thank you for the communication.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE LESSON OF THE CHICAGO PRESSFEEDERS' STRIKE.

The recent strike of the Franklin Pressfeeders' Union, of Chicago, to enforce a demand for an increase amounting to about fifteen per cent in the scale of wages, forcibly illustrates the necessity for a more fraternal spirit upon the part of the employers and a stronger effort to stand together for the general good. When the demand for an increase in wages was made, a majority of the employers agreed to resist it. The action of the union, however, in calling the strike in only a few of the offices at a time upset calculations somewhat and resulted in a curious condition of affairs.

Instead of taking united action, some of the offices temporized and agreed to pay the scale until a definite understanding could be reached in order to be able to get out important work on hand. Some offices which refused to recognize the new scale were allowed to continue at work, although the element of security was lacking, as none knew how soon their employes might be withdrawn. Some offices soon had the strikers' places filled by girls and help from other cities. The customary attempts were made by the strikers to frighten the new employes and deter them from going to work.

One of the most important features of the strike was the plan adopted by The Henry O. Shepard Company, a firm not a member of the employing printers' organization, and one that has always been friendly to organized labor. They paid off their men on Thursday, April 7, and told them their services would not be required after that date. They stated that their business would not warrant the advance. This action came as a surprise to both the employing printers and to the union, as both had come to consider that all that was necessary was to make the "demand" upon this company to have it yield. The company had no difficulty in filling their employes' places and their work proceeded almost without interruption. That the Shepard Company's action in staying out of the employing printers' association and meeting the issue single-handed was a wise one was proven by subsequent events.

One of the largest concerns in the city, and one from which the feeders were first called, had a large contract on hand which had to be completed by a certain time. This concern, in the face of this, signed the agreement and took the risk of failure to complete the contract. Then, it is said, a rival firm, which had also entered into the agreement to stand out against the union, approached the customer of the other firm and offered to take over the contract and complete it on time. The first-named firm, upon hearing of this, at once agreed to pay the advanced scale and take back its old employes. The incident shows the weakness of the employers' organization and will encourage self-respecting employers to "paddle their own canoes" in the future, unless some assurance can be received

that the employers who enter into an agreement can be compelled to observe it.

On April 8, representatives of the employers and employes met and entered into a compromise by which the feeders yielded one-half the amount of the increase demanded. However, the compromise failed to please all the members of either side — many employers believing that having once undertaken to fight the demand, the association should not have yielded, while some of the employes thought the entire amount asked for should be insisted upon. Many of the employers, also, refused to sacrifice the people who had been employed to take the strikers' places, and thus, like most strikes, that of the Chicago pressfeeders bids fair to result in no good to anyone concerned.

As to the merits of the demand made by the Franklin Union, I will let M. J. Carroll, late editor of the *Eight-Hour Herald*, and a man well informed on all the phases of the labor movement, speak. He says:

"It is a repetition of the old story. The feeders shrewdly calculated that they were in a position to force matters to their advantage. This they proceeded to do, regardless of all question of right or wrong, or whether the proprietors were in a position to yield or not."

The lesson is that the employers must first learn to trust each other before they will be in a position to properly guard their interests as employers. Let them build up a responsible organization and then treat only with responsible organizations of journeymen. There is a way in which the employers can avoid friction with their employes, but they must first create confidence in one another.

[The above was intended for the May issue, but was not received in time for insertion. The strike has since been settled by a compromise, the employers agreeing to pay a portion of the advance asked.— EDITOR.]

THE UNION LABEL AGAIN.

Mr. John E. Wesley, for the Buffalo Typothetæ, recently appeared before the upper house of the council of that city to protest against a measure requiring the union label to appear on all official municipal printing. He said:

"If the label is required to be put on all city printing, it will be equivalent to turning the internal affairs of our offices over to the union. The union can deny this printer or that printer the use of the label if it sees fit, and if it is decided that the label must be used, then a firm which does not comply with the requests of the union, no matter how unreasonable, cannot get the contract. The union would dictate the men to be employed; it would tell us whom we must discharge. If men who have been with us for many years and who have served us faithfully, refused to join the union, the union would demand their discharge. Organized labor has ample protection without adopting this ordinance."

The printing contract specified that good wages should be paid, and Chairman Adam of the council declared that should satisfy the printers.

THE CALIFORNIA CONFLICT.

Is the record of the fight between the employing and journeymen printers of Kansas City to be repeated in San Francisco? It looks like it at this writing. William E. Loy, secretary of the San Francisco Typothetæ, sends me a concise and eminently fair statement of the situation from the employers' standpoint. His note contains no bombast; it makes no threats. It simply deplores the fact that the men have been misguided and relates the history of the strike. Here are some of the things he says:

"All the book and job printers, pressmen and pressfeeders belonging to the unions at work in the various job offices in this city left work on the night of April 2 and refused to return to work on the morning of April 4. The exception to this statement is such offices as conceded the demand for a nine-hour day with the same rate of wages then paid by the employers for a ten-hour day. The members of the typothetæ to the number of forty banded together to resist this demand, and as a consequence a strike was ordered by the unions in these offices. In quite a number of instances some of the best men refused to obey this mandate of the union, and continued at work. After the first three days it was seen by the employers that the strike was a failure, for the reason that enough good men remained at their posts to enable the offices to run without serious inconvenience with such nonunion and other help as was offered them. At this writing the members of the typothetæ all unite in saying that they are running in very good shape. The fact must be taken into consideration, however, that business is very slow at present, and were the offices crowded with work to their full capacity it might not be possible to turn it out. In the meantime new men are coming in and taking the places of the old hands; besides, a very considerable number have gone back on the unions, and asked to be reinstated in their old positions. The employers have mutually agreed to suffer no more dictation from the unions, and have given notice that hereafter all offices thus banded together shall be run as open offices.

"Inquiry from one of the largest printing offices of this city, that of the H. S. Crocker Company, shows a very satisfactory condition of affairs. Mr. Crocker says that were it not a matter of newspaper comment and friendly talk, he would not know that a strike was on, as his departments are running very smoothly and getting out all the work offered."

I have also received a copy of a communication issued by the employers to the unions when the demand was first made. It was prepared by Mr. C. A. Murdock, president of the San Francisco Typothetæ, and is worthy to be read not only by employers who may find themselves in danger of being obliged to face a like difficulty, but also by every workman who may rely upon his union to enforce for him unjust demands and secure for him impossible conditions. Lack of room prevents more than a summary of Mr. Murdock's arguments. The letter, however, has been printed in pamphlet form, and doubtless those interested can secure a copy by applying to its author. The following points, however, are made very clear:

1. That the nine-hour proposition entails an increase in the cost of production of approximately ten per cent.

2. That out of 166 persons or firms engaged in the printing business in San Francisco, only 36 are complying with union conditions and entitled to use the union label.

3. The disadvantage of being obliged to compete with out-of-town printers, over whom the unions exercise no control.

4. The impossibility of increasing the cost of printing to the consumer.

5. The absence of more than a reasonable profit in the business as at present conducted.

6. The inopportuneness of the demand.

"There is a limit to what you can actually get for your labor," urges Mr. Murdock. "When you take more than the profits and infringe upon the capital, you kill your golden goose. You can fix any scale of wages you see fit, and establish any minimum of services you will render for it, but when you make the business unprofitable and cause bankruptcy or the withdrawal of capital to other channels, where it can secure reasonable returns, you are in danger of forfeiting your opportunity to draw any wages. There are limits entirely beyond our personal control. Some things we can do and some we cannot."

Attention is called to the unsuccessful attempt of the Amalgamated Engineers of England to create impossible conditions, despite their large financial resources and the sympathy of a large proportion of the general public. A strong point is also made by reference to the policy of the employers during the era of trade depression, during which no reduction in wages was attempted. Continuing, the letter adds:

"A shorter workday we are not opposed to, if it can be brought about in a way that is fair and reasonable. We do

"LAUGH, AND THE WORLD LAUGHS WITH YOU."
From photos by A. H. McQuilkin.

you the credit to believe that this movement is not made by you merely to gain an hour a day for your own individual ease and comfort, at our expense. We recognize the fact that the machines have thrown many men out of employment, and that you feel that the lessening of the workday will necessitate the employment of a larger number of men. This is an object we would gladly help, but we feel sure that the acceptance of the proposed scale would result in increasing the number of unemployed printers in San Francisco. Waiving that point, are you reasonable in doing nothing yourselves for your unfortunate fellow-craftsmen, and in asking us to do it all? If you had offered to divide the duty, and, in pursuance of it, had offered to work nine hours a day for nine hours' pay, we should have felt more like meeting you half way and allowing a reasonable increase in your hourly wages.

"We recognize your right to associate for your protection and for the furtherance of your interests generally, but we ask you to bear in mind that employers have rights, and that, being men like yourselves, they like to retain their self-respect by having something to say in the conduct of their own business. We will meet you in any reasonable manner in helping the unemployed among your number. We will pay you all we can afford to pay, but we ask you to rescind your action in arbitrarily demanding ten hours' pay for nine hours' work."

In view of the eminently fair stand taken by the San Francisco Typothetæ, it is a matter of regret that a way was not found to avoid hostilities. It is scarcely to be wondered at that, after following the close reasoning contained in Mr. Murdock's letter, numbers of the union's members felt that their loyalty to their organization did not bind them to follow blindly the lead of those upon whose ears reason falls without effect. The final outcome will be awaited with unabated interest.

THE COMING CONVENTION.

As the time for the Milwaukee convention of the United Typothetæ draws near, interest in it increases. From every direction come letters from employing printers, assuring me that their cities will be represented. The activity of the unions and the interest in the nine-hour question are in a measure responsible for this, but the well-known hospitality of Milwaukee and the lively interest taken by the officers of the association have also done their share. From a number of letters received suggesting possible topics for profitable discussion, I select that of Mr. Herbert L. Baker, of Buffalo, New York, who is a member of the executive committee. Mr. Baker writes:

"I believe that the most important thing for the Typothetæ to consider and discuss at the next annual convention, is the extension of membership. Experience has shown that, even in cities where the local typothetæ is not very active, the organization has resulted in eliminating most of the personal bitterness from competition. A great many printers, both inside and outside the organization, misunderstand its purposes and possibilities. It is a common thing to hear an outsider say, after mentioning some absurdly low price made by a competitor, 'And he is one of the active members of your typothetæ, too!' It cannot be expected that an unwise man will suddenly become wise because he joins the Typothetæ, nor that he will be less likely to make mistakes. As soon as he becomes better acquainted with his fellow-competitors, however, he will see the folly of taking work at a ridiculous price, simply to spite the other fellow. This robs competition of its worst feature. The organization leads to frank interchange of views and experience. It has the effect of educating all concerned to wiser, more conservative and safer methods of doing business. It also gradually instills the idea that printers have certain duties toward competitors and the trade at large; it gradually dawns on them that a man who persistently quotes unprofitable figures is not only robbing himself of the profit to which he is entitled, but is injuring the trade at large by educating the public to expect too low a range of figures. If the organization never did anything else, these results are excuse enough for its existence. They are so valuable that the organization should have a local branch in every city where as many as ten or a dozen different firms are in the business. I believe the national organization would be doing good to themselves and to the trade if they should extend the organization into every such city. I also believe that every city having a local typothetæ should make an effort to take into membership all good printing concerns in their own city, and within the immediate radius of that city's influence. In this way a large majority of the employing printers of the country would be gathered into one organization, and this could not fail to result in immense benefit to all concerned.

"Next in importance for discussion would come plans tried by different organizations for mutual benefit, such as reports on undesirable customers, collections, reduction of insurance rates, etc. Every live local organization has schemes of this sort in use which could well be adopted by all local branches to advantage.

"I should also like to have discussed the matter of technical classes or schools or lectures, for the benefit of the workers. I should not be in favor of these benefits being extended to outsiders who wish to learn the business, but simply to confine them to those who are earning their living in the trade, and wish to improve themselves. It would be an easy matter in any city to arrange a course of regular lectures on practical subjects, followed by technical discussions, and those interested would be sure to attend so long as they were directly beneficial. The Typothetæ could well afford to take up such work as this. It would well repay its cost in increased efficiency among employes; and the mutual association of employers and employes in such an enterprise could not but lead to a better acquaintance and understanding between them.

"Aside from these matters there are the regular things which come up for discussion every year and need not be enumerated here."

Mr. Baker's programme is certainly one which, if adopted, would result in greatly building up and increasing the influence of the association. Some further suggestions may be offered later.

THE CITY VERSUS THE COUNTRY.

In view of the frequent exodus of large printing concerns from the populous cities into rural communities, the several influences which contribute to bringing about this result are worthy investigation. Among these influences the aggressiveness of trades unions, which thrive with greater facility in the city, is not to be underestimated. A sometime official of the International Union of Machinists, Archer Landon, now superintendent of a large manufactory in an inland Michigan town, is quoted by the Detroit *Free Press* as saying:

"There is practically no unionism in the country towns. Unionism is all in the cities, and this, I think, has had the effect to send factories so largely into the country. This is easily demonstrated by the fact that most new factories go to the smaller cities. It is a good thing in that it relieves the congestion of the cities and has a tendency to even up business. There is at least a difference of twenty-five per cent in favor of the country in the matter of the cost of living, and the men are ever so much better off in the matter of air, ventilation, recreation and the general harmonies of existence.

"I am just as strong a trades-unionist as ever," continued Mr. Landon, diverging somewhat, "but I have learned that labor, as a rule, makes a great mistake in striking against the manufacturer. The real trouble is beyond."

MR. HEDGER LIKES OUR STYLE.

Messrs. Cassell, the well-known printers of London, recently sent their head manager, Mr. Frederick Hedger, to this side of the water for the purpose of examining and reporting upon the printing industry in America. On his return Mr. Hedger recommended the adoption by Cassell's of many American presses, folding and wrapping machines, wire stitchers, etc., and

with this new plant the firm is planning to turn out big editions of periodicals and magazines with a speed and economy that cannot be surpassed. Mr. Hedger, in a lecture given before a British audience on the subject, illustrated with lantern slides, described the De Vinne and other plants. He is reported by the *Printing World* as saying, one evidence that America is a democratic country is indicated by the fact that the feeders of presses do not necessarily grow into grayheaded machine boys. They are allowed to pick up the business of pressmen. To quote the *World*, "This possibility of promotion ought to and probably does imply a much more useful and intelligent class of printers' laborers than that to which we are accustomed in Great Britain; and the natural consequence is that the American laborers get higher wages than ours, and are well worth the difference. But fancy such a state of things in conservative London. Fancy, rather, the statue of Lord Nelson dancing a hornpipe round Trafalgar Square to the tune of 'Yankee Doodle.' Socially as well as physically, the atmosphere of New York is far more elastic and far more energizing than that of London."

NOTES.

THE master printers, of Newark, New Jersey, have organized to resist the nine-hour demand.

CHARLES W. MCCLUER, prominently identified with the printing industry in Chicago for thirty years, died there April 6.

AUSTIN J. ROBERTS, one of the founders of the publishing house of Roberts Brothers, of Boston, died in New York, recently, at the age of sixty-eight years. He had resided in New York for twenty-five years.

THE Old-Time Printers' Association, of Chicago, at its annual meeting, elected Dennis J. Hynes, president; M. N. Gaul, vice-president; N. A. Reed, John R. Dailey and P. J. Cahill, trustees; Henry R. Boss, secretary.

THE Reed Publishing Company has been incorporated in Denver with a paid-up capital of $50,000, for the purpose of carrying on a general printing and publishing business. The incorporators are H. J. Reed, M. I. B. Reed and Alexander Coleman.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), $1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Australian Typographical Journal (monthly), 75 cents per year. 487 Collins street, West Melbourne, Australia.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

THE LABORER AND THE CAPITALIST.

"When round her spindle with unceasing drone,
Nature still whirls the unending thread of life."

"The Laborer and the Capitalist," by Hon. Freeman Otis Willey, of New York, is the latest addition to the mass of literature published on labor in recent years. The author attempts, apparently in a conciliatory way, to vanquish the arguments of the reform school, producing comparisons and examples to show that the industrial unrest is unfounded and largely a mental aberration, needing only a proper knowledge of the situation to be dispelled. That much of that which is written in the name of labor is unthoughtful, and the remedial schemes advanced whimsical, is not to be gainsaid, and taking it all in conjunction with the varied elements that, in the nature of things, are bound to be attracted to a sphere of agitation, it is an easy matter to find in the reform movement "soft wood to split"; and while there may be some just criticism in Mr. Willey's book, one cannot but feel that in his treatment of main issues bottom is not reached. At least so it appears to the lay mind.

"What our people look upon as monopoly," he remarks, "relates not so much to the enjoyment of a special privilege as to the *amount of wealth* that is gathered and controlled by individuals and corporations," and points out that, as the wealth of earth equally divided would give to each in the neighborhood of $200, all those possessing over that sum are monopolists, according to the code. It may be that in the ordinary mind much wealth is monopoly *per se*, and some dissenters may so construe it; but generally, I believe, it can be said that in the reform world excessive accumulation is looked upon as an evidence of monopoly and the end desired to be to remove the cause, for certain it is that equal distribution of existing wealth would avail but little were the avenues to future wealth unchanged. Strictly speaking, however, all wealth engaged as capital, in producing, under existing financial arrangements, has a special privilege, and to such extent is monopolistic. The difference between the mechanic with his $100 in bank and Vanderbilt with his railway millions is one of degree only. Both draw interest, get something for nothing; and what matters it to them who pay it, the self-sacrifice of the mechanic or what special brain cells Vanderbilt may possess? So may "grocers, lawyers, shoemakers," as Mr. Willey remarks, drawing comparisons, be monopolists, having possession of capital which enables them to control finances, but the competition between such can hardly be compared to that of railway magnates, as we are so told:

"So far as it relates to privilege, the peanut vender with legal permission to control a stated portion of the sidewalk has a monopoly no less than the Vanderbilts with their railroads."

Be this so or not, we know that competing opportunities in one are far greater than in the other. All merchants may sell peanuts, and customers are not in any event compelled to buy them, whereas they must patronize railroads. The city does not give the sidewalk outright to the vender, and would that we could say the same of railroads. Neither have we heard of peanut venders issuing mortgages on their rolling stock, foreclosing, watering, dividending, securing subsidies from the Government, pooling or working Congress. While the principle may, then, be somewhat similar, it is evident the practice is not.

Neither can we excuse the collection of large sums of money by a few on the ground that it is expended upon labor in other directions; or, as Mr. Willey cites:

"Let us illustrate the principle by a reference to the two men just discussed — Pulitzer and Astor. New York is the seat of their business. Jones has performed labor for them. The money he has taken to a far-away State to use in the purchase of a home. Smith has sold them paint, glass, etc.; the quarryman has sold them stone; the lumberman, lumber. With the profits realized from such sales these merchants and laborers have employed other labor, erected buildings in other cities, or perchance built ships that now float on distant seas. In other words, whatever Pulitzer and Astor gain is piled up in New York, where it is created, while that which has been gained by the great number who are now and have been employed by them, and who have enjoyed their trade, has been carried in fractional parts to the east, to the west, to the north, to the south, and has become so mixed and interwoven with gains from other sources that it cannot be pointed out as having been helped into existence by the energy of Pulitzer and Astor. But it has, nevertheless; it exists as a result of their wealth piled up in New York."

This assumes that if Pulitzer had not run a newspaper, or Astor built houses, a certain amount of production and consumption would not have ensued. Now, in the first place, if

Pulitzer had never issued the *World* his readers and advertisers would have been distributed among other papers. And if not, the equivalent money would have been expended in some other direction. Pulitzer, though, with the aid of a telegraph monopoly and many others, is enabled to rear a paper by which he secures costly prices for advertisements, which are paid for by consumers, not the merchants. After so accumulating he erects a building, to the edification of Mr. Willey, to wit:

"It is the most costly home a newspaper ever had. It is a compliment to the business talent of its owner, and an ornament to the city above which it towers so grandly. I watched it while it was in process of erection; I heard the sound of the trowel and the hammer; I was glad as, day by day, it mounted skyward, still skyward, till the gilded dome almost touched the clouds. And when it was finished I wished that its owner might build a thousand like it, since every pound of stone, every pane of glass, every foot of lumber, every brick, every nail, every drop of paint, etc., would have to be bought of labor. And then every dollar received for rent would be used to purchase labor, or goods produced by labor, so that after Pulitzer shall have passed from earth the building he has reared will continue to administer to the wants of the human kind."

Reading this, one would think that laborers, had it not been for the Pulitzers and Astors adroitly securing the special privileges above mentioned, or apportioning certain slices of land, would have sat around and sucked their thumbs. I will venture to say, however, with all due respect, that could such individuals, and all their kind, with their schemes, ideas or hobbies, be set down in the wilds of Africa, labor would be ten times better off. Just what earthly use an Astor, in taking from labor its earnings in the form of rent, and paying it out to other labor for waste and extravagance, is to a community, must always remain a mystery—to some of us, at least. We think it preferable to allow the first set of laborers (from whom Astor collects) to expend their earnings among the second set of laborers without intervention. We also learn:

"A real estate agent lately stated that not long since he sold a piece of land in the city of New York for a gentleman who had owned it forty years, and who was very happy over the price he was receiving. The agent suggested that he compute the interest on the money invested, the taxes and other incidentals, and see what the expense had been from the first to the last. When this was done, lo and behold, the land had cost the owner almost four times what he was receiving for it. How can it be said that as a rule the earlier settlers have not contributed their share toward the present value of the whole city?"

This is one of those "land poor" cases. For forty years he kept that splendid piece of land idle, and thus advanced the interests of the city! As an early settler who didn't settle, we pass him up.

On the subject of interest we are told: "If the wage-earner pays interest, the capitalists pay him the wages that pay that interest, which is the very money the wage-earner would otherwise use to purchase goods of the capitalist. How, therefore, can it help capital to charge interest up to labor, since the more interest labor pays, the less goods it can buy of capital?"

This is like asking one to scratch his right ear with his left hand. We frankly admit we do not know, and respectfully propound another: Does the fact that a large portion of the business community is hampered by interest as well as are the laborers, justify interest? We thought that was the difficulty.

Finally: "Can drudgery, for example, be abolished? With all our progress in invention in every department of industry, has drudgery been really and absolutely lessened?" To the first, yes; it certainly can. To the second, generally speaking, no; drudgery has not been lessened, and after wading through the 310 pages of the Honorable Mr. Willey's book, we can state with confidence it certainly has not been abolished. While there are some commendable portions, on the whole there is "too much water in its ink."

"The Laborer and the Capitalist," $1.25; Equitable Publishing Company, New York.

"How Big is Roland?"

Photos by F. C. Morrow, Leavenworth, Kan.

"Just So Big!"

THE LAW OF VIOLENCE.

John Gwyn, in 1663, printed: "If the magistrates prevent judgment, the people are bound by the law of God to execute judgment without them and upon them." This was a kind of a justification of the execution of Charles I., as well as a threat against Charles II., then king of England. Printers had a hard

time of it in those days. They did not wait to pass an Ellsworth bill, for John was sentenced to be hanged, while alive to be cut down, castrated and disemboweled. "And you still living," continued Chief Justice Hyde, "your entrails are to be burnt before your eyes, your head to be cut off and your head and quarters to be disposed of at the pleasure of the king's majesty." The sentence was executed. His head and limbs were set up before the gates of the city. Just 235 years ago; and now printers retaliate by setting up "king" with a lower-case k. The case of John Matthews, aged nineteen, is another illustration of the progress man has made from the brute. He published a tract in favor of hereditary right; that is, in favor of the expelled Stuarts. This was over fifty years after Gwyn, and the powers that reigned contented themselves with simple execution in his case. The fine art of the slaughterhouse was not called into play. While we may congratulate ourselves for living in a different era, still there is yet room for improvement along the same path. For instance, there is Lattimer. Stupefied with labor's monotony, perception dulled by the coal's black dust, working, groping in the dark, ordered about and barked at, plucked by company's stores, human nature at last revolts. They stop. What then? Shot in the back!

An Initial Lesson.

Not a very edifying spectacle, to say the least. Savors somewhat of Jeffries, Hyde, Tyburn. A miner once told the writer he went into the mines at the age of seven. He never saw any book but the Bible, and he never heard any doctrine preached but "Servants be obedient to your masters" until he ran away from the place at the age of twenty-one. Then to send a note home he had to cut the letters out of a paper and paste them together. And this was the message he sent: "I'll never go back so long as h—— is open." When you get men down to that level, ready to defy all seen and unseen powers for the spark of life, something has got to give way, and shooting in the back will not relieve the tension. Not one jot of evidence was there to show that these men even threatened violence. They simply walked on the highway, bearing the American flag, with the intention of seeking their fellow-workers' coöperation to stop work. If this be a crime, then what is liberty? Yet there are newspapers which say that verdict which liberated the sheriff and his posse was a triumph of law and order. Justice Holmes, of Massachusetts, recently said, "There is nothing but the merest guesswork upon which to base the claim that the entire criminal law does not create more crime than it prevents." Lattimer is substantiation of it, were evidence necessary. Prince Krapotkin, speaking in Chickering Hall last November, said: "Every man desires that there will be no violence on either side. If none from above, there would be none from under." Taking all of which into serious consideration, it does not take a physician to declare that shooting in the back is not good for the health of either man or institutions.

WOMEN AND TOIL.

Away upon the top of a large business block in the heart of New York's whirl of life and bustle is one of those large dining halls so popular of recent years. Gentle strains of music wafted over a garden of exotics, palms and lilies scattered about, a sweeping view of a great city stretching as far as the eye can reach, a sparkling sun dancing on a mighty expanse of water dotted with craft of all kinds and extending to the ocean, ending only where the horizon dips its crest, make it a place fit to dine the gods, were they so vulgar as to be possessed of a digestive apparatus. The whole is presided over by a woman, sole proprietor. Affable, courteous, entertaining, at once on speaking terms with all her patrons, men of affairs in the community, attending personally to her business, she is literally coining money. On a Sunday morning she may be seen on dress parade with the swells on Fifth avenue, or later spinning on her wheel with the usual throng along the beautiful path to Coney Island, or again enjoying the innocent delights of the Waldorf-Astoria. The good things of life are hers, and she makes the most of it.

It is not of her, however, we wish particularly to write, but of those in a different though close connection. Nearly all things have their shady side and it falls to the lot of some to see it more plainly than others, not because they desire to, but that they cannot avoid it. It is not a pleasant task to be exposing the ills of society or the shortcomings of individuals in the coldness of printers' ink, but only so can correction be secured. To be brief, then, in this case it is our lady's waiter girls, in modest attire, white-capped and aproned, whose mien is in so striking contrast to that of their employer. One cannot help but notice it, especially if he have a knowledge of the other side of life. Go into the place at early morn or late at night, there they are, bustling, hustling about, with anxious eye and weary aspect. For six days, and for seven every other week, they can be found in waiting, and at a salary that needs tips and outside aid to make it respectable, as the word goes. Not only this, but to be courteous and sociable as well; to smile at the cheap jest of the fop or submit quietly to the complaint of the grumbler.

What we would like to ask is: Suppose this woman, smart and enterprising as she is, had to give up her bicycle rides or put on extra help because a union said so, would her individual rights be invaded?

In the city of Indianapolis, and it is no exception, the writer has known young women to work in dry-goods houses for a weekly stipend of $2, including Saturday night, all other nights off owing to the men-clerks' union. When unionism, however, was suggested to them the reception was almost contemptuous, while their loyalty to "our store" was quite fervid. In the city of Boston, in book offices, women have displaced men on piece composition, with the exception of the city directory, by accepting a lower rate of wages and submitting to impositions, not knowing whither she was tending. They, too, do not take to unions, and are also loyal. Writing from St. Louis, Doctor Sutter says: "One reason why servant girls go crazy in such startling numbers is that their lives are solitary and without much hope. The domestic has only worry and work, with the consciousness that very little reward is hers, and that nothing is in store for her but poverty, more work, and a rapidly lessening capacity to earn a living." Woman, as a rule, can be found loyal to her employers, even to the extent of abuse, while her rights exist only in parlors, or when they cost nothing.

Again, one of the largest clothing houses in the country, with branches in Chicago, Boston and elsewhere, has recently had trouble with its employes. For the munificent sum of $7 a week, these Jews and Italians, hunted from their native heath by lord and master, yearning for the land of freedom with hands outstretched, have been sewing their lifeblood into fine raiment that American manhood may look respectable. For surely such manhood needs fine clothes. But it is dangerous work, that carries with it the Marseillaise and the red flag. At the Louis Kossuth celebration here recently there were more socialist organizations present than any other, so much so that conservative Hungarians refused to do honor to the great revolutionist. It will not do to cry out against immigration. Relief is not to be had in a Lodge bill that bases good citizenship on the alphabet and ignores the stomach. Of this class of workers Morris Rosenfeld, one of their number, or "tailor poet" as he is called, has proven his education sufficiently to put their woes

in verse, a volume from whose pen will be shortly published by a Boston firm.

THE SWEATSHOP—A MODERN "SONG OF THE SHIRT."

The machines in the shop, so wildly they roar
That oft I forget in their roar that I am—
In the terrible tumult I'm buried,
The me is all gone, a machine I become.
I work, work, work on unceasing;
'Tis toil, toil, toil mending.
Why? For whom? I know not, I ask not.
A machine? How can it e'er fashion a thought?

No room for feelings, for thought or for reason,
All bitter and bloody the work kills the noblest,
The best, the most beautiful, the richest, the deepest,
The highest in life is crushed to the earth.
On fly the seconds, the minutes, the hours,
The nights like the days flee swiftly as sails;
I drive the machine as though I would catch them,
Unavailing I chase them, unceasing I speed.

The clock in the workshop is never at rest;
Ever pointing and ticking and waking together.
Its ticking and waking had meaning, they told me,
And reason was in it, they said to me then;
And still something, as though a dream, I remember;
Life, sense and this something the clock wakens in me—
What it is, I forget; ask me not!
I know not, I know not, I am a machine!

And then, at times, the clock I hear,
Its pointing, its language, I understand different;
Its unrest (pendulum) pushes me onward;
"Work more, more, much more."
In its sound the angry words of the boss,
In its two hands his gloomy face I see.
The clock, I shudder—it seems to drive and cry:
"Machine," and shriek out, "sew, sew."

ANOTHER young Russian is doing some work in the same line which is attracting considerable attention. Basil Dahl is his name, his age twenty-three, and three years ago he knew not a word of English. Following is an extract from

TO THE TOILERS.

I hate your superstition, workingmen,
I loathe your blindness and stupidity.
Your pointed quips have never made me laugh:
Your senseless chat is wearisome to me;
Your shallow joy is not the joy I like.
But when I contemplate your ceaseless toil,
Your quiet activity and sunless life,
Your works of splendor and gigantic strength,
I bow my head in reverence to you.
The cliffs are mighty in the wilderness;
The woods are terrible when shook by storm;
The streams are awful in their hasty course;
But cliffs, and woods, and streams all disappear
When touched by your unconquerable hands.
Were you as wise as you are powerful,
You would be happy, great and revered.

You take much pride in your humanity,
And think you are your maker's masterpiece;
But know you what it is to be a man?
The eagle builds a nest as well as you;
The playful bird seeks food as well as you;
The feeble fly doth breed as well as you;
Whereof consists your high humanity?
. . . . . .
You live and know not what existence is;
You die and know not what the grave entombs;
You trust and know not what your faith implies;
You hope and know not what it is to hope.
If you would know the mysteries of life,
And know the secrets of the dismal grave;
If you would know the meaning of your faith,
And also know the sequel of your hope—
You would not then abide in wretchedness,
And not be dead, not having lived before;
You would not then believe in wind and dust,
Or e'en hope for that which cannot be!
Your wrinkled faces would be fresh with health,
And light with joy your nigh extinguished eyes;
Your weary hands would be strong as steel,
And swifter than a stag's your strengthless feet;
Your hearts would feel, but never sigh with grief;
Your heads would think, but never ache with care;
Your lips would speak, but never reek with fume;
Each word of yours would be a pleasant sound,
And you—a spring upon the beauteous earth.
. . . . . .
Erect new houses, spacious, neat and snug,
With carvings rare adorned and gables quaint.
The rocks will furnish you with stone enough,
The woods will furnish you with wood enough,
The pits will furnish you with clay enough,
And you have strength and skill and sense enough.
Allow the crystal sky to spread undimmed,
The element sun to shine unhindered.
What joy it were to see you thus transformed!

NOTES.

W. B. BENOIST, secretary of San Francisco Union for several years, is a candidate for State printer.

CHARLES DEACON, recording secretary and organizer of Chicago Union, has been appointed superintendent of the Childs-Drexel Home.

THE *Tacoma Union Printer*, Washington, presents a bright appearance, is well edited and newsy. The fifteenth district deserves credit for producing and supporting a paper of the kind.

AN attempt to repeal the overtime law at the May meeting of No. 6 was defeated, and it was made to apply to subs as well as regulars. Upon receiving overtime equaling a day a sub must be put on.

THE London Coöperative Printing Society, Tudor street, E. C., have reduced their working hours to forty-eight per week. At Sheffield, they have been reduced to fifty-one hours by mutual agreement between master printers and workmen.

AT the regular monthly meeting of the Adams Cylinder and Web Press Printers' Association, No. 51, New York City, held April 20, 1898, the following gentlemen were elected delegates to attend the Cleveland Convention: Benjamin Thompson, John T. Moran, William J. Kelly, Charles Tompkins, William Webb and William French.

G. W. HAGANS, a member of San Francisco Typographical Union, has offered the following amendment to the scale of prices of No. 21: "Any member of the union can work on estimated time on jobwork when it is agreeable, estimation to be made in compliance to the job scale." Mr. Hagans presents the following arguments in favor of his plan: First, the job compositor, fast and slow, will be paid according to his ability; second, it will enable the foreman of an office to employ both fast and slow compositors, working under the same scale of estimated time; third, it will enable union offices to draw the work away from nonunion offices, which will strengthen the union offices. In establishing the scale for estimation Mr. Hagans says the union would place the fast man and the slow man on the same footing, as is done when they work by the piece or by the thousand.

E. L. MARSTERS, Albany, New York, writes us: "The efforts of the printers of New York State to abolish printing in the penal institutions of that State was partly successful. Heretofore State reports and printing for all State departments of the State, and for the political divisions of the State, were allowed to be printed. Under the bill which they succeeded in passing after a hard struggle, "no printing or photo-engraving shall be done in any State prison, penitentiary or reformatory for the State or any political division thereof, or for any public institution owned or managed and controlled by the State or any such political division, except such printing as may be required for or used in the penal and State charitable institutions, and the reports of the State Commission of Prisons and the Superintendent of Prisons, and all printing required in their offices." Governor Black has signed the bill.

THE police prevented the May-day celebration of the New York Socialists. Permits were issued for a parade and meetings, but owing to the attitude of the Socialists toward the war, they were revoked, excepting for a meeting at the Washington

Arch. Here a speaker said that even if the Cubans were freed they would be no better off than the downtrodden workers of America. He was arrested. Another speaker said that Weyler was no worse than Rockefeller. An indignation meeting was held in the Germania Assembly Rooms and resolutions adopted denouncing the police and sympathizing with Spanish Socialists. At a meeting of the Central Labor Union, Bolton Hall, son of the Rev. Dr. Hall, and who acts as treasurer for the Longshoremen's Union, endeavored to have the Central Labor Union declare for peace. Ernest Howard Crosby, attorney, and president of the Social Reform Club, was also on the same errand. They did not succeed. Mr. Crosby is a nonresistant.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.— Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc., see also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. $3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 37 engravings; 367 pages. $3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.— By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

ROLLERS THAT REFUSE TO WORK COLORED INKS.— I. S. & Co., of Lovington, Illinois, say: "We have a new set of rollers on a job press that work O. K. with black ink, but with red, blue, green and other colors tried they positively refuse to take ink. Our workmen are all stuck. Can you help us out? Are the rollers, the ink or the pressman to blame?" *Answer.* Wash the rollers with clean soapsuds, sponge them off quickly and leave them to dry about ten or fifteen minutes, and they will distribute and work any color or grade of ink that can be worked on a printing press. Wash off the disk of the press with turpentine or benzine about the time you wash off the rollers. Don't have any oil on the disk.

PRINTING GOLD LEAF ON RIBBON.— O. M. F., of Toledo, Ohio, sends a sample of printing on ribbon, regarding which he says: "I printed it with sizing and let it lay forty-eight hours to dry, then printed it and put on the gold leaf; but it rubs off anyway." *Answer.*— Your sizing was not right for the purpose. You must use a "glair" or size made with the whites of eggs, or a bookbinders' size which is employed in holding on gold or silver leaf. The gold leaf is laid on to the ribbon, which has been previously faced with the sizing, and the ribbon and leaf subjected to heated pressure, which "sets" the gold firmly. When dry, the surplus leaf can be brushed off with a silk handkerchief.

CAN NEWSPAPERS COMMUNICATE INFECTIOUS DISEASES?— A subscriber, who fears that the infectious diseases peculiar to Cuba, such as yellow fever, smallpox, etc., may be communicated to this country by means of newspapers published there, and sent here by our soldiery, desires to know if there is a possible way of preventing its spread in the United States. *Answer.*— There is a way, and it may be stated in the following, which appeared in *The Printer's Register*, of London, not long since: "There is smallpox in Middlesborough, and the manager of the *North-Eastern Daity Gazette*, produced in that town, got anxious as to his sales in the village outside, where people might be afraid of handling a news-sheet published in the stricken district. He resolved, therefore, on disinfecting the paper on which the *Gazette* is printed. The ordinary reel dampening machine is employed; a disinfecting solution, free from smell, being used instead of water. Thus a paper is produced absolutely free from infection, and also giving off a health-protecting influence."

FEEDING PAPER TO JOB PRESSES.— G. A. P., of Millville, Pennsylvania, has sent us a specimen of the note-head of *The Weekly Tabtet*, printed in blue and brown ink, on white paper, regarding which he asks our criticism. He also adds the following pointer, for the benefit of those feeding job presses. Here is what he says: "The best thing to facilitate the handling of paper, when feeding job presses, is a few drops of glycerin rubbed on the hands." This is suggested, because the fingers soon become dry and lose their elasticity and grip in taking up the sheets of paper. This is certainly a much better way of keeping the fleshy parts of the fingers moist, than that of moistening them with the tongue and smearing the stock with tobacco and saliva stains. Regarding your note-head, let us say that the composition is quite neat; but you have detracted from this merit by printing the tint in the left-hand panel in too dark a blue. It would have improved the job had you run the ground tint in a much lighter blue, green or pink. The almost extreme strength of panel, as printed, has spoiled what might, otherwise colored, have proven a neat and genteel-looking heading.

WATERPROOF ROADWAY SIGN PRINTING.— W. L., Jr., of New York City, has sent us a sample of durable card, which some Western people are making an effort to induce people to use and believe is better than wood fence signs, tin, etc., as signs made of this cardboard will not warp or split, being waterproof; nor will the colors wash as in lithography. The writer adds: "Please advise me how waterproof roadway paper signs are made." *Answer.*— Any cardboard manufacturer in New York can make you stock same as sample sent. It is made up of a different number of sheets of paper made from jute and manila fiber, and used as a "filler"; on the face or outside is pasted a thin sheet of an inferior grade of white and a thin sheet of a much better grade of white for printing on; a sheet of good manila paper covers the back. All the sheets are put together with paste made for cardboard manufacture, and, when dry, calendered very hard by being run through very powerful steel cylinders. The printing is done in the ordinary way, the black or blue ink used having a proportionate amount of gloss varnish, which is made by printing-ink manufacturers.

A SUGGESTION FROM ONE OF OUR READERS.— R. V. F., of Mandan, North Dakota, writes: "In the February number of THE INLAND PRINTER I noticed J. W. D., Jr.'s, inquiries about the cause of a slur on the left hand of a No. 6½ envelope, printed on a Gordon press, with new rollers, etc. You recommended roller supporters. In this you may be all right; but I have a device I consider better. When a press is in constant use, the track, on which the roller bearings run, often becomes

Photo by J. H. Tarbell, Asheville, N. C.

TYPE OF CAROLINIAN MOUNTAINEER.

smooth and greasy, so that when the rollers come in contact with the type they slide over the type instead of rolling over — this causes the slur. My remedy, after a careful examination, was simply to drop a pinch of rosin, with a drop or so of oil, on the bearings or tracks, thus making it a little gummy. Of course, it is always wise to wash this off at intervals, so that it won't harden and make the track heavy. You will find that by applying this remedy there will be no liability to slur." *Answer.*—The suggestion is a good one in certain cases; but if a set of new rollers are carried on a job press, with only a couple of small lines of type up in one end of the chase, and a few more lines set in another part of the chase, to be worked on a lot of envelopes, and the press run at the usual speed for such work, we will find that a pair of roller supports will easily beat all the rosin and oil fakes. The roller supports *protect* the face of the form and force the rollers to revolve at the same speed the press is running at. This is the correct principle of imparting ink to a form; and the more *delicately* this can be done the more perfect will be the ink covering. Gummed bearings cannot accomplish either of these essentials.

A Few Questions from North Dakota.—"Novice," writing from Sheldon, of that State, propounds the following: "(1) What do you consider the best wash for job-press rollers? (2) I find benzine takes off purple copying ink with great difficulty. What is the remedy? Through accident, I discovered that tar soap and water takes it off readily. Is that injurious to the rollers? (3) On a Peerless jobber, I find the diameter of one set of roller bearers to be about one-eighth inch less than the other two sets. Is that accidental or design? The rollers are of uniform size. (4) Can half-tones be worked on an ordinary Washington hand press?" *Answer.*—(1) Machine oil, turpentine, tarcolin and petroleum are all good washes, and far better than benzine for type and rollers; after using any of those recommended, the rollers should be slightly sponged off with water a few moments before using. Benzine is apt to crack the face of good rollers in a short time. (2) Soap and water — not too much at a time — is best to wash off copying inks from rollers, type or press; weak lye may also be used. (3) The difference in size of roller bearers is probably intentional; the smaller set being used on old or well-seasoned rollers — the diameter of which has decreased, through wear and evaporation. (4) Yes; half-tones, or any kind of engraving, can be printed in the very best manner possible on the Washington hand press. Why, this kind of press is used almost entirely for the production of the fine art proofs of the half-tone work done by photo-engravers. In proper hands, the hand press, like a fine violin, can be made to produce the very best results.

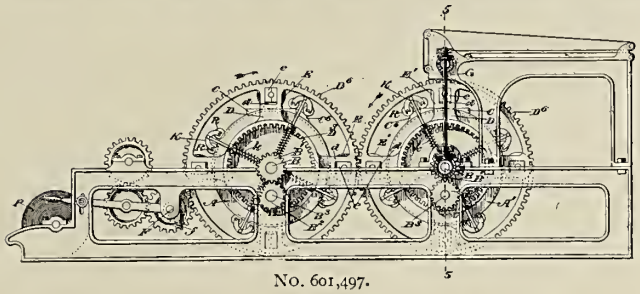
An Invention for the Tired Feeder-Boy.—The following from the Glencove *Banner*, of some time ago, fell under our notice, and by way of a "comforter" to our boys we give the item for what it is worth. We have been watching the Patent Office reports for further information. Here is what is said by the *Banner:* "It is very seldom that a country editor 'strikes it rich,' but if our friend Small, of the Buffalo *Lake News*, isn't a wealthy man in short order we miss our guess. He has invented a feeding attachment, for a job press, that is the finest and, in fact, the only thing of the kind we have ever seen. By its use a feeder can throw his paper or cards on the tympan sheet in almost any way, and this wonderful little device straightens them out better than the deft hand of the operator could. In order to have it thoroughly tested, Mr. Small put one on one of our job presses, and we are convinced, beyond a doubt, that it is one of the most important inventions in relation to printing presses that has been patented for several years. In doing double colorwork is where it becomes almost essential. The register is absolutely correct, in fact so much so that when we run a card through the press five times, lifting it off each time and throwing it on carelessly, it wouldn't so much as 'blur' a rule. Another big advantage is that it allows the gripper to be used on both ends of a sheet, no matter how close the type works to the top of the sheet, as the gauge slides away before the gripper comes down. Only a printer can realize the value of such an attachment. What it will cost is as yet hard to say, as the one put onto our press is handmade. But as it works absolutely perfect it is bound to be a big thing, and the inventor will certainly make his fortune out of it."

Can't Manage Half-Tone Make-Ready.—W. K., of New York City, writes: "I have been a former resident of Chicago, and would respectfully ask your valuable advice. I am a good all-round cylinder pressman, but have at my present place more or less trouble with half-tone cuts; am good enough on half-tones with borders around them, but am hardly able to make a success out of half-tones with edges. It seems to be impossible for me to make such ready — always have trouble with edge. Scraping or cutting out on tympan seems not to improve it any, as the outside edge will always be rough." *Answer.*— Yours is a parallel case with that of many other pressmen who have not mastered the make-ready of a vignetted half-tone, for that is where skill and experience are both necessary. If, however, you say that you are capable of making ready a half-tone cut that is surrounded by an outside border edge, then you have acquired the rudiments of the vignetted edge cut. At least, that is our impression. We fear you are not employed in a pressroom where there are good workmen; otherwise you could soon see how all classes of cuts are made ready. It would be advantageous to you to make the acquaintance of some sympathetic and competent pressman who would give you the necessary start to execute all kinds of cutwork. However, let us say that to make ready a vignetted cut you must first make up your overlays fairly strong and then cut off *gradually* and *deeply* the shadings of the vignetting. Perhaps the best effects in shading off a vignette edge is accomplished when the half-tone cut is blocked a trifle lower than the balance of the form, the overlay on the strong tones made heavy, and the balance cut away in phantom delicacy. By this method the rollers do not *strike* the delicate edges of the irregular edges of the cut.

Printing in Imitation of Photography.—M. W. M., of Detroit, Michigan, has sent us a printed sheet showing two beautifully printed half-tone representations of artistic wooden furniture, regarding which he writes: "I have read with much interest and profit your Inland Printer for a number of years, and thought you might be able, through your correspondence columns, to help me out. Accompanying you will find a sample of printing in imitation of photography. It is run in two colors: a tint over a black. I have done considerable experimenting, but have as yet been unable to obtain the very brilliant gloss effect which seems to be incorporated in the tint color which is run last. Any light you can throw on the subject will be greatly appreciated." *Answer.*—The first essential is a *firmly* enameled coated paper; the next is a good *job* black ink, which will dry with a slight "jetty-black" luster. Let the black ink dry *thoroughly* before printing the tinted color. The tinted ink used in the present case is made with burnt sienna, a little fine white, a considerable quantity of copal varnish, and a few drops of venice turpentine. The photographic effect is further enhanced by feeding the sheets to register accurately, and when printing the tint over the black, shift the sheet, or the plate, so that the tint color will show about two points *outside* of the design showing the *deepest* point of view of the subject illustrated; that is, *shade the tint over to the heaviest side of the cut* — whether that be at the right or left side of the engraving. Of course, you know that the same half-tone cut is used in printing both the black and the tint. Various shades and colors in tints may be employed in this kind of printing in order to get natural effects in the representation of different kinds of goods. It may be well to add that all makes of coated papers will not do for this character of printing; as before

stated, the paper must be *hard* and *firmly coated*, so that the absorption may not be too great, and that the coating will not pull off in working the colors over one another.

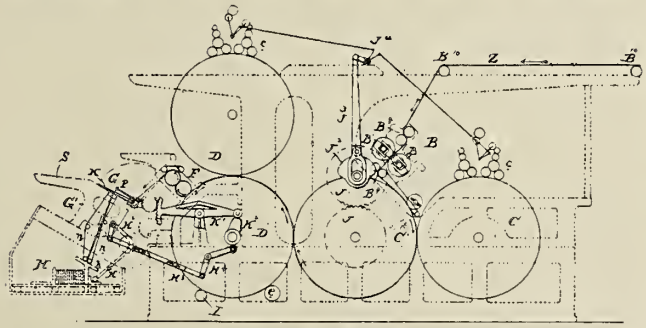
New Patents.—Joseph L. Cox, the Battle Creek inventor, has designed another flat-bed web printing machine (patent 601,497), this being operable on the rotary principle, though



No. 601,497.

without turning the type-beds over, as in most rotary type-presses. Referring to the illustration, D^6 and D^6 are large gears, each of which carries four small impression cylinders around fixed drums. Within each drum, at the top, are type-beds C, C_1, which are slightly raised and lowered by eccentrics as the impression cylinders pass over, in order to accommodate themselves to the surface of the cylinders. The paper is fed in from a roll, P, cut into sheets at F, and the sheets taken singly by the cylinders, as E, carried over the type-bed and transferred by grippers to a cylinder on the second drum, and lastly to the cylinder G, leading to the folder. A complete revolution of the large gears prints four sheets on both sides. The under surfaces of the drums are used for ink distribution, and the inking rollers, as R, are placed in the spaces between the cylinders. This machine ought to be capable of very rapid operation.

The perfecting press patented by H. P. Feister, of Philadelphia, No. 602,396, is a compact machine, designed for pamphlet work from curved plates. Its general arrangement



No. 602,396.

will be understood from the accompanying plan. There is nothing particularly novel in the design.

A peculiar sheet-delivery has been patented by E. Nister, of Nuremberg, Germany, No. 602,238. It is applied to a cylinder press, and consists of a rotating gripper-frame, which takes the sheet by the front end as it comes from the printing cylinder, suspends it until it hangs perpendicularly in the air, when a fly rises behind the sheet and throws it on the delivery table, with the freshly printed side untouched.

J. F. McNutt, of the Harris Automatic Press Company, has patented a counter for those machines, which may be set to ring a bell at stated intervals, as once in fifty impressions, enabling the product of the press to be gathered in bunches of fifty, etc.

I beg to advise dispatch of money order for 13 shillings sterling in payment of one year's subscription in advance for The Inland Printer. You give India points in the "art preservative of all arts."—*James Vetty, Printing Department, Government of Bengal, Calcutta, India.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Electrotyping.—By J. W. Urquhart. $2.

Electrotyping and Stereotyping.—By F. J. T. Wilson. $2. Munn & Co.

Stereotyping by the Papier-Maché Process.—By C. S. Partridge. $1.50.

Electrotypers' Union.—The electrotypers of Cleveland, Ohio; St. Louis, Missouri, and Akron, Ohio, have recently organized unions in their respective cities, under charters from the International Typographical Union. Including these three there are now thirty-seven unions of electrotypers and stereotypers in the United States.

A National Organ.—*National Journal of Engravers and Electrotypers* is the title of a new monthly paper published at Grand Rapids, Michigan, by C. C. Cargill, devoted to the interests of the engravers' and electrotypers' associations. The paper is bright and attractive inside and out, and will no doubt receive hearty support. It will be conducted on broad lines, free from prejudice or bias, and will be a welcome aid to the associations which it represents.

Bending a Small Matrix.—W. H. L., Ruskin, Texas, writes: "In casting plates for a web perfector for pamphlet work I have trouble in bending the matrix on account of the margin, if made strong enough to prevent a great amount of routing. Can you give a remedy? Our work has eight pages to the plate, 1¾-inch back, 2-inch head margin and 3-inch gutter." *Answer.*—Make your matrix soft, i. e., with a minimum quantity of glue, whiting or other stiffening, and depend on felt packing to hold your spaces. Pieces of heavy press blanket will answer, or you can procure from B. & O. Myers, 16 Beekman street, New York, a felt packing made specially for the purpose. The packing can be used several times, and when once cut to fit the blanks can be very quickly placed in position.

Literature of Electrotyping.—It is only recently that the art of electrotyping is receiving the attention which it deserves from the printing trade journals. A few years ago an occasional item was the only recognition given to this most important adjunct of the trade, whereas at the present time several of the highest class journals have departments devoted exclusively to electrotyping. In this connection it is gratifying to note that the electrotyping department of the *Process Review and Journal of Electrotyping* will hereafter be conducted by Mr. George E. Dunton, foreman of the American Type Founders' Company at Boston. Mr. Dunton is not only a thoroughly practical man but is well qualified for the duties of an editor, and will certainly make his department interesting and of practical value.

Copper and Nickel Solutions.—T. N. B., Muskegon, Michigan, writes: "Will you kindly give me the formula for electrotyping solution and also for nickel to harden the face. I understand that I will require a dynamo with 2½ volts. I will be very much obliged for this information." *Answer.*—The electrotyping solution is made by dissolving 1¾ pounds of copper sulphate to each gallon of water and adding one gill of sulphuric acid to each gallon of the solution. The water should be distilled or at least boiled and filtered. Put the copper crystals in cheesecloth bags and suspend near the surface of the water, stirring occasionally. The solution should register about 14° on a Baumé hydrometer. The addition of one gill of acid will bring it up to 16°. Handle sulphuric acid carefully. The

nickel solution is made by dissolving three-fourths of a pound of nickel salts in each gallon of water. It will dissolve much more rapidly if the water is warm. The solution should stand at about 6° or 7° Baumé. You will require a tension of 2½ volts for nickel plating, but only half as much for electrotyping. If you use the same machine for both purposes you will need a switch for cutting down the current. See THE INLAND PRINTER for August to November, 1897, for detailed information regarding solutions and dynamos.

CELLULOID PRINTING PLATES.—The following inquiry is from New Brunswick: "In THE INLAND PRINTER for June and August, 1897, we find some correspondence with regard to the use of celluloid printing plates as a substitute for ordinary

"I'VE BROKEN MY STICK!"

"BOO-HOO!"

Photos by E. C. Pratt, Aurora, Ill.

stereos. Would you please let us know if these can be advantageously employed and if the same plate can be used either flat or curved as may be necessary? Also, where we may obtain particulars of the process?" *Answer.*—The May (1897) number of THE INLAND PRINTER, pages 172 and 173, contains an article on this subject which describes the uses of celluloid as a printing material, and also the various methods of manufacturing plates. In addition to the information contained in that article it may be stated that the material is flexible and may be used flat or curved to fit small cylinders if desired. It is also very durable, so much so that it is sometimes employed for the manufacture of embossing plates. For this purpose sheets of celluloid about $\frac{5}{100}$ of an inch thick are used. The design is cut in a metal block, which is then employed as a matrix in which a cast in celluloid is made in the manner described by the article in question. Our correspondent does not state the precise nature of the work in which he desires to utilize celluloid, and we are, therefore, unable to advise him as to its practicability for his purpose.

FLONG PASTING MACHINE.—Improvements in stereotyping processes have been heretofore restricted for the most part to machinery employed in finishing the plates. So far as stereotyping proper is concerned, there has been little change in the methods which obtained thirty years ago. The flong is constructed now as then by pasting and superimposing by hand several sheets of suitable paper, and the matrix is formed by beating or rolling the flong into the type form and drying it under pressure. Various machines have been devised to facilitate the operations of sawing, shaving, trimming, routing and beveling the plates, but no effort has been made to substitute machinery for handwork in the construction of flongs. Perhaps this is due to the fact that in newspaper offices this is the one detail of stereotyping in which saving of time would be of no special advantage, for the flongs are here prepared before the rush begins, when time and men are at a discount. But stereotyping is a growing industry and its field of usefulness has extended beyond the daily newspaper office. To such an extent has the business grown that in some establishments the time of three or four men is constantly employed in making flongs. To minimize this item of cost, the superintendent of a Chicago concern has recently invented a machine which takes the stereotype paper from rolls, pastes together the different sheets, rolls them smooth and delivers the completed flong at the rate of 600 feet per hour, which is equivalent to about 250 flongs of the size of an average newspaper page. The machine consists of a number of brass rolls geared together and so arranged and adjusted that the distribution of paste may be made absolutely uniform. Each set of rolls is connected with a small fountain which is automatically supplied with paste from a large reservoir. After leaving the rolls the flong runs onto a carrier which conveys it to a conveniently located table where it is cut into desired lengths. It is found that the machine-made flongs are in no sense inferior to handmade, while the cost of manufacturing is reduced more than fifty per cent. The inventor has made application for a patent on the machine.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. $1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. $1.30.

Writer (monthly), $1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. $2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. $1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. $1.

NEW WEBSTER DICTIONARY and Complete Vest Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2⅝ by 5⅝; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum and stamp holder, gold edges, 60 cents.

ANOTHER POSSESSIVE.—H. L. L., Washta, Iowa, asks whether "a year's subscription" is right, and why. *Answer.*—It is right, because the idiom of the language has always used possessive forms for such meanings. No reason for doubt suggests itself, unless it may have been thought questionable because the year in the expression does not possess anything; but the possessive form is used for many such expressions. Such are "a day's journey," "three days' trial," "children's shoes." While the last of these does indicate eventual possession, it means in its general use "shoes for children"; but while some grammarians have taught that "children's" is an adjective, no one has ever said it should have any other form.

NONE AND NO ONE.—G. P. S., East Providence, Rhode Island, writes: "Concerning the question of the singular or

plural number of the word none, the following clipping from the *Christian Register*, Boston, seems to me to voice a very sensible idea in the matter: 'Let "no one" always be singular, and "none" always plural. Something will be gained by this usage, and nothing lost.'" *Answer.*—Something would be lost, and the suggestion does not seem good. "No one" will not always fit without some other word or words, and, since brevity is the soul of wit, "none" will probably continue to be used in both numbers, to suit the convenience of the writer, except when mistakenly puristic proofreaders spoil the writer's meaning by changing the plural verb to singular.

Length of Dash.—J. H., Lamar, Mississippi, hoped that the following question would be answered in the May number: "In conversation, when the speaker is interrupted by the listener, how do you denote the break—with a one-em, two-em, or three-em dash?" *Answer.*—The letter was received April 23, after the May number had gone to press. Copy for this department is in the printers' hands within the first week of the month before issue. In important cases an immediate answer will be given by mail if stamped and addressed envelope is sent. Opinions differ as to proper length of dash. The one-em is now more common than it used to be. Three ems is too long, and never was common. Two ems is the most frequent and the best length for the use in question.

A Paragraph Not Understood.—W. B. F., Providence, Rhode Island, writes: "I have read the following paragraph several times, and fail to grasp the meaning: 'The New York *Journal* and *World* now issue the first edition of their evening papers at 9 A.M., in order to substitute their morning papers, which do not pay at sixteen pages for 1 cent, it is said.' It seems to me that substitute is not the right word. Would not replace be better? Or, if substitute is to be used, should it not read 'in order to substitute them for,' etc.? The fact itself does not seem reasonable. Who ever heard of a publisher deliberately endeavoring to reduce the sale of the paper which carries the most advertising in favor of the one which carries the least?" *Answer.*—This seems to be a case of heterophemy—or, if we may coin a word to suit more literally, heterography—thinking one word and speaking (or, as in our new word, writing) another. It seems probable that supplement was intended instead of substitute. The fact is simply that the publishers issue more editions than they did before.

Hints to Copyholders.—The following is from A. G. Carruth, Topeka, Kansas: "In the 'Stylebook of the Chicago Society of Proofreaders,' under 'Hints to Copyholders,' the following is found: 'In reading names, spell out all such as admit of two or more forms of spelling, such as Stewart—Stuart, etc.' Herewith are given some suggestions to avoid such spelling out, and thereby to save time. Some of these have been in use for some time, and some not so long. The more intelligent and quick the copyholder, the more practicable will they be found. Probably other readers have similar and more extended schemes. To distinguish between Brown and Browne, and all similar names, sound the final *e* in a separate syllable, as Brown-e. Give the *y* in Smyth and similar names the sound of long *i*. Assume that all names containing *ei* or *ie* are from the German; and so give Leiter and the like the sound of long *i*, and Dietz and the like the sound of long *e*. In Kelly, Leedy, etc., give the long *i* sound to the *y*, and pronounce Kelley, etc., as usual. For McNall and like names, sound the Mc as though spelled with a short *i*; for MacDonald and the like, give the usual pronunciation; while for Mac Lennan, Van Cleave, and the like, the separation or space can be indicated by a slur or hold in sounding the first part of the name. Pronounce Stuart as usual, but Ste-wart, using long sound of *e*. Sound the *a* as in *sand* in Sanders and in Spalding; but give the sound of the vowels in *ought* to Saunders and Spaulding. Pronounce Reed as usual, but make another syllable and sound the second vowel for Re-ad and Re-id. A slight hold on the first syllable will distinguish Dickson and Hicksou from Dixon and Hixon. For names of more than one syllable like Douglass and Elliott, putting the accent heavily on the last syllable will serve to distinguish from the shorter forms ending in a single consonant. Sound the *h* in Shepherd, and give Shepard as usual. For the ordinary run of work in a book office the devices enumerated will be found quite helpful. In the same line, the use of a slight drawl for spelled-out numbers will serve to distinguish them from figures."

Current Discussion of English.—Most prominent in recent discussion has been the standing of "had better," "had rather," etc. On March 27 the New York *Sun* published an editorial article headed "Had Rather," favoring its use instead of "would rather," and the Albany *Express* immediately commented on this, saying, "'Had rather' is an error that cannot be successfully defended, because it is and always will remain an error, whoever and however many may use it." Nevertheless it is not and probably never will be an error. The *Sun* says rightly, "It was admitted into the language some hundreds of years ago, and it cannot be crowded out by the misguided persons who want to make over English to suit their own ideas." The question has been taken up by the *Capital*, of Topeka, Kansas, the Chicago *Evening Post*, the Springfield (Mass.) *Republican*, the Lowell (Mass.) *Courier*, and the Denver (Colo.) *Post*, and remains just where it started—with the scholars and authorities on the affirmative and others on the negative side. The New York *World*, April 10, answering a criticism in the Chicago *Journal* of the expression "the Congress," says, truly: "It is only ignorance that criticises a usage at once legal, constitutional, customary, logical, and grammatical." The St. Louis *Globe-Democrat*, April 3, quotes from

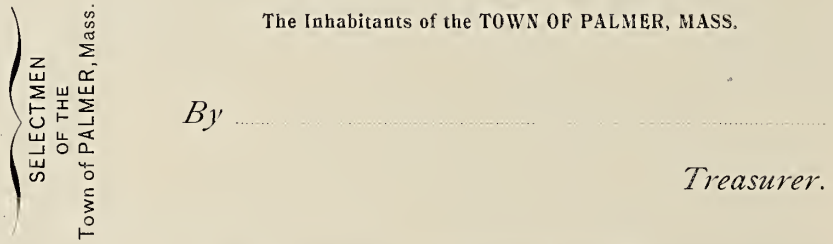
Photos by E. C. Pratt, Aurora, Ill.

"I Wonder if It Will Squeak?" "Did You Hear It?"

Success a strong protest against some misuses of the adverb "almost." The St. Paul *Pioneer Press*, April 10, protests against "snipt spelling," under the heading, "Scholars In Slavery." It says that "all the scholars and writers employed upon the various periodicals and other works issued by Funk & Wagnalls are obliged to submit to seeing their literary children presented to the world in such ridiculous garb as is produced by scattering 'snipt' words up and down the pages. . . . Dressed out as a literary harlequin he [a writer] must

parade before the American public — almost every individual of which will naturally suppose him to be either an ignoramus or a crank." In the *Bookman* for April, Prof. Harry Thurston Peck considers the question, "What Is Good English?" by way of commending a new book on grammar by G. R. Carpenter. Some of the points of his commendation would be subjected to severe criticism by many writers if touched upon at all by them.

DIRECTION OF WORDS AFTER A BRACE.—J. L. W., Palmer, Massachusetts, writes: "Are the words after the brace below turned properly, or should they read downward?" *Answer.*— It is far better to avoid turning such words either way when possible, and there was room enough in this instance to print them across, in smaller type, and with a shorter blank for the treasurer's name. It can hardly be said that there is any custom for such cases, since they occur very seldom. Analogous cases of most frequence are the headings of columns in tables,



and there custom is divided in newspaper offices, though we do not remember seeing them in books in any way other than that of our sample. There is good reason in having any such matter read upward in the fact that that gives the most natural way to turn the paper for reading. Better reason, however, is found in the fact that a table reading from one page to another, sideways, must be so turned, and it is far more reasonable to preserve the one direction of reading.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

NEW YORK UNION, No. 6, has decided that its members may be machinists if they get a chance.

WITH the help of the linotypes the New York *Journal* and *World* issue between thirty and forty extra editions each day.

WHEN the linotype machinist is idle the office is making the most money, and the better the machinist the more idle time he will have.

THE Chicago *Abendpost* has recently added two of the latest up-to-date Mergenthalers, making a plant of seven machines.

WACO, Texas, has four linotypes and bright prospects for additional ones, notwithstanding some people think Waco is hardly civilized.

DOW COMPOSING MACHINE.— E. S., St. Louis, requests that we send him full information concerning this machine. *Answer.*— We must refer this gentleman to the January number of THE INLAND PRINTER, where a full description of this machine is printed, or address the Dow Composing Machine Company, 150 Nassau street, New York.

A CORRESPONDENT writes that as a rule a good tabular man on hand set does not make a good tabular man on the linotype. Fortunately he does not ask the reason why.

S. H. & P. E. HODGKIN, of London, England, have obtained an American patent on minor details of their typesetting machine, that was patented in March, 1896.

OVERHEATING linotype metal is as fatal to its life and duration as fire is to the human body. A temperature of about 554° Fahr. should be maintained in the metal pot.

USERS of the linotype who have viewed with unfriendly eyes the monthly bills for gas consumed in the use of the machines will find relief by availing themselves of the Orchard Linotype Gas Burner. At least this is the expression of those who are using them, and their numbers are many and increasing. An order for these burners was recently received from England.

BROKER William M. Clarke, of No. 54 New street, New York City, advertises that he is prepared to buy or sell stock of the Composite Type Bar Machine Company.

MACHINES have not driven all the humor from the printer man, as is evidenced by the following sign in an office, tacked up over the office towel: "In Case of Fire, Wring This!"

THE Pittsburg *Post* secured the contract for the machine end of the Pittsburg and Allegheny Directory; the Pittsburg Printing Company setting the ads. and doing the presswork.

IT is evident that the manufacturers of typesetting machines have not placed extravagant prices upon their machines as we never hear a complaint in this direction after they have been in use.

MACHINE book offices in New York City are universally busy. Trow's, Lockwood's, Winthrop Press, Rogowski's and the Blumenberg Press have each been running day and night forces.

THE Rochester *Times* has added another linotype machine, made necessary by the city printing. The *Herald* has been doing the work since the award was made by the common council.

THE Quincy (Ill.) *Journal* has added an additional Thorne. A letter from that office states that "it is hard to comprehend how any machine can be more satisfactory in its work than the Thorne."

THE *Shoe and Leather Review*, of Chicago, a weekly publication which gave employment to a number of compositors, succumbed to the inevitable and will hereafter be gotten out on machines.

THE *Machine Compositor* is the title of a new monthly announced for June 1. Its name indicates its field. The price is to be $1.50 per year, and the paper will be issued at Minneapolis, Minnesota.

THERE are now over one hundred and fifty printing offices using one linotype each. These are run by operator-machinists exclusively, and still there are many who contend that these

machines cannot be successfully employed without the aid of skilled machinists. The operator-machinist is a valuable man today and is becoming more in demand daily.

THE *Gazette*, of Ambler, Pennsylvania, and the *Evening News*, of Bridgeton, each installed Thorne machines last month and the Hannibal (Mo.) *Journal* has added a 9-point machine to their Thorne plant.

THE Linotype Company is being overwhelmed with questions and orders for their new duplex matrices which enable the setting of italics and small caps in connection with the regular face upon the same keyboard.

EMPIRE machines have recently been installed by the A. G. Brown Printing Company, of Buffalo, New York; the Carbondale (Pa.) *Leader*, and one additional machine to the Skeen, Aitken & Co's plant, of Chicago.

CLEANING THE MAGAZINE.—S. L., Springfield, Ohio: Clean the channels of your magazine occasionally, using the long-handled bristle brush for the purpose. This will cause the matrices to run smoothly through them.

LINOTYPE WORK.—F. Porter, Boston: The *New England Magazine* was done upon the linotype a year ago, and it may still be so done; however, at that time its composition was a very creditable specimen of linotype work.

PRINTERS are nothing if not enterprising. One of Utica's typos is looking for subbing, has his eye on a post office in a neighboring town, and is selling horseradish and collar buttons as a side issue. Cause: typesetting machines.

IF some of the new typesetting machine companies would use the same exertions to sell machines to the composing rooms as they do to sell stock to the counting rooms, it would create more confidence among their would-be customers.

THE Axtell-Rush Publishing Company, of Pittsburg, using Thorne machines, and C. W. Bardeen, of Syracuse, New York, using Empire machines, have each recently had large quantities of body type copper-faced for their respective machines.

THE Allegheny *Evening Record* has recently added an additional linotype machine, a Scott web perfecting press and the latest improved stereotyping outfit. This makes the *Record* one of the finest equipped newspaper plants in the country.

A HOBO hearing that type was now set by machinery, and as he had been a "jack of all trades," applied to the foreman of a newspaper office for a situation. "Can you set a table?" he was asked. "Oh, yes; I worked in a restaurant a whole year!"

THE Montreal *Star* has possibly had more experience with typesetting machines than any newspaper in existence, it having, at first, a full battery of Rogers Typographs, which were displaced by the Monoline, and these have now been discarded for the linotype.

THE Empire Typesetting Machine Company is being congratulated by a large number of book printers who have seen their new automatic justifier. By its aid the Empire will be a one-man machine and will thus remove a great objection which has heretofore existed to its more general adoption.

AN exchange claims that any kind of a typesetting machine would improve the appearance of the work done by the Government Printing Office, and says "if half the work done in the G. P. O. was turned out by a private firm it would be returned marked, 'Refused; N. G.' The Government Printing Office is large — but that's all."

THE *Breeders' Gazette*, of Chicago, will not go to the machines. A new dress of copper-faced type has been ordered, which insures work to the hand men for some years to come. The decision to continue it as a type-set paper was arrived at after months of deliberation. It is one of the neatest and most successful live-stock publications in the country.

IT may have been the fault of the "nutty" operator, or it may have been the fault of the "nutty" proofreader, but this clause in an article recently appeared in the Houston *Post* in regard to the launching of a Japanese vessel according to the Japs' peculiar custom: "The sponsor pulled a ribbon liberating a cage of gray pigeons as the huge bull slid into the water!"

W. G. HEWITT'S plant of linotype machines, at 24 Vandewater street, New York City, is crowded with work. Mr. Hewitt was an old New York *Telegram* compositor, and when the linotypes invaded that office he became an expert operator. He took advantage of the times, equipped an office with linotype machines, and it is most gratifying to record that success is crowning his efforts.

DURING the month of March, fifty-eight linotype machines were sold: six offices installed one each, and six offices two machines each. Offices in New York City took eleven of the month's output, while the Philadelphia *Public Ledger* took ten and the Baltimore *Sun* seven additional. The balance of the number were scattered from Bangor, Maine, to Los Angeles, California, and included also Sydney, Australia.

IT is said that at the office of more than one daily paper in London a number of compositors will be discharged in the near future for the purpose of making room for typesetting machines. In one case a dozen printers left at the close of the year just ended, some having been employed at the office between thirty and forty years. At a second daily paper office, some thirty men will soon have to seek fresh fields and pastures new, as operators only will be employed.

Newspaperdom will please take notice that the Mergenthaler Linotype Company's booklet, "The Linotype In Book Offices," was printed from the metal manufactured by the Standard Smelting Works, I. Shonberg, proprietor, with offices at 389 Canal street, New York City, and 43 Linden street, Passaic, New Jersey, and not from the metal it recently stated was used in its printing. The booklet was printed by Redfield Brothers, who use the Passaic metal exclusively.

THE *Evening Herald*, Northampton, Massachusetts, have added a second Thorne machine to the equipment of their office, Messrs. C. A. Pierce & Co., the proprietors, formerly published the *Semi-Weekly Banner*, of Bennington, Vermont, and employed a Thorne in the composing room of that paper. When they obtained control of the *Herald*, Northampton, they found a Thorne doing satisfactory work there, and to further increase their facilities have added a second machine.

"IF the piecework system ever again becomes general, how much better it will be for the operator, and now, under the per diem system, how much better it would be to the interests of the office, if operators, when their machines become clogged or stopped from some trivial cause, were able and permitted to fix them rather than wait for the machinist to come to their relief, and the loss of time necessarily entailed, as is the case in the great majority of composing rooms now."—*Frank Evans in The Linotype.*

KEEP FACE OF MOLD CLEAN.—R. S., Washington, D. C., asks: "Why should the face of the mold ever be touched, as it is a polished piece of steel, and I never saw an accumulation upon it?" *Answer.*—Your experience must either be limited or fortunate. Small accumulations of metal are liable to form upon the face of the mold, thus producing high lines. Owing to these small adhesions a poor joint is made, causing small specks of metal, which are liable to get into the vise, intermediate spaceband box and distributer and into the transfer tracks and boxes.

LINOTYPE machines should be kept neat, clean and dry, so they can be handled without getting oily hands. The absence of oil is particularly important on those parts which come in contact with the matrices, namely: The assembling star, line elevator, two regular elevators and the distributer; also the passages through which the matrices pass on their journey through the machine. All these parts must be kept scrupulously clean and dry, but the most important of all are the

channel plates in this respect. Oil and dampness are the worst and most frequent causes of unsatisfactory working and the easiest to avoid.

THE Chicago & Aurora Smelting & Refining Company, manufacturers of linotype and other metals, is sending out a useful and unique souvenir in the shape of a combined pin-holder and paperweight made of their superior metal. The whole is nicely bronzed and lettered with the motto: "Pin your faith to Aurora Metal." The inside of the cup or pin receptacle is finely gilded in gold. We wish to thank Mr. Muller for his kind remembrance in presenting this department with one of these attractive and useful desk ornaments and assure him that it was put in practical use without delay.

THE Newton Copper Face Type Company after occupying the building at Frankfort and William streets for forty-three years have recently moved to the Realty building, 18 and 20 Rose street. This business was originated and conducted by Mr. Samuel Orchard, who died a few years ago, aged seventy-four, and was succeeded by his son, Mr. C. J. Orchard, who is the present secretary of the company. This old and conservative company has always enjoyed the highest respect of its patrons, among whom are almost all the great printing establishments of the East and also many even in the Far West.

Photo by J. H. Tarbell, Asheville, N. C.

MILKING-TIME.

SPACEBANDS, MAGAZINE AND MATRICES.— J. C., Brooklyn, asks for a remedy for the failure of the spacebands to respond after all but seven or eight have been brought into use, as also as to the best method of cleaning magazine and matrices. *Answer.*— Remove the spacebands and polish the rails and clean the spacebox thoroughly, as this state of affairs is quite likely to be due to a roughness or small lump on these parts. Your trouble is uncommon. To clean the magazine use the bristle brush which accompanies the machine for this purpose; care must be taken not to scar or bruise the channels in the process. To clean matrices, see answer in May issue.

LINOTYPES IN LARGE CITIES.— S. C. asks if we can give him an approximate number of linotype machines used in the large cities, and other data of like interest. *Answer.*—A recent list gives the following: Borough of Manhattan, 522 machines; Chicago, 246; Philadelphia, 196; Boston, 140; St. Louis, 107; Cincinnati, 93; San Francisco, 81; Baltimore, 76; Cleveland, 56; Buffalo, 56; Borough of Brooklyn, 52. In the State of New York there are 853 machines, while the New England States get along with 428. Australia uses 128, New Zealand 8, Hawaii 3. Over 150 offices have one machine each; one has 61, and two others have over 50 each. But one daily paper which could use 15 machines or over in the United States is now hand-set.

CHARLES D. SIBLEY, 10-12 Vandewater street, New York City, writes: "Last week my four Thorne machines produced 1,060,000 ems of novel work in fifty-three working hours. Three of the machines set 10-point type, and were operated by girls; the fourth set 11-point type, and was operated by men who have had only four weeks' experience on machines, having been taken from the case when new machines were installed. The proofs were corrected at an expense of about 1 cent per 1,000 ems, the entire cost of correction being only $15. I am very well pleased with these machines, and am confident that this output cannot be equaled on bookwork by any other typesetting or linecasting machine."

A MECHANICAL exchange suggests that, since it has been proved in large offices to be desirable on the score of economy to employ expert machinists to look after linotypes, it might be equally profitable to secure similar attention in large press-rooms, where there are a number of the intricate modern two-revolution presses. We are not prepared to indorse the proposition unreservedly, but confess to some degree of favor for it, particularly since at the present time the average pressman is more of a make-ready man than a machinist. The exacting characteristics of high-grade work, also, demanding a perfect register, seem to emphasize the good sense of the suggestion, since as a consequence it becomes imperatively necessary to maintain perfect performance of the machines.— *Newspaperdom.*

THE Automatic Photo-Printing Syndicate has been formed in London, England, for the purpose of backing an invention designed to do the work of a compositor, styled a mechanism for composing characters and producing photographic negatives therefrom. It is patented in the United States as No. 602,493, and the system includes a keyboard, the manipulation of which brings into position various slides on which are placed characters, until a number of them are arranged in a line. A photographic apparatus is then brought into play, and the line is photographed on a continuous sensitive film, much like that of a kinetograph, the film being moved along step by step for each line. The negative strip thus obtained may be used to make a plate for printing. This ingenious apparatus, like many of its class, seems to be impractical, in that it does not provide any means for correcting errors.

DRILLING OUT MOUTHPIECE HOLES.— W. writes: "I am glad that THE INLAND PRINTER has started a department which makes it a necessity in the newspaper composing room, as well as a thing of beauty, and I am taking advantage of the opportunity afforded and ask for information. I am working in a one-machine office. At night it is used for the paper on 13-em measure, and in the daytime it is changed to a 24-em measure for a book. It is necessary to drill out the extra holes in the mouthpiece every day, or the slug will be cold at that end; extra heat has no effect. Is this a natural state of affairs, or is it a fault of the metal, or 'what'?" *Answer.*— It is a natural state of affairs where good book metal is used. If you were using a softer metal, this trouble would be less noticeable. By changing mouthpieces you would entirely remove the

trouble, using a 13-em and a 24-em upon the different works. These are quickly removed and adjusted.

To Prevent Turned Letters in Thorne Machine.— F. L. K. writes: "Being an experienced Thorne machine operator for three years, I would ask through your department of The Inland Printer how to prevent turned letters which I occasionally have. Our type is in good condition." *Answer.*— See that the disk and dead plate are clean, and that the edge of the latter is smooth. The turning of letters, however, is due more to the carrying belt becoming creased and roughed up. To avoid this, run the belt smooth side up to start with, and the other side up on the following day, changing the side up on alternate days. See also that the oscillating channel so hangs as to make a straight line from where the type leaves the disk to packer head, on right-hand side, or inside. Should the oscillating channel so hang as not to allow type to pass between separator rolls without hitting the inside separator roll, shift the counterbalance on the oscillating channel until the latter hangs in correct position.

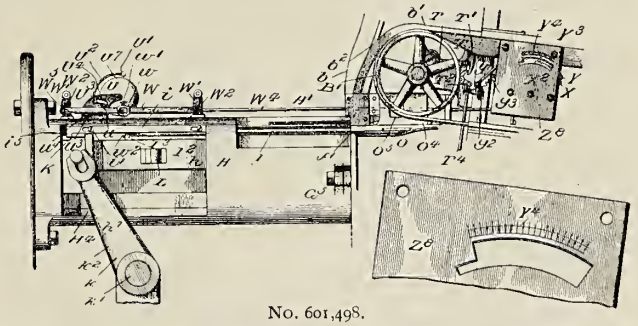
In the employ of the Mergenthaler Company are some of the brightest mechanical geniuses of the age, and in consequence of this fact we naturally expect some day to see constructed a spaceband which will not always present the same surface to the mold when the lines are cast. If such a device could be made, the trouble with burs would be quite a thing of the past. With the present spaceband it matters not whether a thick or thin spaced line is cast; the same spot on the slide is always in contact with the mold. No metal ever collects on the wedge side of the spaceband. While the Baltimore machines have not this objectionable slide, still, for various reasons, they are not recommended. But whether it will be a step wedge, a split wedge, an inner wedge driven from the bottom, or a wedge at all, or whatever the nature of the device, all can rest assured that the talent which overcomes these obstacles will do so in the most practical and intelligent manner when they do accomplish it.

We have received a number of letters from parties who are interested in typesetting machines in reference to the publicity in which everything pertaining to the linotype machine is given in this department. We wish to say to each of these that this department is just as willing and anxious to publish articles of interest concerning their particular machines as it is to publish those concerning the linotype. It is your own fault if this is not done. Items of news concerning the linotype are numerous and they come to us from every section of the country, and it is the province of this department to place these before the readers of The Inland Printer. Please send in your articles and items before complaining. The copy for this department is sent in one month in advance. In this connection we wish to add that we receive letters concerning typesetting machines which are yet in the embryo state, written by prejudiced parties, which are so evidently unjust to these machines that we have refrained from publishing them. If we did publish these letters we should then, doubtless, quickly hear from the inventors and promoters of these machines.

Stick in the Mold.— J. H. McC., of Pittsburg, writes: "I don't quite agree with you in your answer to J. M. on that 'Stick in the Mold' question, in your March number. If it cannot be knocked out by the ejector lever the best way is to take a piece of brass (because brass is softer than the steel mold, and is not liable to break the face of it) about the size of the slug, and a hammer, and knock it out from the back without taking the mold out. In order to do this, take down the part of the machine in front of the mold disk, turn the disk directly opposite where it is when not in action, put your piece of brass against the back of the slug, and drive it out. Then take a smooth-edged penknife, scrape off all the metal, put a little piece of emery on the piece of brass and polish it; then put a drop of oil on the piece of brass and rub it inside the mold and put machine back to original position. The total length of time consumed in this operation should be about three minutes. [This is all right if you succeed in removing all the particles of metal which may be wedged between the sides of the mold and the ejector blade incident to a stick, and overcome the danger of using emery.]

This age of speed and economy, in which the typesetting machines are playing such an active and prominent part in the printing industry, is being greatly assisted by auxiliary methods, one of these being the copper-facing of body type for the use of the movable typesetting machines, and the same means applied to the slugs of the linotype, thereby, in the one case, doubling at least the durability of the type, and in the other guaranteeing the slugs from disastrous wear during long runs upon the press. Although we occasionally notice that a linotype metal manufacturer states that his metal will withstand a run of 100,000 impressions, still it is hardly probable that any book printer would knowingly have the hardihood to attempt such an experiment, fearing the costly result should it prove a failure. As to its economy for the purposes of the movable typesetting machines, it is quite probable that had the promoters of this class of machinery insisted that type for their use should be thus treated, their machines would be more in evidence today in the book offices, and the linotype would not have such a virgin field to invade. It is a curious fact that the movable typesetting machine companies permitted the printer to discover the financial saving of copper-facing whereby he would not be required to purchase a new font of type in years by the expenditure of less than one-fourth its first cost. And it is also singular that the type founders do not recognize this fact and encourage its use, and thus lessen the jeopardy which confronts them today of eventually losing the entire body-type trade in the book offices, as they already have in the newspaper offices.

A patented improvement for the Cox typesetting machine has been obtained by Paul F. Cox, and is No. 601,498. It consists in the application of an alarm bell for informing the operator of the point of completion of his line, and also of a visual indicator by which he can determine at a glance how much his



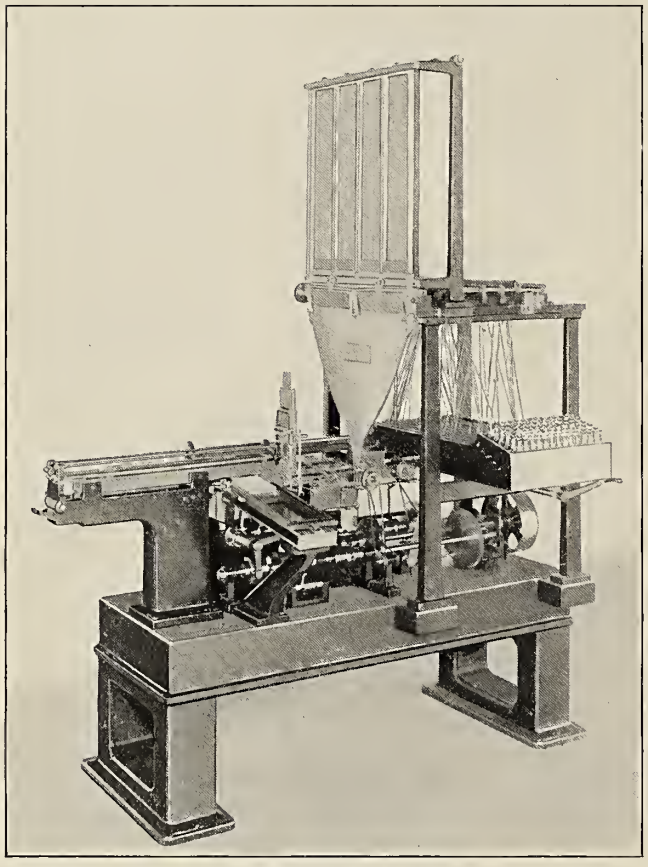
No. 601,498.

line may be overset, and yet be compressible within the measure. The indicator also displays the number of spaces introduced in the line. In the illustration I is one of the slots in the cylinder in which the lines of type are formed; U is the alarm bell, and Y^4 is the scale of the visual indicator.

Too Discriminating.— E. S. G., Chicago, writes: "A short time ago I received a booklet entitled 'The Linotype in Book Offices,' sent me by the Mergenthaler Company. In glancing over it I noticed that it was a work of art. The text is beautifully worded; the half-tones are vignetted and perfect; the paper and ink used is the best obtainable; the cover is as handsome a piece of embossing as ever left a press, and the faces of the type show up in fine form. But what I wish to know is this: 1. What sense is there in showing such printing when no printer doing commercial work can possibly afford the time and expense to duplicate it? 2. Presuming that you know of the booklet, what, in your opinion, did it cost? Like all employing printers, I may have to purchase machines, but I

will not be influenced by such a misleading product as this booklet." *Answer.*—1. Allow me to answer this question by asking you one: What sense is there in the specimens sent out by the type founders, where each individual letter is carefully selected, and where combinations are often shown in such an attractive and artistic style that possibly there are not a dozen compositors obtainable in your city that could reproduce them in the same perfect manner, even though they consumed weeks of time in the endeavor? 2. Yes, I have seen the booklet; so also have I seen the superb work entitled "One Hundred Years," gotten out by the MacKellar, Smiths & Jordan branch of the American Type Founders' Company, which is, in my opinion, the finest piece of book printing ever produced; but it is entirely out of the province of this department to estimate upon the cost of advertising matter. Before adopting the machine try to reproduce a few pages of specimen sheets sent you by any of the type founders, and do it as you would commercial work. If you succeed in reproducing it up to their standard of excellence and at a profit, then take advice and do not buy a machine. The booklet in question is not misleading; it shows that the linotype is capable of doing good work when properly managed, and the machine should be praised for this proof of its capability instead of condemned.

We believe our readers will appreciate the opportunity accorded them of viewing the Converse machine, which shows the rapid progress made in its construction and also gives general appearance of the machine. Lest anyone should have been misled by our description of the automatic justifier given in our April issue we here give its operation in full: The



Converse Typesetting Machine.

depression of the space key, following the setting of a word, causes the insertion of a wedge into the line, the thin edge of the wedge being between the type and maintaining a separation between it and the following word. When as many type are thus assembled as the completed line will properly contain, the depression of the "line lever" by the operator sets into operation the justifying mechanism, from which point on, the operations of justification are entirely automatic. First, the wedges contained in the line are driven in to spread the words apart until the line is expanded to the length of the containing lineholder, which is the width of the desired column. The distance that the wedges are driven through the line determines the selection of the proper sizes of spaces necessary to the exact justification of the line. Nine sizes of spaces are provided as the machine is now constructed, which gives a range from about the thickness of a four-em space to an em quad; though the machine might be made with either a greater or less number of sizes of spaces, if desirable. Most lines of type cannot be justified by the insertion of a single size of spaces. Two sizes must be used, and a very simple arrangement enables the machine to select the proper number of each of two adjacent sizes of spaces and cause their substitution for the wedges in the line. In such lines the first space, or spaces, inserted are a little less in thickness than the space between the words, resulting in a looseness of the line; after the insertion of each space and the withdrawal of the corresponding wedge, the wedges remaining in the line are again driven in to take up this looseness, distributing it between the spaces still occupied by wedges. As this looseness accumulates it will become sufficient to allow the wedges to pass through the line enough further to cause the space-selecting mechanism to insert the next larger size of spaces, with which the justification of the line will be completed. Thus if a line is .24 of an inch too short before justification and requires six spaces, the spaces inserted will be each .04 of an inch in thickness, exactly justifying the line; but if this line is .26 of an inch too short, the selecting mechanism will insert four spaces each .04 inch thick, and two spaces each .05 inch thick, making up the .26 inch. The justification proceeds automatically while the operator is assembling the next line. It is very rapid—the justifier in the present machine being geared to a speed of about eight thousand ems per hour, but is capable of a higher speed if desirable. The lineholder and the spacing wedges are, after use, returned to the point of assemblage to be used again, the line delivered on the galley, either with or without a lead, as desired, all these operations being entirely automatic.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

Manual of the Art of Bookbinding.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. $2.25.

Bookbinding for Amateurs.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. $1.

Bookbinding.—By J. W. Zaehnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. $1.75.

Bookbinders' Glue.—Use best carpenters' or white glue, to which, after soaking and heating, add one-twentieth of its weight of glycerin.

Books on Bookbinding.—The works listed at the head of this department, so far as known, are the latest and most authentic, covering the work of bookbinding in all departments.

Beveling Edges of Cards and Applying Gold Leaf.—To bevel-edge cards, place a pile four inches high in a clamp after fanning them out evenly to forty-five degrees. Clamp tight and smooth off on a sand wheel. Coat the surface with red chalk paste and water rubbed in, and attach the leaf with a

sizing made of the white of one egg beaten up in a pint of water. When dry, rub with wax and burnish with an agate. This work is done very cheaply by shops devoted entirely to that beveling.

Beveled Boards for an Octavo or Royal Book.—An octavo or royal book that is to be bound with a beveled board will appear much better if the board is beveled on all the four sides. This will allow for the use of a much thicker board than the joint would ordinarily permit of.

Art Linens.—The art linens, many of which are manufactured by mills competing with the trust, are every day growing in favor. From an artistic standpoint they are far ahead of the old embossed patterns, allowing greater latitude for decorative effects, and lending themselves more readily to the complication of colors employed on up-to-date bookwork.

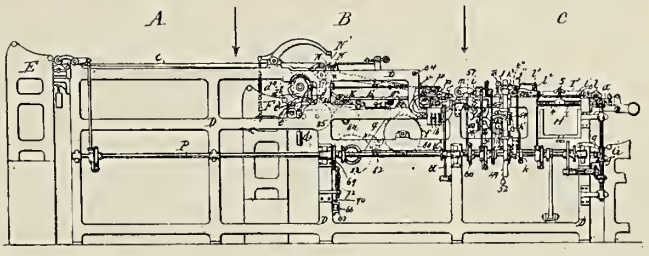
Binding a Book by Grooves in the Ends.—The binding of a book by grooves in the ends, close to the back, appears to have never been considered by bookbinders, but John E. Hewett, of Wilmington, North Carolina, has just patented the principle, claiming—(1) In bookbinding, a pile of leaves or sheets held evenly together by cords cemented in end grooves, whereby they may be separated in sections as described. (2) The leaves of a round-back book held together by an endless cord cemented in end grooves thereof and passing across from top to bottom and from bottom to top as described.

Three-Color Half-Tone Work for Book-Covers.—Printing from half-tone plates on book-covers has been but recently attempted, and now fairly good specimens are to be seen in the shop windows. The job is difficult and the obstacles numerous, being—texture of the cloth; uneven finish and thickness of binders' board; irregularity of the "turn in" and the inability of our stampers to cope with the job. It is easily seen that only a vellum-finished cloth can be used, and that the work must be run on a Universal press, as no upright inker would ever have sufficient distribution and accuracy. Cases made on a machine, being more uniform, will be found to run much better than those made by hand.

Bookbinders' Glue and Tableting Glue.—W. B., the Morton (Minn.) *Enterprise* writes: "Will you kindly tell me, through your valuable journal, of some good recipe for making a bookbinders' glue or cement which will not make the paper wrinkle? I would also like to know of a good tableting glue?" *Answer.*—If W. B. had written explicitly just what he desires to glue the paper to, we might have given him a better answer. In paperwork it is generally safest to use ordinary paste. If two pieces of paper, see that the grain of both run in the same direction. The same rule applies when pasting paper on bookbinders' cloth. If the paste does not hold well enough, mix in a little bookbinders' glue. After "pasting off" a sheet, let it lie a moment to allow for the stretching that is naturally caused by the moist paste. A tableting glue is made by mixing a very little glycerin with fish glue.

Stamping Badges with Aluminum and Gold.—The Consolidated Stamp and Printing Company, Duluth, Minnesota, write: "Will you kindly advise us through your journal the proper sizing to use to attach aluminum leaf to ribbons for making ribbon badges. We have lately put in a stamping press and have tried several different kinds of sizes recommended to us, but do not get satisfactory results. We tried the shellac and borax size recommended for cloth stamping in your last issue, under 'Notes on Practical Bookbinding,' but had poor success. Also kindly advise us the best kind to use for gold leaf. We will be greatly obliged to you if you will answer this in The Inland Printer. The writer has been a reader of your journal for over eight years, and from time to time has received considerable information therefrom, and considers it a necessity in every print shop." *Answer.*—We would advise our correspondent not to use aluminum for badgework. Aluminum in any case requires a strong size which ruins the texture and appearance of ribbon. Although silver leaf tarnishes in time, you will find it more practical for badges. The best result will be obtained by using ordinary gilding powder, sold by stock and color houses. Apply the powder with a piece of cotton before laying on the silver leaf and stamp with the press not too hot, giving a quick, light impression. This method applies also to gold stamping, and leaves the ribbon in its natural state. For Dutch metal, use a sizing of diluted fish glue, being careful that your sponge and everything else appertaining to the work is perfectly clean. If this is done carefully the result will make a good appearance. The same size will work with gold or silver and can be used weaker than required by Dutch metal.

Paper-Assembling and Stapling Machine.—Talbot C. Dexter, the veteran designer of paper-folding and feeding mechanisms, has produced what he styles a paper-assembling and stapling machine, the present patent, No. 602,816, being supplementary to his patent of March, 1896. This machine is designed to fold and stitch pamphlets composed of several separate sheets, the whole operation being automatic, from the feeding of the sheets to the delivery of the product. The reason for the present patent is the covering of the various



No. 602,816.

minor devices that have been introduced by Mr. Dexter in the perfection of the machine, so as to cause it to stop in case of accidental defects in the performance of the functions essential to the feeding, to the stitching or stapling mechanisms. It is especially adapted to handling pamphlets consisting of a main sheet, insert and cover. It will stitch or staple sheets, each of which contains two signatures, and sever the signatures, folding and delivering the same in the packing box. Electrical devices are introduced for preventing the stitching or stapling of misfed or incomplete sheets.

Stamping in Gold and Aluminum.—The Alliance Press, South Nyack, New York, writes: "Will you please describe to me the process for embossing as per inclosed samples. Also let me have formulæ of sizing for both aluminum and gold. The samples you send are stamped on enameled stock, and will work readily with either gold, metal or aluminum, without any sizing, unless the stock should have become very old and dry. In the process of manufacture, this stock is given a coating of shellac and then calendered. This process provides the best sizing possible, and yet if the stock is too dry it will be necessary to use the shellac sizing described in the April number. For this work it is presumed that you have a hand stamping press with a Bunsen burner or steam attachment at the head to supply heat, and a ¼-inch brass die engraved with the stamping design. Now you take a square iron block ⅝ inch thick and about the size of die, and heating it slightly, glue a piece of strong manila paper on one side and rub it down with a knife handle or smooth tool. Use fish glue mixed half with paste. On top of this glue the brass die, being careful to have the design square with the edges of the block. At this point, the press being hot, place the block and die on the platen of the press, and by pulling down the lever squeeze the block and die into firm contact. Leave in this position twenty minutes to bake the block and die together. Now clamp the block and die firmly between the dogs, or jaws, and adjust the platen so that the front edge comes even with the block, also adjust the

impression, after which you are prepared for what the printer would call "making ready." Adjust the gauges, two at the back and one at the left side, so that the card or cover to be stamped will be in the right position, and placing a piece of hard binders' board against the gauges, make an impression on it. This is the bed. Make ready now by pasting pieces of paper where the impression shows light, and when perfectly even, sandpaper and cut away the high parts that are not touched by the die, and glue the bed in position against the gauges. Next size your job, if necessary, and when dry apply the leaf, first rubbing it lightly with a rag moistened slightly with sweet oil to hold the leaf in place. To handle the leaf, use a pad made of binders' board, 3 by 4 inches, covered with canton flannel and having a small block attached to the other side for a handle. At this point the learner must expect to devote considerable time in patient testing to see that his press is hot enough and that his size has the right strength. If the stock will not stand much heat without blistering, dwell slightly on the impression. Cardboard and similar work generally requires a heavy impression, while leather must be stamped with the lightest touch when gold is used. If there are places where the leaf does not take, the bed needs building up or the die is dirty. No explicit directions can be given that will cover every job, but patience and practice will surely be rewarded with success.

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, marked "MUSGROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Art in Advertising (monthly), $1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

Profitable Advertising (monthly), $1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

Printers' Ink (weekly), $5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

Advertising Experience (monthly), $1 per year; 10 cents per copy. Irving G. McColl, Marquette building, Chicago, Ill.

P. C. Darrow, 358 Dearborn street, Chicago.—Your folder is very clever. I should like to see the booklet of borders.

Do you want to see something clever? Send to Comfort, Augusta, Maine, and get a kaleidoscope. It will give you an idea for yourself.

Have W. H. Wright, Jr., 18 Ellicott street, Buffalo, New York, send you a copy of *The Imp*. It is worth the 10 cents he asks for a year's subscription.

The Evening Leader Publishing Company, Menominee, send out a blotter with a piece of poetry on it. They spoil the whole thing by making a typographical error in the second stanza.

Signal Printing House, Bert Fuller, Summit, South Dakota.—The blotters are very good when one takes into consideration your equipment. I wish to congratulate you upon them.

The Homestead Job Print, Springfield, Massachusetts, John C. Otto.—Your blotters are interesting, and from the quality of the talk and the illustration I should imagine you found them profitable.

Mr. Hollis Corbin, Port Huron, Michigan.—I must compliment you upon your cleverly displayed and printed little folder. The booklet should do you good. A series of blotters sent every month to the business men of Port Huron would yield you returns that would prove themselves good advertising.

Fred J. Pierson, Flint, Michigan.—I wonder why a man like Mr. Pierson, with all his good taste and good sense and equipment, will do such work as his April, 1898, blotter. If he had used a dainty blotter, coated, of course, he would have had a pretty effect. As it is, his use of black to reproduce an Easter egg is, to say the least, a little lacking in that horse sense that he has taught us to look for from him.

Fred H. Eno, 511 Mulberry street, Des Moines, Iowa, publishes some neat blotters, typographically, and they are generally well worded. In March he offered a five per cent discount to all those who gave him a $5 order and returned the March blotter with it. He did not tell me how it took. How did it, Mr. Eno?

Edwin R. Ray, Tacoma, Washington, is evidently an up-to-date hustler after business. He sends me a whole package of his advertising, some of which is good business sense in wording and well done mechanically. Mr. Ray has some new ideas for June and July that I want to reproduce; they will appear in July and August issues of this department.

Last month I said several nice things about the French Broad Press, Asheville, North Carolina. They send me another folder this month. I am not decided about it. It is pretty and yet it's not pretty. It looks "too muchy," somehow. I do not like it, because there is too much straining after effect. The new concern, for it is new, threaten to make it interesting for competition in Asheville. It has a new dress of type, evidently. There is one thing I would like to warn it against, however: Don't be afraid to leave one or two of your borders out of a job.

A. L. Chipman, Sabbathday Lake, Maine.—I suppose you have a little office with a very small assortment of type, hence your little book is a credit to you, and shows that you have the right idea of hustle.

Sulphur Springs, Texas, March 25, 1898.

Dear Musgrove,—We herewith send you samples of blotters, pencil and a small slip which we have recently issued and sent to our customers. We believe the printer should take liberal doses of his own medicine—advertising, and we make it a point to reach our customers at least once a month with an ad. of some kind. Sometimes it is a pencil, a card, a penwiper, paper weight, or any catchy novelty or useful article we can find. We use calendars extensively and find them a good means of keeping our business before our custom.

We consider your department one of the best features of The Inland—your criticisms are clear, comprehensive, and we seldom find cause to challenge your judgment. Allow us to compliment you on your criticism of Byron & Willard's offer of 1,000 note-heads for $1. We certainly think they have made a mistake; it is such methods that make the printer's "journey" hard.

By the way, you will observe that on one of our blotters the name of our town is omitted—this blotter was used exclusively with our local patrons, hence the omission. The "Is This Your Last Pad?" sheet is placed in every tablet of printing of any kind that leaves our office; likewise a pencil is wrapped in every package.

Thanking you for the service your department has been to us, and expressing our appreciation for The Inland in general, we are,

Yours respectfully,

The McDaniel Printing Company,

By Charlton McDaniel.

Mr. McDaniel has said several nice things, and I wish to thank him for the pencil he sent me and for the package of ideas. If this letter teaches anything, it teaches that persistency *is* the right thing to tie to when one goes in for advertising, especially in advertising a printing business.

The mainspring of all kinds of advertising should be persistency. It is rare indeed that a man can make a "hit" at once. Do not expect to make a "hit" at once when you commence to advertise. You cannot do it. Some things may bring you more returns than others. Of course, returns are the real criterion by which the success or failure of advertising is to be judged. The main feature of all truly successful advertising, however, is its ability to outlast the first impression, i. e., to deepen the good it did at first. Persistency is the high road to success. There is no other one thing with which I have so much trouble as this lack of persistency among advertisers. They lack the nerve to fight long and hard. While they will expend a good deal of cash and energy in making a single plunge, they will grow tired and weary if called upon to expend the same

amount through a campaign of six months. The road to success is an uphill road all the way. Do not try to spurt. For a little way it goes easy and you get over the ground fast, but the goal seems all the farther away when the nervous energy in that spurt is spent. Strain every nerve to spend as much as you can — push as hard as you can; but consider carefully that the hill is long, and that, after all, a man cannot be really and truly called a success until he has cast up his accounts at the end of his days and finds the balance in his favor. If I could impress on the readers of this department the one lesson — persistency, and what it really means in the making of a permanent success, I think there would be less failures among advertisers. There are but forty per cent of advertisers who make their advertising pay. The rest are unsuccessful because they have never learned that persistency in advertising is the one vital necessity. They jumped into advertising without preparation, in the way of the money to meet the expense or the experience to keep from wasting it. They failed to consider that the creation of trade through advertising was a *long* process. They "plunged," got a little business for a little time and failed ultimately, or soon found that advertising was costing them a great deal too much for the amount of business they did. Be persistent, stick at it, never think of advertising for less than six months at a time. Get the best ideas, do your best work on your advertising matter, or have it done as well as you know how. It is always worth $5 to have $25 worth of printed matter made effective, and remember, in these days of competition, that it is always worth while to do your advertising better than the best your competitors have ever done, or you think they can do. Do not plunge. Better do a little thing well for a long time, than do a big thing well for a short time. The man who is heard from once a month during a year has more chances of success than the man who is heard from once a year. Be persistent. Be up-to-date in your persistency.

CHAMBERS PRINTING HOUSE, 14 South Fifth street, Philadelphia, send out a very pretty blotter with a half-tone engraving of the "Maine" on it. The catch-line is "The Modern Way," then they say:

> "More applicable to printing than to war ships. The up-to-date printer has a greater field, more labor and time saving devices, and is more of a hustler than a slow-moving man-of-war or government official."

Will somebody send me a key to the puzzle? What is the point about that blotter, anyhow? That is one trouble of allowing the "devil" to write your ads. The advertising is a very important end of your business, and it is too important to let some of your clerks do it for you.

MONTREAL, March 18, 1898.

DEAR BROTHER MUSGROVE,— By this mail we are sending you a few proofs of what we have been sending out to catch trade, in the way of blotters. We are not sending them for criticism, because in running work for ourselves we must run them when we can, as we are *always busy*. We make a point of keeping our name always before the public, consequently when a man needs anything in our line, our name is already in his mind.

Every envelope, parcel, proof, etc., that leaves the office, contains something in the way of advertising, and we have a method of packing and delivering work which always pleases our customers.

We keep *no canvassers* (although a neighbor of ours boasts of *six*), started with *one small press* nine or ten years ago, and now keep from sixteen to twenty hands *always busy*. Ours has been no mushroom growth, but we can boast of a good, solid, substantial business, known by everyone, whether they are users of printing or not, and kept growing by using our *own medicine*.

By the way, I see some one has been using our idea of the "new safety." We did not think our ideas reached so far, but you never know where an ad. will stop, once you start it. Yours fraternally,

W. H. EATON & SON.

I am glad to publish the above, because it points my remarks about persistency; but I want to call Mr. Eaton's attention to a weak point in his letter where he makes apology for the poor quality of some of his advertising. A printer should never ask to be excused from the onus of an adverse criticism because he hasn't time to make his printing right. No printer should have time to slight any work that goes out of his shop. Any printer should be ashamed to make such an excuse. Mr. Eaton makes another mistake. He lays too much stress upon the mere keeping of his name before the public. There are several ways of doing it. The bad and the good are the simpler forms. Mr. Eaton should be careful how he keeps his name before the public. The blotters that I have before me are not of the sort that I should expect a printer living in Montreal to send out to his customers. The lines are badly displayed, the cut is an old stock affair. The whole blotter is repulsive. It may have brought business — almost anything will bring some business, but will it pay Mr. Eaton in the long run? I think not.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.

VEST POCKET MANUAL OF PRINTING. 50 cents.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch-und Steindrucker (monthly), 6m. per year, 60 pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

PRINTER'S ART.—A text-book and book of specimens for printers' use by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

La Revista Tipographica (bi-monthly), $1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a deGuerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., DeMontfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), $1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleecker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

MODERN PRINTING.— Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.— The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¾ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS. — A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

O. C. HANSELL, Caldwell, Texas.—Your work is very neat and attractive.

JOHNSON, Quick Printer, St. Louis, Missouri.—Your work is neat, but not artistic.

ZOEBEL, Printer, Syracuse, New York.— Your programme is very neat and artistic.

GEORGE M. APPLEGATE, Trenton, New Jersey.— Your catalogues are neat and quite attractive.

A. WHIPPLE, St. Louis, Missouri.—Your blotters are all excellent; not a poor one in the lot.

F. A. GEHRING, Rockville, Connecticut.— The card for the Thespian Club is well balanced, neat and artistic.

H. BODEMÜLLER, Opelousas, Louisiana.—Taken as a whole, your composition is very creditable, indeed. Where you use a stock trade cut on stationery work, it is a poor plan to use

additional ornamentation. We would have omitted the ornamentation on the L. C. Smith heading.

Hill Printing Company, Eustis, Florida.—Your blotter and pamphlet are both artistic and very attractive.

G. S. Dooley, Charlotte, North Carolina.—You did an excellent piece of rulework when you made the Golding stick.

R. H. Miles, Stuart, Iowa.—There is not a poor ad. in your entire collection. All are well displayed and to the point.

Chapin & Claflin, Chicago, Illinois.—Your circular is an excellent piece of composition and presswork. The color arrangement and stock make a very harmonious combination.

No. 1.

Hugo Wollner, New York.—Your cover page (No. 1), which we reproduce, is an excellent piece of composition from an artistic standpoint.

H. A. Wells, Benton Harbor, Michigan.—Your pamphlets are models of neatness and good taste. The composition on the covers is especially good.

L. D. Lillie, Staunton, Illinois.—You got very good results from the cut used on the envelope. Your other work is very creditable as to composition.

Bonnerwith Bros., Brooklyn, New York.—Your programme folders are neat and attractive. The headings "Order of Dancing" are a trifle too large.

The Herald, Grand Forks, North Dakota.—Your blank-book catalogue is an excellent piece of typographic work. The display is admirable; the presswork good.

Edwin L. Stevenson, Boston, Massachusetts.—There is too much rule and ornamental work on the Crane card. There are also too many type faces employed in its construction.

Acme Printing & Publishing Company, Pottsville, Pennsylvania.—Your blotter is very good as to plan of composition, but more care should have been taken in joining the rules.

W. W. Hines, Bardstown, Kentucky.—Your blotter has too much border on it. We would not have attempted the shading on the main line. Your business card is very good.

Mat. Kump, Xenia, Ohio.—Your work is artistic and very attractive. Be careful and do not use type so large as you have for "To" and "Dr." This is the only criticism we can make.

Wilhelm Gronau, Schriftgiesserei, Berlin, Germany, sends us some excellent proofsheets of artistic typographic ornaments and borders. We consider these well adapted for use in artistic printing.

A. L. Chipman, Sabbathday Lake, Maine.—Never employ a cap line which is so hard to read as that on the heading for the selectmen's office. There is considerable improvement manifest in your composition.

Burt Fuller, Summit, South Dakota.—The tints are too heavy on your litho-tint work. Do not work them in this manner. Make them light. You will get more artistic effects in this class of work by using a good heavy grade ink of darker shade for the type portions than used for the tint. Your typework is very well balanced.

A. L. Freemott, Albert Lea, Minnesota.—Your specimens are quite artistic. The blotter is excellent, also the envelope corner (No. 2), which we reproduce.

RETURN IN FIVE DAYS TO
The Eagle
ONE-PRICE
CLOTHING
HOUSE.
Albert Lea, .. Minn.

No. 7.

Alvin S. Hawk.—Your blotter is very good. We think you made a mistake in not putting the name of the city in which you are located on your blotter. We are unable to give your address on this account.

Louis Sommers, Stillwater, Minnesota.—Your programme is very good indeed, considering the difficulties under which it was set. We sincerely hope that your next effort may be under more advantageous conditions and surroundings.

Advertiser Press, Elmira, New York.—Your hangers for the Eclypse Bicycle Company are artistic and attractive. The composition on the hanger showing the mounted police of the city of Binghamton is decidedly the best, although both are good.

A. S. Werremeyer, St. Louis, Missouri.—You received a fair price for both jobs, but none too much. The Boeger pamphlet is the best specimen of your work which we have been called upon to criticise. There is too much ornamentation on the cover.

C. H. Bowden, Dover, Maine.—Your script headings are very good. Script is all right to use on commercial work, where good taste and judgment are exercised. Your specimens are all right, and we cannot see any evidence of using too many faces of type.

The Daron Printery, Steelton, Pennsylvania.—Your specimens are attractive and up to date. The blotters are good. We think you used a trifle too large type on some of your stationery headings. This is the only criticism we have to make on your work.

The Waupun *Leader*, Waupun, Wisconsin.—We notice considerable improvement in your typographic work. There is too much border on your blotter on the left-hand side. Be careful of this practice, as it frequently eats too much of the white space and subdues otherwise forceful display.

D. G. Griffith & Son, Elkader, Iowa.—Your stationery work, while not artistic, is neat. We do not think you give enough prominence to the firm name on your stationery work. The firm name is really the most important thing. Your blotter is excellent and your best piece of composition.

Jay Crawford, Shenandoah, Iowa.—As a whole your work is neat, well balanced and finished. We notice a common fault in one of your examples (No. 3) which we reproduce. The name of the town is entirely too small for the envelope. It should have been set in capitals of the same font. With this change it will make a very good envelope corner. The cover for the Alumni Association Directory, with the following wording: "1897 Alumni Association Directory. Western Normal College, Shenandoah, Iowa." This cover was printed on blue antique stock and in brown ink. It had a 2-point wave-rule border, joined at the corners by Laurel ornaments.

RETURN AFTER 5 DAYS TO
B. F. HINDMAN
MANUFACTURER OF FINE CIGARS
512 Sheridan Avenue,
Shenandoah, Iowa.

No. 3.

The nonpareil pieces of this border were set in diamond shape above and below the wording in the center. Around the wording was a nonpareil Laurel border, at the bottom and on each side. We do not think the inside panel of border should have been used. The color scheme would have been more harmonious if printed in bronze-blue. Text type was employed for the wording.

MARCUS D. HOERNER, Harrisburg, Pennsylvania.— Your specimens are very neat and tasty. We reproduce one of them (No. 4), which is a model of neatness and correct treatment.

JOE F. ILLIG, Cincinnati, Ohio.—The display work on the Elk circular is not as forceful as it might be and the type faces are not very harmonious. Your script heading is good, but

HARRISBURG BROKERAGE CO.

MERCHANDISE
BROKERS,

317 CHESTNUT STREET.

U. S. CIPHER CODE
J. K. ARMSBY CO'S

LONG DISTANCE TELEPHONE 3265
P. O. BOX 684

HARRISBURG, PA.,

No. 4.

the border and ornaments should have been omitted. It is very dangerous to ornament script headings. The Epworth League card is your best specimen.

THE BAIRD PRESS, Milwaukee, Wisconsin.— Your work is all of a superior character, and will make a valuable addition to The Specimen Exchange cases. We reproduce one of your headings, example No. 5, which is a most excellent specimen from text type.

R. J. KAYLOR, Hastings, Pennsylvania.— Your business card is in excellent form, and quite artistic. Central Hotel card is good. Composition on the programme of the Carrolltown Dramatic Club is quite good, but the presswork is very bad. In working antique stock it is necessary to carry considerable ink, and give the job sufficient impression to make the stock take the ink.

PEARL L. GARNES, Charlotte, North Carolina.— Your work as a rule is well balanced and finished, but you use too much ornamentation on your stationery work. Be careful and do not

should have employed smaller type for the secondary wording. This was an exceedingly difficult job to handle on account of the vast amount of matter.

RECENTLY we came across the worst specimen of typographic work we have ever seen. It is full of typographical errors. It is very slovenly in appearance. It is a bill-head for the firm of Wilkinson & Stump, printers, Toledo, Ohio. Were it possible we would reproduce this heading for the benefit of the craft. The type employed was on the order of Cosmopolitan. Capitals were used for the main display lines. It is almost impossible to decipher the words.

H. A. HOYT, Chicago, Illinois, asks the following question: "In setting tables with space rule but no border, which is proper — to set figures in center under heads, or flush against the rule on right-hand side?" It is always desirable to set figures in the center between the rules in tabular work. It is also best to set figure work solid. We presume you thought the figure work, in tables referred to, was leaded, which is not the case, the type having considerable shoulder.

EDWIN G. HULSE, Newburgh, New York.—Your bill-head is well balanced and finished. You handled a large amount of matter in a very creditable way. This is your best specimen. The Van Wagner & Miller heading would have been better had you employed Bradley for all the reading matter and set the words "Dealers in" considerably smaller. These specimens were sent to Mr. Byxbee's department, "Newspaper Gossip and Comment," but being out of the limit, were forwarded to this department.

A. NEWMAN, San Francisco, California.— Your most artistic specimen is the folder "For Your Consideration." Another folder, on the front page of which the wording, "It Is So," was

Clement, Williams & Co.

MANUFACTURERS AND DEALERS IN

Furniture and Upholstery,

426, 428 and 430 Broadway,

Milwaukee, Wis.

BICYCLES.

_____ 189__

No. 5.

employ too many faces of type on any one job. This is a bad practice, and very dangerous to harmony. The folder for the Mystic Shrine is your best and most artistic specimen, and the heading for the Hornet's Nest Riflemen your best example of stationery work.

GEORGE M. HERRICK, Montpelier, Vermont.— We are pleased to know that this department has been so beneficial to you. The left-hand panel on the bill-head which you submit for criticism is very good indeed, but the type employed for the matter at the right-hand side is too nearly of one size. You

set "stairstep" to fill the measure, a 24-point letter was used for the wording, each word having a rule underneath it. This would have looked much better if it had been set in the upper left-hand corner of the page in 12 or 14 point De Vinne Italic, one word underneath the other, in panel form, incased in a suitable border, preferably 4-point parallel rule.

E. K. PITTMAN, Jr., Horton, Kansas.— The main difficulty with the heading, which you say was not your composition, is that the panel is not in good proportion, and it is entirely too large. We do not consider it a good job. The first page of

the folder for the Willow Bark Company is very good indeed. This is your most artistic specimen, the others having no originality or artistic treatment. On the envelope corner of J. F. Cutler the date line should have been set in 8-point caps instead of lower case, and the town should not have been separated from the State.

EDWIN R. RAY, Tacoma, Washington.—Taken as a whole, your work is very creditable indeed. We reproduce one of your examples (No. 6), which has a common fault. We would

THE COYE TENT COMPANY

TENTS, BAGS, COVERS, ETC.

C. M. COYE, Manager. Telephone Black 770.

726 Pacific Avenue, TACOMA, WASH.

No. 6.

omit the ornaments made up of flame border, and set the central portion of the card in 14 or 18 point Jenson caps. The practice of using heavy ornaments in black at each side of a section or panel of type is an injurious one, and frequently detracts from a forceful display. Some of your examples are quite artistic.

MURRY H. ROWLAND, Farmersville, Texas.—Your specimens are neat and very good as to plan and composition. On the Davis & Hayes professional card we do not think the stock or the type employed thereon are appropriate. Script type should not be used for display in conjunction with De Vinne on stationery work, where the De Vinne has the predominance. Had this card been set in medium lightfaced gothic on the same plan employed, and on a white card, the job would have presented a much more dignified appearance. Do not separate the town from the State on envelope corners. This is a bad practice.

THE COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—The *High School Autocrat* has an improved appearance. We think the headed articles would present a better appearance if the reading matter was started with an initial letter, the same as you started your "leader." We notice one of your stationery headings on which you have employed lightfaced old style and Jenson in conjunction. Had you used Jenson all the way through, the heading would have been much better. We refer to the Walter & Rust heading. Your stationery work, taken as a whole, is very neat.

CHARLES P. TAYLOR, Tacoma, Washington.—We notice that you spoke of the first page being one-half inch short on the *Tacoma Union Printer*. This is all right, providing you sink the page so that the bottom of the first and second pages will register. Mr. Taylor has inaugurated a unique scheme in offering two prizes, one consisting of a year's subscription to THE INLAND PRINTER and the *Tacoma Union Printer* for the most popular printer in the Tacoma Union. The second prize is a year's subscription to the *International Typographical Journal* and the *Tacoma Union Printer* for the best and most skilled printer in the ranks of the Tacoma Typographical Union. A committee of three, consisting of Rush G. Faler, Robert E. Fuller and Stanley V. Bell, were appointed to award the prizes.

B. G. HAMILTON, Ithaca, New York, submits a corner card for letter-head, with the following wording: "Geo. E. Tailby, Agent, Zenith Bicycles, 12 South Cayuga Street, Ithaca, New York." This card was set in DeVinne; 12-point for name, 18-point for "Zenith Bicycles," 8-point for address, script for the date line. The name should have been larger, and the "Bicycle" line smaller, and ornaments should have been omitted between "Zenith" and "Bicycles." The firm name is the most important thing in stationery work, with the business a close second, but not quite so prominent. The programme for the Wednesday Night Class Reception is neat but not artistic. Your letter has the right ring, and we are sure with your perseverance you will bring your work up to a higher standard.

CHARLES T. CLAYTON, Piedmont, West Virginia.—The fault with the bill-head of the Mountainside Press is not in its plan. The wording on this job is as follows: "Piedmont, West Virginia, Mountainside Press, Quick Printers, No. 103 Childs Avenue, Sold To." This heading was set in Tudor Black text, 10-point being employed for the date line, 36-point for the main line, 10-point for "Quick Printers," 18-point for the address and "Sold To." "Quick Printers" should have been set in 18-point and the address in 8-point. The date line should have been set in 12-point. With this alteration you will have a very neat and well-balanced heading. Never attempt to ornament a script heading. Do not use ornaments between words in display lines. You should give your jobs a

WESTERN AGENTS

WATSON, FOSTER & CO. CELEBRATED WALL PAPERS.

MILLER & RICHARD'S HARD SCOTCH METAL TYPE AND PRINTERS' SUPPLIES.

BARBER BROS.' FINE FLAT AND NEWS PAPERS ENVELOPES

JOB AND CYLINDER PRESSES

PRINTING INKS

BOOK BINDING OUTFITS, ETC.

Love, McAllister & Company

WHOLESALE AND GENERAL STATIONERS AND PAPER DEALERS

173 McDERMOTT AVENUE.

MR. GEO. WILSON. WINNIPEG, MAN.

(OVER)

No. 7.

Love, McAllister & Co.

WHOLESALE AND GENERAL STATIONERS AND PAPER DEALERS

WESTERN AGENTS

WATSON, FOSTER & CO.'S CELEBRATED WALL PAPERS.

MILLER & RICHARD'S HARD SCOTCH METAL TYPE AND PRINTERS' SUPPLIES. JOB AND CYLINDER PRESSES.

BARBER BROS. FINE FLAT AND NEWS PAPERS. ENVELOPES.

173 McDERMOTT AVENUE. P.O. Box 1240.

Mr. Geo. Wilson. WINNIPEG, MAN.

(OVER)

No. 8.

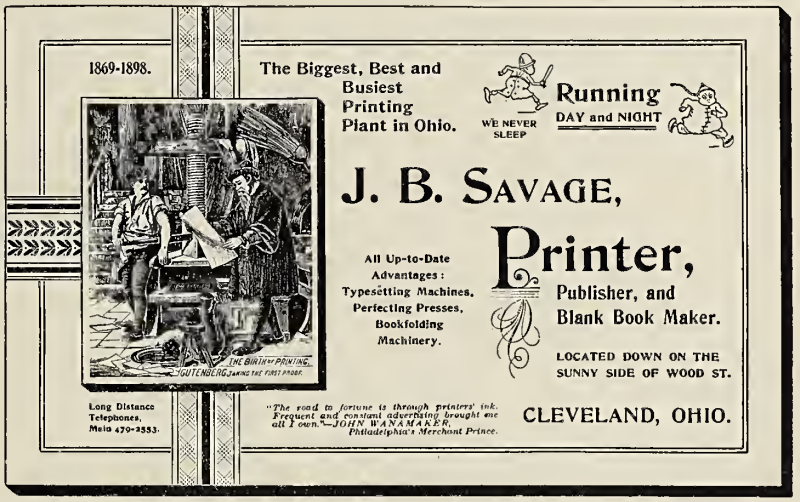
little more impression in presswork. The light impression is what causes the work to have a grayish appearance.

O. H. POLLARD, Winnipeg, Manitoba, sends us five examples of a business card for Love, McAllister & Co. We reproduce two of these examples to show the different methods of treatment accorded. Two of them were set on the plan of No. 7 and three on the plan of No. 8. In the No. 7 example the following changes would have made this by far the best and most artistic: The name of the firm should have been set in one size smaller type and all in one line, abbreviating the word "Co." "Wholesale and General" should have been made a catch line. "Stationers and Paper Dealers" should have been in a type to correspond with the firm name, but smaller. The No. 8 example is too crowded. We would suggest the use of a different type for the matter set in the panel on the No. 7 example. Six-point condensed De Vinne would have been better.

T. J. APPLEYARD, Sanford, Florida, submits a card with the following wording: "N. J. Carleton, Successor to C. H. Beck, Dealer in Fresh Milk and Butter. Satisfaction Guaranteed. Your Trade Solicited. Sanford, Florida." This card was set mainly in De Vinne, 24-point caps being employed for the name; 30-point for the wording "Fresh Milk and Butter"; 12-point for "Satisfaction Guaranteed. Your Trade Solicited"; 14-point for the name of town. At the left of the name of the town was a black pointer to balance the line. We do not approve of this method of balancing. The business engaged in is too prominent. The line "Successor to C. H. Beck," set in 10-point condensed Clarendon, would have been better in small lining gothic. We would have arranged this matter differently. Use nonpareil De Vinne for the line "Satisfaction Guaranteed" and "Your Trade Solicited," and place them in the lower left-hand corner, omitting the pointer. This will balance the address line, without resorting to the objectionable feature above referred to. Do not make a practice of separating town and State, as you did on your envelope corner.

T. E. WILCH, Logan, Iowa, submits a programme with the following wording on the second page: "Programme of the Harrison County Teachers' Association, to be held in the Missouri Valley, Iowa, May fourteenth, 1898." Three faces of type were employed in its construction: De Vinne, Incline Gothic, and a letter resembling Pen Text, the name of which we do not know. This text was employed for the word "Programme"; "Harrison County," "Missouri Valley, Iowa," in De Vinne; "Teachers' Association," catch lines and date in Incline Gothic. "Harrison County" was set flush to the left and a large ornament employed at the right to balance. "Teachers' Association" flush to the right, and another large ornament used to balance. These ornaments should have been omitted. "Harrison County Teachers' Association" should have been set in the same face of type and in the center of the page. With these alterations this would have been a very good piece of composition. We would advise you in cases of this kind to print on the first page, leave the second page blank, and use the third page for the programme proper. We believe this better than printing on the second and third pages alone.

J. B. SAVAGE, Cleveland, Ohio, requests us to decide which of the two accompanying ads. is the best. Conditions were: "Ad. to be used in paper or magazine; ad. to be set in plain type. Gutenberg cut to be used. Cut of typesetting machine not necessary." Would make the following decision, reproducing the ads.: Best ad. is by C. M. K. (No. 9). Takes less space, which is an important item. Complies fully with conditions. Arrangement makes reading clearer. Display forceful and effective. White space between inside and outside border renders ad. not likely to be hidden when surrounded by other ads. We think No. 10 ad., by T. K., excellent; the laurel border used in manner illustrated on this example is objectionable. Considerable valuable white space is thus sacrificed, which could have been better employed. The display and arrangement is good, but it does not comply fully with specifications. We have some criticism to make on No. 9 example: Word "Running" should not have been so prominent. "Publisher and Blank Book Maker" should have been a trifle stronger. Another weak feature of the No. 10 ad. is that the address line, "Cleveland, O.," is by far too weak.



No. 9.

No. 10.

We have received from a printer in Topeka, Kansas, a criticism, which we believe to be made in good faith, relating to the two tables printed on page 86 of the April number of THE INLAND PRINTER. We always welcome honest criticism. While in this department it is impossible to give examples which are always models in every way, yet we try to give them as nearly right as possible, and realize that in the main they are suggestive. The following is the context of the criticism, and we will make our answer to the criticisms as made: "In the first place, the type used in the box headings is too light and too fat. A medium-faced gothic, slightly condensed, would look

far better." This is merely a matter of taste. The table referred to was set to please the customer and not to gratify the whim of any compositor. We personally prefer small caps or lower case and caps of the regular font, to any foreign or job letter for this purpose. "Referring to the second table—the 'good one'—I see too much difference between the size of the type used in the principal boxes and that used in the subordinate boxes. For instance, compare the heading 'Horse Power' with the four subordinate headings under it." There is no more difference in the type employed for these purposes than the distinction made in a double head on a newspaper or magazine. The subordinate headings underneath "Horse Power" referred to are a part of that heading and they should be treated in the same manner as shown in the example. "The spacing between the lines in the box headings is also very bad. Compare the heading 'Two Band Wheels,' with 'Cylinder Dimensions.' I would take out one lead (two points) between 'Cylinder Dimensions' and respace 'Two Band Wheels'

Photo by George A. Smith.

On the Beach, Isle of Wight, England.

accordingly." This is the only correct criticism made on the table. This was an error in spacing, and should have been corrected. "The spacing between the lines in all the subordinate headings is bad. In this respect, those in the first table are better than those in the second table. The first was not good and the second is worse." This criticism is not correct. If our readers will take the trouble to look at these tables carefully they will see that the lines in all the box headings "line up" all the way across the table and present a much neater and less ragged appearance than they would if placed as our critic desires them. Notice the top lines in the box headings and see how they "line up" all the way across, also the second and third lines. "The heading in the first column is jammed against the rules on both sides; so are the figures in the last column. Both are in bad form." The margins in the catalogue in which these tables occurred were such that the table had to be set in a certain number of ems, which accounts for the crowded appearance above referred to. "Omission of periods where they belong throughout the headings is a very affectatious style and deserves to be tabooed." This is governed in a great many instances by the taste and wishes of the customer and the style of the office in which the work is performed. We believe this is recognized by everyone who has had much experience in offices where a large amount of this kind of work is done. "When a table must be inclosed with a rule, I prefer first, a single light-faced rule; second, a light close double rule; never a parallel, if I can avoid it. If this table could be reset with roman figures and roman heads properly displayed, it would then be a model." Judging from the former part of this criticism we think the gentleman has make a mistake, as he distinctly states that the headings should be "medium-faced gothic, slightly condensed." "Passing from page 86 to page 89, I desire to remark that the No. 3 card is better displayed than the No. 4. The style of the former is in better keeping with the nature of the business than the latter. This point is too often lost sight of by job compositors. Neither of these cards would be improved by printing in two colors. Color-work is very alluring to most printers, but the results seldom prove satisfactory, specially on this kind of work." The No. 3 example has a very crowded appearance, as anyone can see; neither were set as models. The No. 4 example was shown merely to illustrate a plan by which the card could be relieved of its crowded appearance. If the gentleman had taken time to have carefully read what was said in this regard we are positive his last remarks would not have been made. We try in this department to give the best individual instruction possible in our limited space to those who send in work for criticism. These criticisms are not made hurriedly, but are given much thought. In regard to this last example our opinion is the same as when we first made the criticism.

SPECIMEN EXCHANGE NOTES.

Applications continue to come in for membership in the Exchange. Those who have had the case speak very highly of its educational features. Too much stress cannot be put upon the importance of studying the specimens systematically. They should not be gone over hurriedly.

J. Al Meisenbach, foreman, job department, *Daily News-Herald*, La Salle, Illinois, has this to say of Case No. 1: "The Inland Printer Specimen Exchange Case No. 1 reached me on the 11th inst., and I was *very* much pleased with its contents. Among the large collection of specimens contained therein I found many that were very neatly executed, both in arrangement of composition and presswork. The color schemes were, in most cases, very harmonious. I deem this manner of exchange of specimens as an excellent educator and of great value to all printers who wish to advance in the 'preservative arts.' I heartily congratulate The Inland Printer on this excellent scheme, and earnestly await the arrival of future specimen cases."

The *Daily News-Herald*, La Salle, Illinois, has this to say of The Inland Printer Specimen Exchange: "An Educator of Great Value.—We have before us The Inland Printer Specimen Exchange Case No. 1, containing hundreds of specimens of job-work, done by different printers throughout the entire land. This unique educational scheme was inaugurated by The Inland Printer, of Chicago, which is acknowledged as the highest authority on good printing in the United States. This specimen case was received here by our job foreman, Mr. J. Al Meisenbach, who has been luckily placed "No. 2" on the list, as the result of his splendid work done and specimens submitted. We regard this mode of exchange of specimens as an educator of the greatest value to anyone of the 'art preservative,' and congratulate The Inland Printer for taking the step in this direction. We anxiously await future 'cases.'"

THE BEST TRADE PAPER THEY KNOW OF.

We have pleasure in inclosing herewith post office money order, value 13s. 2d ($3.20), being our subscription for another year to The Inland Printer, which we will thank you to kindly send on as usual. We should like to say how very much we value this magazine. It is most helpful to us in our business, and we would not be without it. It is by far the best trade paper we know of.—*Petty & Sons, Limited, Pettys' Southern Printeries, Reading, England.*

Written for THE INLAND PRINTER.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. V.—ALEXANDER PHEMISTER.

A STUDY of the development of modern type founding, particularly in the delicate operations of punch cutting, shows a remarkable number of Scotsmen who have excelled in the art. Not only have they left the impress of their genius on the celebrated foundries of England and Scotland, but many of the foremost workers in American foundries claim the "land o' cakes" as their birthplace.

Alexander Phemister, the subject of this sketch, was born in Edinburgh, Scotland, in 1829. As a mere lad he showed unusual aptitude for designing letters. He naturally became

ALEXANDER PHEMISTER.

interested in printing types, and at an early age bound himself as an apprentice to William Grandison, Edinburgh, a famous punch cutter.

Graduating at the age of twenty-three, Mr. Phemister's work immediately attracted the attention of Messrs. Miller & Richard, the Scotch type founders, and while in their employ he cut several series of romans, so advancing the style of body-type faces as to make this house famous with English publishers.

In 1861 he came to the United States, and after two years with George Bruce's Son & Co., where he designed and cut several notable romans, he entered the employment of the Dickinson Type Foundry, Boston, later becoming a partner. Mr. Phemister retired from business in 1891, when the Dickinson was merged into the American Type Founders' Company, and died at his residence, Chelsea, Massachusetts, October, 1894, after a long and painful illness resulting from close application to the details of his work.

It is difficult, at this time, to properly review Mr. Phemister's labors in type founding. He was one of the few punch cutters of the day who designed and cut his alphabets. His taste was exquisite, and his workmanship the finest; when a letter left his hand it was beautifully perfected, and rarely criticised. No cutter since Caslon has had such influence upon roman letters, or whose work is so admirable in shapes and finish. He cut few job faces, but those he did originate (black letters, scripts, italics, etc.), are of the best, and remain standards of their class. In romans his work includes the Modern Old Styles, brought out by Miller & Richard, and later cut, with modifications, for the Dickinson, under the name of Franklin Old Style. Then followed the Wilson, the Standard, the Riverside, the Full-Grown, and innumerable other series, Mr. Phemister being a rapid and voluminous producer. One bold task he assumed in his prime was a small pica font for the Cambridge University Press. He designed and cut the entire alphabet, driving a punch as soon as it was cut, with the matrix fitter following closely, and the typecaster immediately behind the fitter, delivering Mr. Wilson a two-thousand-pound font within thirty days from cutting of the first punch. In the printed book bound and handed him by Mr. Wilson, Mr. Phemister first saw the proofs of his punches. It was a feat that could only be attempted by a man sure of his powers.

Mr. Phemister was of a delightful personality, with the strong, sturdy Scotch sense of integrity, helpful and considerate of others. He left a memory fragrant with good deeds and honorable living.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edward L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), $2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), $1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), $4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

Process Review and Journal of Electrotyping (monthly), $1 a year; 10 cents a number. Edited by George W. Gilson. Professional Photographer Publishing Company, Buffalo, New York.

Photogram (monthly), 4s. 6d. or $1.10 per year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), E. C., London, England.

Process Work and the Printer (monthly), $1.25; *Junior Photographer* (monthly), $1.50; *Practical Photographer* (monthly), $2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispieces are progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

HALF-TONES FROM FLAT PHOTOGRAPHS.—Edward H. Fox, Danville, Kentucky: "What is the best treatment of the aristo-platino photos to get the best results in half-tone? For instance, when I get one with bluish whites and smoky gray half-tones and shadows, my experience has been that it is difficult to get a good negative from the enamel processes. If I give a long exposure with a small stop the shadows gray too much, and if a short exposure with a large stop the dots in the middle tones are not strong enough, and I get no detail in the shadows, or they are very weak and undecided. I would like to know the best all-round treatment to get the best results. Please answer in 'Process Notes' in THE INLAND PRINTER,

and greatly oblige. I find that I cannot do without THE INLAND PRINTER." *Answer.*— These alleged platinum-toned photographs are not only gray themselves, but they are making half-tone photographers gray in the endeavor to reproduce them. The amount of blue in their blacks and the yellow in their whites is not evident to the eye, but the non-orthochromatic wet plate records it, unfortunately. In copying such a photograph, without a screen, for an ordinary photographic copy, one would make the exposure just as short as possible, and the development as long as possible, and force the contrast still further by intensification. The principle is the same in making a half-tone negative from copy lacking in contrast, the rule being to undertime and overdevelop. In half-tone, however, there is the further privilege of increasing contrast by the judicious use of the intensifier and cutting solution. The screen distance can be increased to advantage with gray copy. Two stops should be used: a smaller one than usual for the shadows, a good-sized one for high lights. Then development and intensification will do the rest.

THE "DUSTING-IN" ENAMEL PROCESS.—"Subscriber," San Francisco, experiences a "little difficulty" with the "dusting-in" method for half-tones described in the April INLAND PRINTER. His long account of how he proceeded shows that he did not follow instructions, and only when he does this and fails can he probably be helped. He should work the method on copper instead of zinc. The process is not recommended as any improvement on the ordinary enamel; on the contrary, it will be found that no matter how careful one is in the manipulation of the dusting-in formula, the hydroscopic quality or tackiness of the coating will vary with changes in the barometer.

SHADOW DOTS NOT INTENSE BLACK.—"Sig," Columbus, Ohio, writes: "I wish to ask you something that has always bothered me very much. In making the negative I use a small round stop, giving about eight minutes' exposure; then put in a large star-shaped stop, giving about three minutes. After developing, I reduce a little with cyanide and iodine, then intensify with pyro and silver. Now, there seems to be plenty of dots in the shadows, but when I print on copper the shadows don't seem to develop; they remain solid. The dots in high lights are all right. If I print a shorter time, the lights are under-printed or the whole film wastes away. My enamel is as follows: Glue, 2 ounces; water, 6 ounces; bichromate ammonium, 120 grains. Is the enamel too thick? I never thought there was much use in putting albumen and ammonia in it. My work has not got the softness I so much admire in the engravings I see in your journal. My screen is about 125-line. One more question, then I am through. I use a saturated solution of chloride of iron for etching. I then let etch in this for about twenty-five minutes. I notice when the plates are in this bath a short time they sort of clear up, or begin to etch clean, as though they had not developed clean. Is this right? Is it necessary to use three different strengths of iron? Have heard it was. If so, why, and what proportions?" *Answer.*— This letter is a type of many, so it is printed entire. The trouble with the shadow dots is they are not intense enough. The reduction, when necessary, should be done after intensification, and the intensifier had better be copper instead of pyro. The chloride of iron will etch quicker when diluted with water than when used full strength. The deposit that forms on the copper during etching should be brushed away occasionally with a flat camel's-hair brush. All of this information is given in detail in Jenkins' book, which should be studied by everyone who attempts process work.

TROUBLE WITH BUFFED COPPER.—"Old Friend," Bridgeport, Connecticut, sends a lengthy detailed description of all the operations he goes through in half-tone printing and etching on copper. For a year or more he has never turned out a half-tone without the enamel "lifting" during the etching. He describes all the variations he has tried in the process without overcoming the trouble. In this paragraph from his letter lies most likely the cause of his failures: "Copper I have used is regular engravers' copper. This I polish with charcoal, then buff it and immerse in potash tank; then flow freely with water, keeping hands free from surface; flow with enamel; drain; flow at least two more times, letting surplus run to waste; whirl gradually over a low flame, increasing speed of whirler, and being careful not to warm too much, and when dry and cool, expose under negative." *Answer.*— The colored gentleman lies in the most unlooked-for place in this woodpile. He polishes the copper with charcoal, then buffs it. A most beautiful mirror-like surface can be given to copper plates with a buff wheel, but it is a most unsatisfactory surface for the enamel coating to stick to. The crocus or other polishing powder is supplied to the buff wheel from sticks composed largely of lard or other grease. The copper becomes unbearably hot at its point of contact with the buff wheel, and the grease seems to be forced into the copper during the buffing operation. This is evidenced by the way buffed copper repels water. "Old Friend" thinks he overcomes the trouble by immersing the copper plate in potash. This changes the grease into soap, which is soluble in water. When enamel is flowed on buffed copper it is likely that the burning-in brings to the surface, underneath the enamel, the remaining grease or soap, and this repels the sensitive coating. Buffed copper should not only be treated with hot potash solution but it should be thoroughly gone over with fine willow charcoal. This removes the surface containing the grease, and gives the copper a "tooth" for the enamel coating to adhere to.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING, by A. C. Austin.— Mr. Austin has given us a most practical manual of photo-engraving in this book. Anyone who has traveled over this same ground will say that the author has tried conscientiously to tell others the way. He has found the shortest and safest route to his end, and describes it without much reference to the pitfalls and accidents others are going to meet with in attempting to follow him. It is impossible, however, to foresee what difficulties a beginner, or any of us for that matter, will run across among all the uncertainties of process work, therefore a writer should not be expected to enumerate them. And, by the way, one has but to note the causes of failure recorded in this department month after month, to learn how varied and unending a photo-engraver's trials are. The tri-color section of the work contains the most definite and extended information on the three-color process thus far printed, and should be studied by everyone desirous of getting not only a theoretical but practical acquaintance with this most intricate of engraving processes. Too much space is given to describing the making of color filters which can be readily purchased, a hundred times to better advantage than they can be made, while the important matter of the precise kinds of sensitive plates to use with each color filter is left too vague. The exhibits of three-color prints in the book would seem to indicate that the color filters were "homemade," and the sensitive plates — notably for the red printing block — were not entirely correct. It is an easy matter to find flaws in anything, and Mr. Austin is too practical a man to object to any criticism of his work, and for that reason his book will be noticed again. He deserves great praise for his evident endeavor to give us the best of his knowledge; this he promises in the last paragraph of his introduction, which is as follows: "Therefore I give you a detailed description of what I use, and why I do so, and I believe, if you follow what I say, you will be benefited in the knowledge of what I do. And when you are through with the book, be charitable in your criticism; there are none of us that are perfect, and you may differ with me as to the means and ends, but you must give me credit for the earnestness of my effort to be useful." Mr. Austin's book will not only be useful, but is indispensable to process men who want to be up to date. It can be had through The Inland Printer Company for $2.

Rountree Brothers

announce the autumn show
of the latest foreign fashions in their new

Dressmaking

reception parlors, on Wednesday,
August the twenty-fourth.
There will be a recherché display of the Paris
and London tailors' and dressmakers'
richest and rarest creations in

Light Wraps, Gowns, Costumes,
Fabrics and Garnitures,

elegant laces and lingerie, fashionable fancies, etc.

It will be an exceptional exhibition of exclusive
novelties — the handsomest freshest foreign fancies in
feminine fashions and furnishings.

Rountree Brothers

NESTOR SCRIPT.

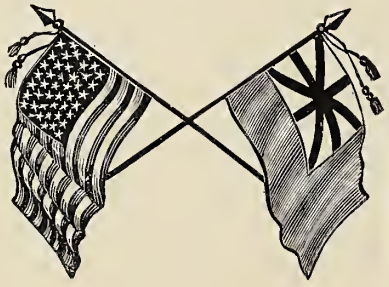
18 Point,	9 A 25 a	$ 6.00
24 Point,	7 A 20 a	8.00
36 Point,	5 A 15 a	9.50
48 Point,	4 A 10 a	11.00

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.
FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

ANGLO-SAXON BOOK OF POEMS

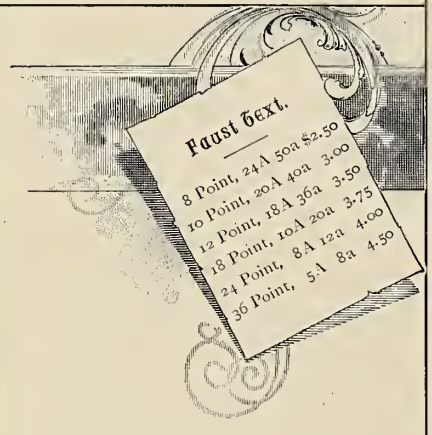
by

Several Distinguished Poets.



Barnhart Bros. & Spin

Chicago, Illinois.



Electrotype cut of Flag, 75 cents.

A Plea for an Anglo-Saxon Alliance.

By Alfred Austin.

What is the voice I hear
On the winds of the Western sea?
Sentinel, listen from out Cape Clear
And say what the voice may be.

'Tis a proud, free people, calling loud to a people
proud and free.

And it says to them: "Kinsmen, hail,
We severed have been too long.
Now let us have done with a wornout tale--
The tale of an ancient wrong;
And our friendship last long as love doth last,
And be stronger than death is strong."

Answer them, sons of the self-same race,
And blood of the self-same clan,
Let us speak with each other face to face,
And answer as man to man;
And loyally love and trust each other as none but
free men can.

Now fling them out the breeze,
Shamrock, thistle, and rose;
And the star spangled banner unfurl with these--
A message to friends, to foes,
Wherever the sails of peace are seen, and
wherever the war wind blows--

A message to bond and thrall to make
For, wherever we come, we twain,
The throne of the tyrant shall rock and quake,
And his menace be void and vain,
For you are lords of a strong, young land, and we
are lords of the main.

Yes, this is the voice on the bluff March gale,
We severed have been to long,
But now we have done with a wornout tale--
The tale of an ancient wrong;
And our friendship last long as love doth last, and
be stronger than death is strong.

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.
FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

DEWEY

A new series of type

THIS BEAUTIFUL ITALIC LETTER will be made in ten sizes, six to seventy-two point inclusive, and printers will find it a very useful and durable as well as attractive series for all grades of work. Six, eight, ten, twelve, eighteen, twenty-four and thirty-six point sizes are now ready for battle, and will soon be re-inforced by the balance of the series, which, when completed, will be as handsome as any letter ever gotten out for general printing, and we believe will be highly appreciated.

BARNHART BROS. & SPINDLER,
Anti-Trust Type Founders, 183 to 187 Monroe Street, Chicago, Ill.

xxxxx *cast from our celebrated Superior*

Copper-Mixed Metal

We name this type in honor of Commodore Dewey, now Rear Admiral, who, at Manila, without losing a single life, so successfully accomplished the complete annihilation of the Spanish fleet, comprising the following vessels: Castillo, Reina Christina, Don Antonio De Ulloa, Isla de Luzon, Isla de Cuba, General Lezo, Marques de Duero, Corrso, Velasco, Isle de Mindanao, a transport and water battery at Cavite. Rear Admiral Dewey is now about sixty-one years of age. He was born in Vermont, and was appointed to the naval academy from that state in September, 1854. He received his commission as commodore on February 28, 1896, and at about the same time was made president of the board of inspection and survey. This place he held until he was put in command of the Asiatic station in January, 1898.

DEWEY

6 Point,	24 A	50 a	$3 00
8 Point,	20 A	40 a	3 00
10 Point,	18 A	36 a	3 25
12 Point,	15 A	30 a	3 50
18 Point,	10 A	20 a	3 75
24 Point,	8 A	12 a	4 30
36 Point,	5 A	8 a	5 75

Electrotype cut of Dewey, $1 00 net.

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

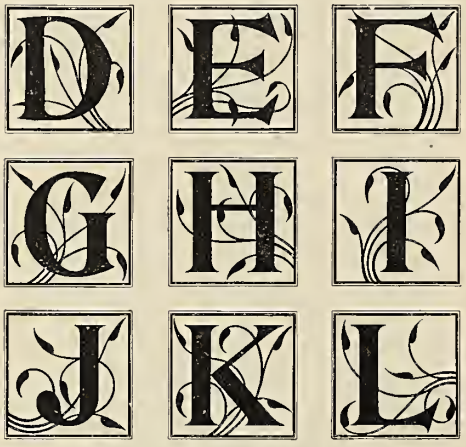
60 POINT DE VINNE INITIALS.

Price, 60 cents each.

36 POINT DE VINNE INITIALS.

Price, 50 cents each.

48 POINT DE VINNE INITIALS.



Price, 50 cents each.

BRONZE printing may be greatly improved in appearance by running the sheets through the press the second time. After the bronzing has been done and the sheets are well dusted, take off the rollers, wash the form, and pass the sheets through again. The second impression of the clean type against the bronze will give a brilliancy equal

WE are all aware of the fact that labor saved is money saved, and the successful printer today is the one who saves labor. Our point-set type lessens the work of justification, while it costs no more than the ordinary type. Its use saves searching for spaces to make the line come

THE choosing of type for a small office is a more difficult matter nowadays than it used to be 25 years ago when there was less variety of type to choose from, says one of our exchanges. It may be easier in some

HUNDREDS of printers run away with the idea that there are no colors except what is furnished by the ink-maker. It does not occur to them that, given a stock of reds, yel-

72 Point DE VINNE INITIALS.

Price, 60 cents each.

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.
FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

Chamfer Condensed—For War Scare-Heads

72 POINT 7 A $9 90

SECOND EDITION!

96 POINT 5 A $12 80

SURRENDERS

40 POINT 10 A $4 90

BESIEGED COAST TOWNS FORCED TO CAPITULATE

60 POINT 7 A $7 15

ACCURATE GUNNERY

36 POINT 10 A $3 75

ARMY AND NAVY FORCES COMBINE

18 POINT 30 A $3 60

THE FLYING SQUADRON POUNDS THE FORTIFICATIONS AROUND HAVANA AND GENERAL MILES LEADS THE ARMY

Send for Specimen sheet of United States and Cuba Emblems, for one or two colors.

No. 5142C (one color) $1.25
No. 5143C (two colors) $2.00

EXTRA

SPANISH ARMADA CAUGHT

48 POINT 7 A $6 15

22 POINT 18 A $3 00

FIERCE FIGHTING REPORTED NEAR BAHIA HONDA

28 POINT 14 A $4 00

AMERICAN TRIUMPH

SOLD AT ALL BRANCHES OF THE

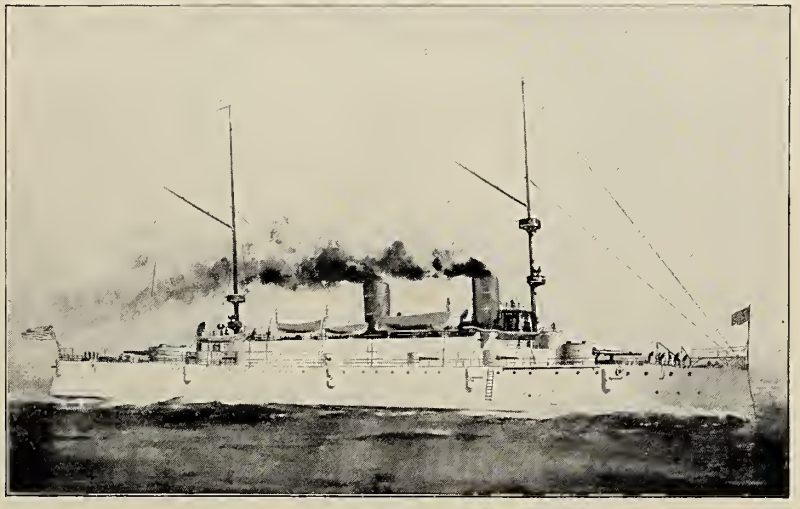
...AMERICAN TYPE FOUNDERS CO...

FIRST-CLASS BATTLESHIP IOWA.

One of the most powerful vessels in the North Atlantic Squadron. Twin screw. Commissioned June 16, 1897. Length, 360 feet; breadth, 72 feet; displacement, 11,410 tons; speed, 16 knots. Battery—four 12-inch and eight 8-inch breech-loading rifles, six 4-inch rapid-fire guns, twenty 6-pounder and forty 1-pounder rapid-fire guns, and four Gatlings. 36 officers, 450 men. Cost, $3,010,000. Commander, Robley D. Evans.

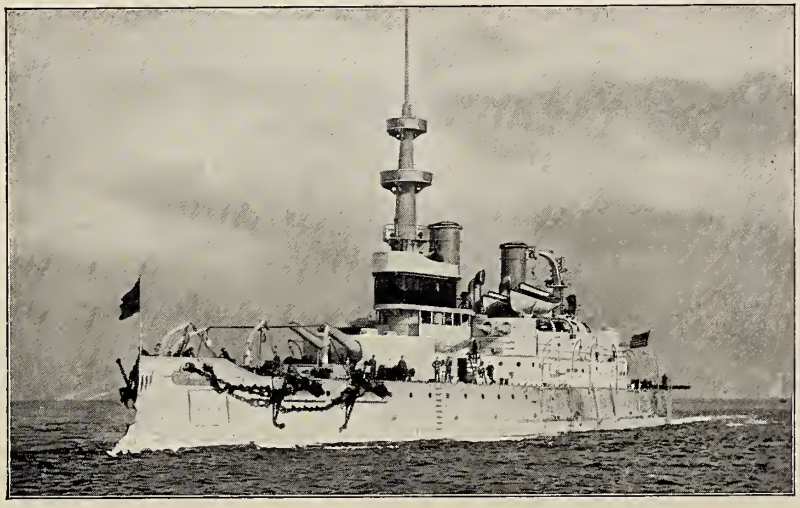
ARMORED CRUISER NEW YORK.

Flagship of Acting Rear-Admiral W. T. Sampson, who commands the North Atlantic Squadron. Twin screw. Commissioned August 1, 1893. Length, 380 feet; breadth, 64 feet; displacement, 8,200 tons; speed, 12 knots. Battery—six 8-inch breech-loading rifles and twelve 4-inch rapid-fire guns, eight 6-pounder and four 1-pounder rapid-fire and four Gatling guns. Cost, $2,985,000. 40 officers, 526 men. Commander, F. E. Chadwick.



PROTECTED CRUISER OLYMPIA.

Flagship of Acting Rear-Admiral George Dewey, of the Asiatic Squadron. Twin screw. Length, 340 feet; breadth, 53 feet, draft, 21 feet 6 inches; displacement, 5,870 tons; speed, 20 knots. Main battery—four 8-inch guns and ten 5-inch rapid-fire guns. Secondary battery—fourteen 6-pounder and six 1-pounder rapid-fire guns, and four Gatlings. 20 officers, 293 men. Cost $1,796,000. Commander, Charles V. Gridley.



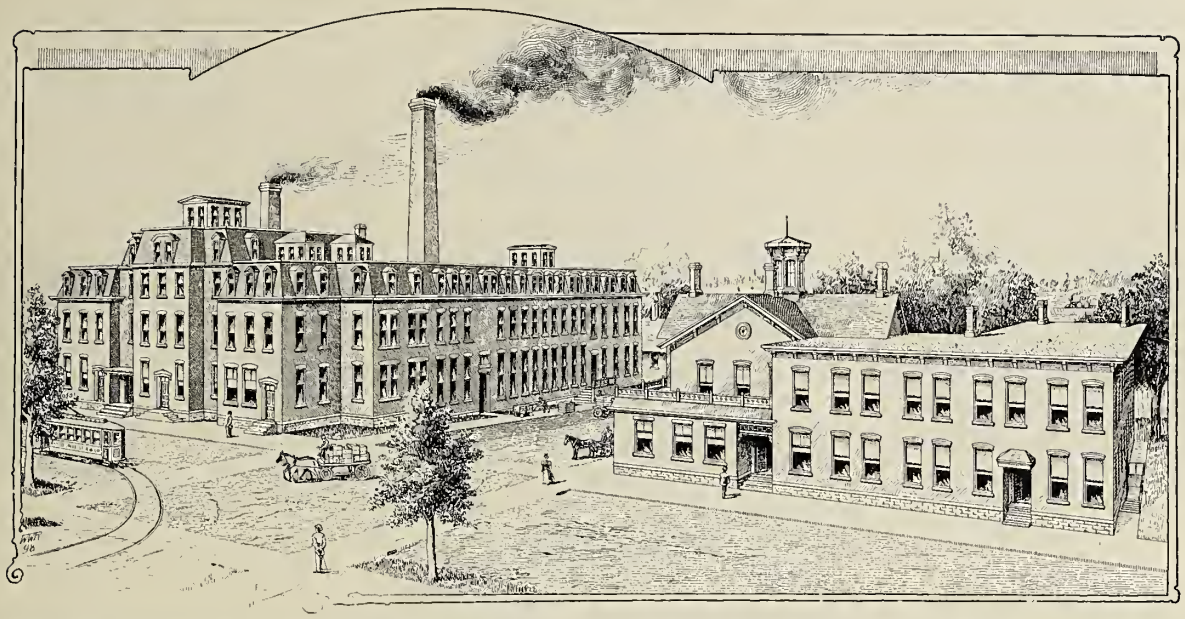
FIRST-CLASS BATTLESHIP OREGON.

Twin screw. Length, 348 feet, breadth, 69 feet 3 inches; draft, 24 feet; displacement, 10,288 tons; speed, 16.79 knots. Main battery—four 13-inch, eight 8-inch and four 6-inch breech-loading rifles. Secondary battery—twenty 6-pounder and six 1-pounder rapid-fire guns, and four Gatlings. 32 officers, 441 men. Cost, $3,180,000. Commander, Charles E. Clark.

FOUR OF AMERICA'S WAR VESSELS ON WHICH PUBLIC INTEREST IS NOW CENTERING.

Engraved by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341 Dearborn Street, Chicago.
Specimen sheet showing entire fleet sent on request.

Overlays made by
Beck's Perfection Process.



MODERN AMERICAN PRINTING PLANTS.

NO. I.—THE REVIEW AND HERALD PUBLISHING COMPANY, OF BATTLE CREEK, MICHIGAN.

AMONG the many large establishments throughout the United States devoted to printing and the kindred arts, that of The Review & Herald Publishing Company, of Battle Creek, Michigan, is entitled to a front rank. Few concerns can boast of a larger equipment of all that goes to make up a modern printing office, and still fewer can show a more noteworthy production, either in magnitude or variety.

The plant takes up one immense building, containing 80,000 square feet of floor space, and overflows into a number of smaller structures adjoining. The visitor, in endeavoring to obtain a concise idea of the lay-out of the establishment, is very apt to become confused. There are so many rooms devoted to the different branches of typesetting, so many nooks and corners occupied by little editorial sanctums or proofreaders' snuggeries, so many stockrooms and rooms devoted to work in a partial state of completion, that one soon loses all idea of continuity, and decides that he is examining, not one, but a score of printing offices — each apparently complete in itself, and independent of the others. He soon learns, however, that together they form a whole, complete institution, dominated by a single spirit, controlled by a master mind, operated for a specific purpose. The chopped-up appearance of the building is due to the fact that the business has been one of gradual development. In 1850, when it was first instituted, a small building was ample for its needs. The original building has been retained, but wings have been added and additions built, so that it resembles the original about as much as the proverbial pocketknife, with new blades and a new handle, resembles the original knife that came from the factory. All this has been at the sacrifice of symmetry, so that in this one essential the establishment may be said to be lacking. The building cannot be described as an ideal one for the purpose for which it is used. Yet it is well-lighted, well-ventilated, and kept scrupulously clean — three virtues not always found in printing office buildings making much greater pretensions.

MANAGER'S OFFICE

The basement is given over principally to the boilers, engines and dynamos. Of the first-named there are four — three of 80 horse-power apiece, and one of 180 horse-power. A magnificent engine supplies the power for the establishment, while an entirely separate plant furnishes the light. The basement also provides room for storing immense quantities of paper, twelve carloads being not infrequently kept on hand. During the last year 14,720 reams of paper, weighing over 1,000,000 pounds, were used; almost enough to keep a small paper mill employed. Four fireproof vaults are also to be found here. They are used for the storage of valuable book plates, all of which are placed away with great system, and are easily accessible whenever desired.

The pressroom on the first floor contains ten up-to-date cylinders. Two "Miehles" and one "Century" are of recent acquisition. These presses average 16,000 impressions per hour, or 160,000 per day. Anyone with a taste for calculating can multiply these figures by 310, the number of working days in the year, and they will then gain some idea of the magnitude of the output of this department. In the folding room adjoining are two improved Dexters and other machinery.

A fully equipped mailing room is a feature, while the mail lists for the several periodicals issued by the company also have a room where rows upon rows of chases are ranged in racks around three sides of the walls, all neatly labeled with the name of the publication to which they belong.

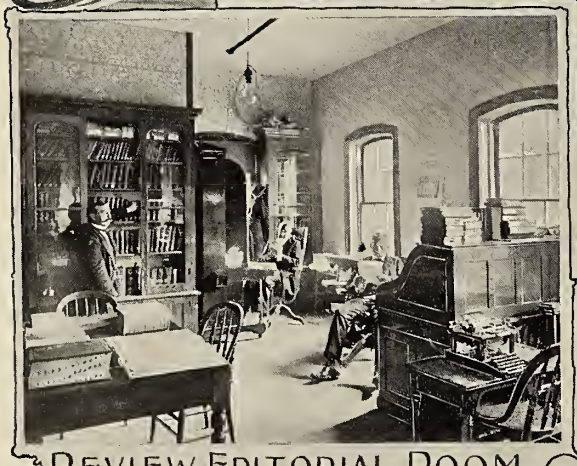
The "foreign room," situated on the second floor, is equipped with German letter in all sizes from pearl to pica, with the usual variety of job faces. In English type, the fonts are provided with all the special characters and accented letters for producing work in the German, Danish, Italian, Swedish, French, Spanish, Dutch, Portuguese, and other foreign tongues in any size of type. The translating and proofreading is done by native Europeans, while many of the compositors are fitted by foreign birth or special training for work in their particular branches. Tracts, pamphlets and volumes of hundreds of pages

JOHN I. GIBSON,
Secretary and Superintendent.

W. C. SISLEY,
President and Manager.

J. N. NELSON.

SUPERINTENDENT'S OFFICE



REVIEW EDITORIAL ROOM

BUSINESS OFFICE

COUNTING ROOM

are printed in all of the languages mentioned. At present, one of the jobs under way is a German edition of William Jennings Bryan's book, "The First Battle."

Besides the composing room devoted to foreign work there are no less than three other complete composing rooms — one for bookwork exclusively, one for weekly and monthly newspapers and magazines issued by the company, and one devoted to jobwork. Nineteen periodicals are issued, ranging from a four-page weekly to an eighty-page monthly magazine. The monthly output of periodicals alone is over five hundred pages, containing an average of 1,388,000 ems. The number of compositors employed on straight English matter is thirty-two.

When asked how it was that typesetting machines were as yet unknown in the institution, Superintendent Gibson replied that humane considerations had so far prevailed to keep them out — the management being reluctant to part with any of its employes. It is contemplated in the near future, however, to install a battery of machines, and just now the management is casting around to determine which of the many machines in the market is best suited to its requirements.

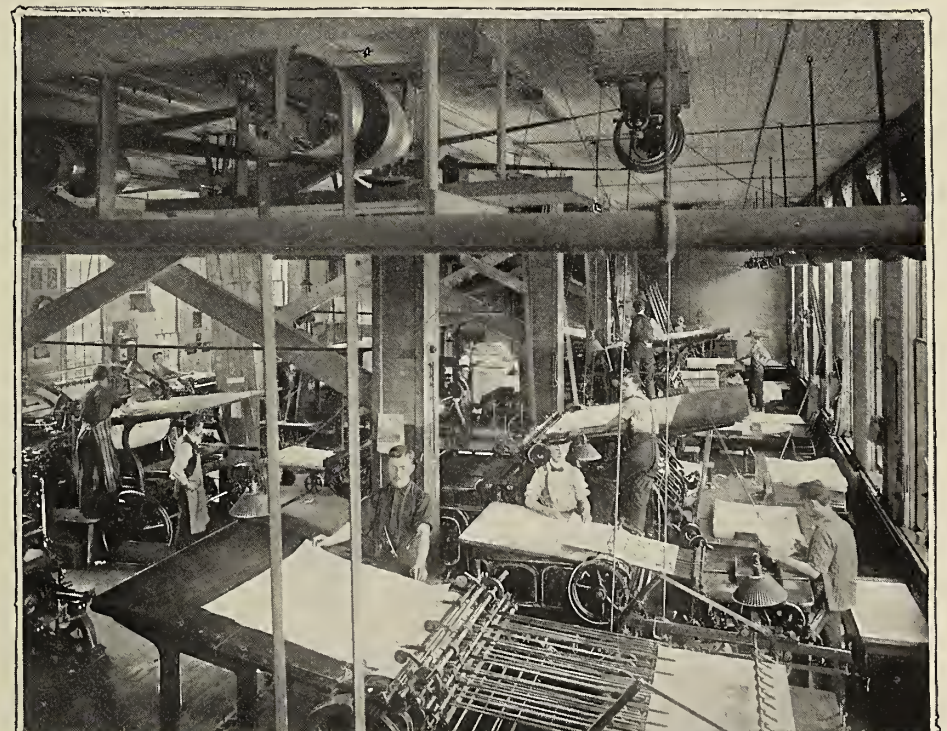
The job composing room is well equipped with all the standard type faces. One unique feature of the jobroom is the employment of three young women jobbers who are said to excel in work requiring an unusual touch of artistic skill. In a room adjoining are sixteen platen and one pony cylinder presses and they are kept in constant operation. At one end of the jobroom is a novelty in the way of a quick-drying apparatus. Trays of light wirework are suspended over steam coils in an oven-like arrangement. By means of this apparatus work can be delivered to customers a few minutes after leaving the presses when desired.

From the samples shown, nothing in the line of job printing is apparently too difficult for the facilities of the office. Colorwork, embossing and fine half-tone work are produced in all their variations.

A paper-box factory, fully equipped, is a part of the establishment.

On the second floor, in addition to the departments mentioned, are special rooms for the editors of the different publications, as well as several proofrooms and quite a pretentious library. The largest and most important proofroom, by the way, is presided over by a lady.

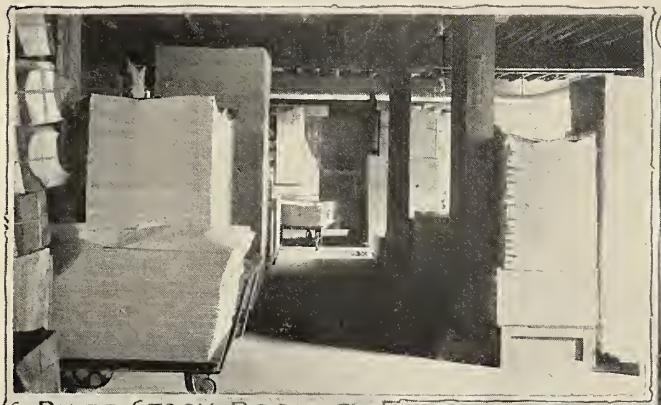
The third floor is largely taken up by the bookbindery and its adjuncts. Here are found five Smyth book-sewing machines, three of which are of the new model, sewing without a cord; several new Hickok ruling machines, capable of ruling 60,000 sheets a day; three numbering machines; five embossing presses, two of which are power presses and self-inkers; besides numerous folders, wire stitchers, tying machines, rotary board cutters, perforators, smashers, gilding machines, presses and other necessary machinery. Young women go through every book and pamphlet, leaf by leaf, in process of folding or binding, to see that each leaf is properly placed and that none are duplicated. At the Atlanta exposition, in competition with some of the best-known binderies, this department was awarded two gold



CYLINDER PRESS ROOM

FOREIGN COMPOSING ROOM

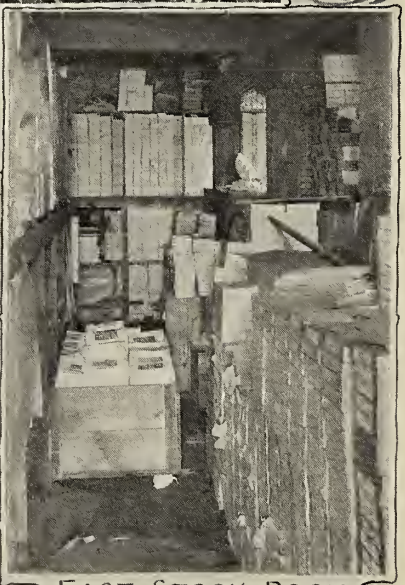
BOOK ROOM



PAPER STOCK ROOM

JOB PRESS ROOM

JOB TYPE ROOM



EAST STOCK ROOM

FOUNDRY

medals, one for the best binding and one for the best general display of work. The capacity is 1,500 medium-sized books per day.

A special ruling section is one of the features of the blank book department. Some extensive contracts are undertaken here. One order recently completed ate up two full carloads of paper. All the ruling machines are equipped with the point system of pens.

On this floor, also, is to be found a complete machine shop, fully equipped, in which all the repairs for the machinery in the institution are made, and some new machinery is built. Down on the ground floor, it might also be stated here, a competent electrician has a place. He takes care of the electrical part of the plant.

In an adjoining factory three carpenters are kept constantly employed in crating goods for shipment and doing such other work about the premises as comes within their province.

The electrotyping department employs sixteen journeymen and a number of apprentices. It occupies a roomy, well-lighted apartment on the fourth floor, and is well equipped with everything going to make a model foundry. Among the machines found here are two "Dalbey rapid trimmers," the invention of the chief of the department. These machines are patented by the house, and will soon be put on the market. With them, mounting and trimming electros is said to be the easiest snap imaginable. Their capacity is given at 100 electros an hour for each machine. The Daniels planers used are fitted with blower attachments which carry all dust and metal particles to the engine room below. The metal pots are lifted from the furnaces by specially arranged cranes. The three molders turn out an average of between 600 and 700 electros a day. The baths are exceptionally capacious. The foundry makes a specialty of brass embossing dies and seal stamps. A novelty in the foundry is a "pot-miller" arranged by the shop machinist to secure the amount of iron filings necessary. Battle Creek is too small a place to afford all the filings required by the foundry. A big iron pot containing a number of cannon balls and pieces of scrap iron keeps up a constant revolution and supplies filings as needed.

Under the roof there is a room specially fitted up for photo-engraving, equipped with everything necessary for half-tone and zinc etching work. The art room, where the designing and illustrating is done, is on the ground floor, adjoining the business office. There Messrs. W. W. Robinson and F. E. Robert have a cosy nook with artistic embellishments, and are ready to supply illustrations for anything from a Bible to a business card.

Up in an attic the visitor stumbles on another complete composing room, equipped with a score of frames and a full assortment of type faces. On the wall hangs a motto, "Not How Fast, But How Well." No one was at work there when the writer made his visit, but in answer to inquiries it was learned that this was part of a technical school connected with an adjoining college. Here, for a half-day at a time, a class of twenty youths is taught the art of typesetting, the other half-day being spent in school. As soon as they gain any degree of proficiency the lads are given the option of setting type for pay in one of the composing rooms downstairs. In this way numerous ambitious boys have been helped through college.

There is a special department for music composition, where all kinds of hymn books and other musical works are put into type.

The business office on the ground floor is supplied with a full complement of clerks and bookkeepers. In one corner Superintendent Gibson has a cosy office, where he directs all the details of the establishment. He has an intimate knowledge of every piece of work turned out and is familiar with every employe in the establishment. A special telephonic system connects the superintendent's office with the thirty different departments in the building as well as with the outside world. Thus the superintendent can, without leaving his desk, converse with any employe in the building or with customers in New

York or Chicago, with almost equal facility. J. N. Nelson, the chief bookkeeper and estimator, is given credit for being one of the best in his line.

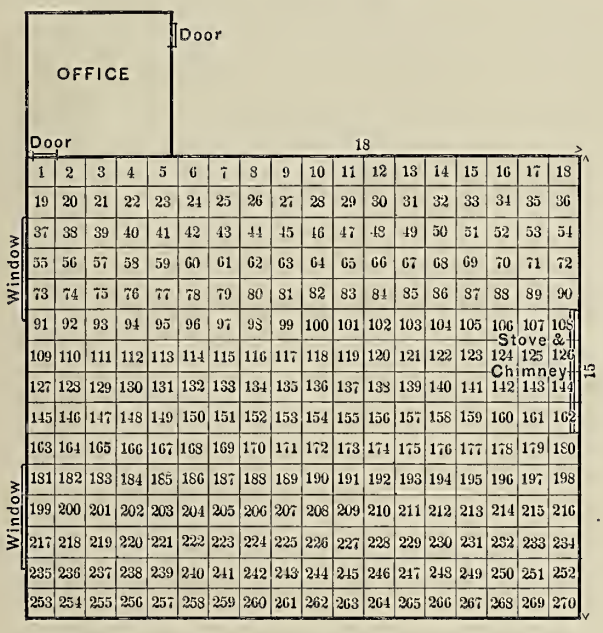
Mr. Nelson has built up a very complete system under which all orders coming into the office go through a routine of mathematical exactness. A complete record of every item of cost entering into a job is kept separate and distinct from the regular books of the office. At a moment's notice one can learn what any given job cost to produce at any time within a decade, together with the amount of profit or loss on any particular portion of it, or any other detail entering into the calculation. This history is kept on a blank called a "Blanket Order." After going through all the departments these orders are returned to the bookkeeper and by him posted into books containing one hundred pages each. These books are then indexed and labeled and placed on shelves easy of access, and are always ready for reference. Mr. Nelson also uses a special ledger of his own design.

The office of the general manager is in a separate building. In this building is also located the cashier's department, the retail salesroom and the book repository connected with the institution. A stock of publications, estimated at from $90,000 to $100,000, is constantly carried in this department.

"The Review & Herald Publishing Co.," which is the trade name under which the Seventh Day Adventist Publishing Company does business, was established in 1850. It was incorporated in 1861, and reincorporated in 1891 with a capital stock of $250,000. The officers are: W. C. Sisley, president and general manager; I. H. Evans, vice-president; J. I. Gibson, secretary and superintendent; C. D. Rhodes, treasurer; S. H. Lane, auditor. It also has representation in England, Germany, Norway and Switzerland.

ARRANGEMENT OF PRINTING OFFICES.

THE inquiry of the Pierson Press, Charlestown, Massachusetts, in the April issue, has brought the following suggestions: Mr. F. D. Youman, of the *Free Press*, Sandwich, Illinois, says, "Your valuable magazine is the best thing that ever went into a print shop. I submit the following as the arrangement for the Pierson Press":



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126
127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162
163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198
199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216
217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234
235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252
253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270

For news cases, use squares 181, 187, 259, 253.
Job cases, 37, 43, 97, 91.
Job stone, 110, 112, 148, 146.
Newspaper stone, 207, 210, 228, 225.
Bench for miter, etc., 216, 234, 252, 270.
Type rack, 264, 265, 267, 268.
Stock, 8, 9, 10, 11.
Jobbers, 35, 53, 71, 70, 52, 34.

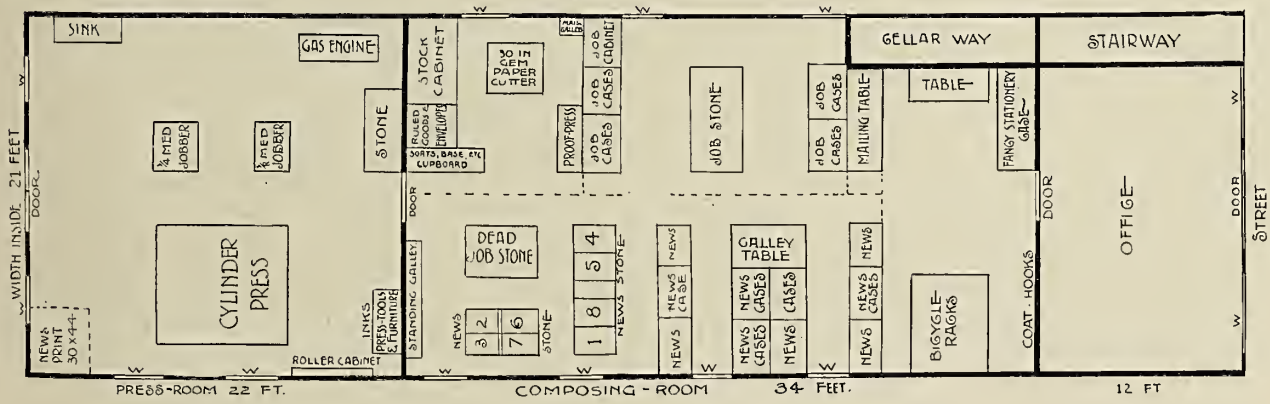
Bert P. Mill, Correctionville, Iowa, does not follow the plan we suggested, by giving the numbers of the squares, but submits a fresh diagram, from which we have marked out his ideas according to the plan submitted last month. We may take this occasion to suggest to others that it will be great convenience if they will follow the methods suggested and number the location of the office furnishings without drawing fresh diagrams. Mr. Mill would evidently like to rebuild the office. He says: "If this were my office I should not arrange it as shown in the diagram, because I would replace the '2 benches 4 by 6 for stock' with a couple of dry goods boxes with calico curtains, if I could get nothing better. Then the workbench, 4 by 8, should be cut down to half or even a third of that size. But, doing the best I could with the materials furnished, I submit the accompanying. It may be there should be a slug dropped in between the stone and the workbench, and a little more white space between the east end of the cabinet and the stone. If the owner of the outfit thinks so, he has my permission to bulge out the wall a foot or so and put it in. The superimposed benches and the cutter (rather than the stone and workbench) are placed on the press side of the room, because they will be needed as dry racks when the presses are running. Again, more time is saved by having the stone handy to the compositor than by having it near the press.

"Above the stone on the wall would be the wood furniture case, and on the end of the bench, leaning against the same wall, a rack of metal furniture. In the end of the stone rack I would drive a couple of stout nails to hold idle chases."

Jobbers, squares 55, 58, 127, 130, 77½, 80½, 131½, 134½.
Cabinets, 127½, 138½, 174, 163.
Cabinet, 217½, 222½, 258, 253.
Rack, 223½, 225½, 261, 259.
Cutter, 9, 12, 66½, 63½.
Benches and stock, 13, 18, 67, 72.
Space for stove, 105, 108, 162, 159.
Workbench, 181, 184, 270, 267.
Stone, 245, 248, 266, 263.

A thin piece of paper placed on the diagram and traced according to the numbers will give the plan in a few moments. Combinations may be made in the same way and the result marked as suggested.

Guy T. Keene, foreman of the *Sun*, Coldwater, Michigan, writes: "While the subject of office arrangement is being discussed I would like to submit a rough floor diagram of the Coldwater *Sun*, thinking it might be of some benefit to others in the craft. You will notice that each department is entirely separate from the others. I have the news cases all by themselves with the gallery table conveniently near. Job racks and cabinet are arranged on either side of the job stone. On top of the cabinet are the labor-saving furniture, lead and slug cases. The news stones are conveniently situated, and near the inside pages is a shelf for cuts and the standing galley. The cutter and stock are within easy reach of the pressman. A bicycle rack has become a necessity in most offices, and ours, though easily accessible, does not interfere with the working departments. The mailing galleys are out of harm's way behind the job cabinet."



WORD FROM AN ADVERTISER.

We are highly pleased with the results obtained through advertising in your valuable medium, THE INLAND PRINTER.—*Grand Rapids Engraving Company, Grand Rapids, Michigan.*

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Advertiser and Publisher (monthly), $1 per year. New York.

Nebraska Editor (monthly), $1 per year. Beaver City, Nebraska.

Ohio Newspaper Maker (monthly), $1 per year. Mansfield, Ohio.

Michigan Bulletin (monthly), 50 cents per year. Howard City, Michigan.

Pointers and Newspaper West (monthly), 50 cents per year. Kansas City, Missouri.

Newspaper Maker (weekly), $2 per year. Frank H. Lancaster, Temple Court, New York.

Newspaperdom (weekly), $1 per year. C. S. Patteson, 25 City Hall Place, New York.

Fourth Estate (weekly), $2 per year. F. F. Birmingham, St. Paul Building, New York.

National Printer-Journalist (monthly), $2 per year. B. B. Herbert, 334 Dearborn street, Chicago.

Press and Printer (weekly), $4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.

Country Editor (monthly) 50 cents per year. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.

Massachusetts Editor (weekly), $1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.

Kansas Newspaper World (monthly), $1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.

The Journalist (weekly), $4 a year; 10 cents a number. Edited by Allan Forman, 20 Liberty street, New York; 338 Rookery, Chicago.

Canadian Printer and Publisher (monthly), $2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

NEEDLES' (Cal.) *Eye* is closed.

THE *Canadian Churchman*, Toronto, issued an appropriate and creditable Easter number.

THE Pomona (Cal.) *Progress* has commenced the publication of a daily with the same title.

THE Maryville (Mo.) *Tribune* is soon to change its form to a style similar to the *Ladies' Home Journal*. A commendable move.

GRANT D. HARRINGTON has sold the Delavan (Wis.) *Enterprise*, of which he has been publisher for several years, to S. M. Stevens.

A NEW Spanish paper, *La Prensa*, has made its appearance in Guadalajara, Jalisco, Mexico. Luis G. Gonzalez is editor and proprietor.

THE *State*, formerly *Old Dane*, at Madison, Wisconsin, is now located in the Hobbins block, on King street. It now issues an all-at-home sheet.

THE Beardstown (Ill.) *News* issued an Easter edition of sixteen pages, filled with appropriate reading matter, mingled with a generous supply of advertising.

THE Waynesfield (Ohio) *Chronicle* published several large ads. in its 16-page Easter edition, which were embellished with appropriate Easter designs and borders.

D. M. BAKER, who has edited the Santa Ana (Cal.) *Standard* for fourteen years, is to retire from newspaper work, having sold his paper to R. A. Dague and Frank Honeywell.

THE *Tuesday Wortd*, Shenandoah, Iowa, published an Easter number that was remarkable for the large amount of advertising it contained. It must have been a paying venture.

THE *Weekty Argus*, La Crosse, Wisconsin, issued an anniversary edition upon completing its second year. The importance of North La Crosse as an industrial center was effectively presented.

THE Carson City (Mich.) *Gazette*, which was criticised in THE INLAND PRINTER for March, has made the improvements then suggested and now makes a decidedly creditable appearance. Ad. display is among the best. There is such a large number of local items I would suggest that you cull out the personals and run them under a separate head, and that single heads be placed on the longer local items.

THE *Scottish Typographicat Circutar*, Edinburgh, is always a bright publication. Besides keeping the craft well posted as to trade doings in all of Scotland, it has an interesting letter from London in each issue.

THE Columbia (Mo.) *Herald*, in its issue previous to Easter, had two columns of appropriate matter, suitably illustrated and inclosed in a border, that made a neat appearance. The *Heratd* can handle page ads. in an excellent manner.

WITH the March issue, the *Littte Star*, La Belle, Missouri, commenced its second volume. Its young publishers, Clio H. and Leo H. Mulinex, aged thirteen and eleven years, get out a very neat little paper of eight pages, two columns to the page.

UPON the fiftieth anniversary of the settlement of Otago, the *Evening Star*, of Dunedin, New Zealand, published a voluminous "Jubilee Edition." It was exceedingly interesting, containing exhaustive personal recollections of many of the early settlers.

THE Christmas annual of the *Otago Witness*, Dunedin, New Zealand, has just reached me. It is an exceedingly interesting number of thirty-six pages, embellished with many well-printed half-tones. In fact, the mechanical work on the entire production is very creditable.

THE *Arizona Buttetin*, Solomonville, sends out a neat folder to advertisers, giving some telling arguments in favor of the flat rate. This folder, and a circular to advertisers and subscribers, show good taste, and also that the claim of "fine printing" is justifiable.

MANY of my readers ask for criticism "in the next issue." This is impossible. All papers received between April 1 and May 1 have received attention in this number, and in like manner all received between now and July 1 will be criticised in the August number.

THE *Nordisk Trykkeri-Tidende*, Christiania, Norway, for February, had a long article descriptive of "The Modern Daily," illustrated with views of composing room and press-room, the former with its large battery of linotypes. Each number of this journal contains some fine colorwork.

THE *Fremont Democrat* issued a souvenir edition in March. It was printed on a fine quality of paper, and aside from the rather poor appearance of a few of the half-tones, the presswork was very creditable. Most of the ads. had a crowded appearance; a smaller body letter and more white space would have obviated this.

THE Stroudsburg (Pa.) *Times* celebrated the fourth anniversary of its birth by issuing a special Easter number. The edition was printed on paper that eight hours before was a growing tree. The Minsi Pulp & Paper Company had the paper ready for delivery in two hours from the time of the first blow of the axe.

TABOR (Iowa) *Beacon.*—One of the neatest papers I have examined. Each ad. appears to have received equal attention — there are no exceptions — and no better are seen in any of the papers criticised. The only improvement I have to suggest is the putting of heads on the longer items, particularly those of a local nature.

RICHARD SMITH, one of the most prominent figures in Cincinnati history, died April 22 at his home in Clifton, Ohio, at the age of seventy-five years. He was for many years editor and proprietor of the Cincinnati *Gazette*, was prominent in politics, and the intimate friend of Grant, Sherman, Lincoln, and many other famous men of war times.

L. B. FENNER, of the State Industrial School for Boys, Kearney, Nebraska, sends copies of the *Industriat Schoot Journat* for comment. The mechanical work is done by the boys and shows careful training. The composition and make-up are

ROMEO AND JULIET.

Half-tone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.

Overlay made by
Beck's Perfection Overlay Process.

WITH TENDER CARE.

Half-tone from wash drawing by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
Chicago.

Overlay made by
Beck's Perfection Overlay Process.

good, but the presswork should be improved, as the color is uneven. The cover of the holiday issue was a very creditable piece of work.

No papers are criticised in this department unless received direct from some person connected with the office of publication. This explanation is made necessary by recent applications for comment on contemporary publications. If I should comply with these requests in every instance an unlimited amount of ill-will would be called down upon the head of the sender as well as my own.

Red Wing (Minn.) *Argus.*—A weak point in the *Argus* is the make-up of plate matter. See that the space at the top of columns is equal; a nonpareil is proper. Make the columns line at the bottom, trimming out quad lines. In short, give the plate the same careful attention in make-up as is given type matter. Grade the items of correspondence. Ad. display is above criticism. The local field is well covered and neatly presented.

George H. Simmonds, foreman of the *Daily Democrat*, Ottumwa, Iowa, sends illustrations of the machinery and furniture of the *Democrat's* job department. Mr. Simmonds says everything was new in August, 1897, and he is to be congratulated upon having control of such a complete jobroom. If the selection of type is as up-to-date as the other furnishings, it would seem that the *Democrat's* claim to a "peerless job department" is upheld.

The *Enterprise* and the *White Ribboner*, Oshkosh, Wisconsin, combined in issuing an Easter number that was a very creditable piece of work, the mechanical execution being among the best. The ladies of the Oshkosh Woman's Christian Temperance Union had charge of soliciting advertising and preparing manuscript, with excellent results. The money derived from the edition was applied to liquidating the debt on the Woman's Temple, in Chicago.

The Creston (Ohio) *Gazette* published a valuable souvenir edition about April 1. It was an unusually interesting number of twenty-two pages, which were interspersed with many half-tones and inclosed in an artistic cover, the design for the front page being the work of Victor Trego, of Creston. R. P. Lawrence, foreman of the *Gazette*, writes that the work on this edition was executed in less than two weeks, in addition to the regular work of the daily and weekly. The mechanical execution is excellent and shows no signs of haste.

Hunter (N. Y.) *Republican.*—A good showing of news, and it is well arranged and nicely made up. The weakest point is in the ad. display, which is evidently due to a lack of material. Two or three larger fonts are needed to give better contrast. Most of the ads. show good judgment in arrangement and balance. The ad. of Dibbell & Gosee has a weak point—the line "our entire stock of" is too large; 10-point roman would have been large enough. The letter used for "General Merchandise" should not be used for newspaper work.

Juvenile papers are on the increase. Among the latest arrivals is the *Southside Independent*, of Kankakee, Illinois. It is published by three boys, averaging fifteen years of age, with the firm name of Johnson, Bonner & Gleason. There are eight two-column pages, and the contents are bright and well arranged. The war news includes a "Special-to-*Independent*" dispatch from Hong Kong, and there is a noticeable absence of credits. The presswork is good. A better quality of paper would cost but a few cents more and be a great improvement.

Munsey's Magazine for April contains a plan for an enormous increase in the circulation of that popular monthly that might be successfully tried by newspapers, on a smaller scale. The first 100,000 readers sending five new yearly subscribers are each offered *Munsey's Magazine* free for five years. Before sending the five subscriptions, however, the reader must send his name and address, pledging himself to send the five new names, with $5, when called upon to do so. His name is then entered upon a list, and when the list contains 100,000 it will then be closed, and the 500,000 new subscriptions called in. Mr. Munsey's object is to secure a circulation for his magazine of 1,000,000, and it looks as if this would be obtained.

Wyandotte (Mich.) *Herald.*—The publishing of cuts of the successful political candidates in your local election was a stroke of enterprise. The weakest point in the *Herald* is its ad. composition. Too many faces of type are used, and there is an endeavor to display too much, thus doing away with the contrast so necessary in the construction of a good ad. With these points in mind, note the appearance of the ads. of Gladwell Block, Wayman Coal Company, and Genthe & Girardin. The best ad. is that of Gartner Brothers; H. A. Eberts' is also good.

Hutchinson (Minn.) *Independent*—Woman's Edition.—Taken as a whole, the issue is a creditable one. The half-tones worked badly—they were too fine for the quality of paper used. Ad. composition is very good although there is a tendency toward using too many faces of type in a single ad. Take the small ad. of the City Meat Market for example—five lines with as many different styles of type. The panels in the ad. of Paul Chernoshek should either have been made of a blacker border or of rule to match that used on the sides. The other ads. are all well balanced and the make-up is excellent.

C. L. Fowler, publisher of the Steele City (Neb.) *Standard*, sends a copy of his paper with a request for an opinion on its appearance, and particularly that of the advertising. Mr. Fowler says he learned his trade at Uniontown, Pennsylvania, in the early '50s, and has been a publisher thirty years. The *Standard* enjoys a good advertising patronage and is well put together. The ads. show careful work and are well displayed, although there is a tendency toward over-ornamentation. This is the only fault of the ad. of William G. Uhley & Company. The ideas shown are good, but I would have omitted the fine ornaments.

The Editoria Resort and Home, at Interlachen, Florida, established under the auspices of the National Editorial Association, is in need of funds to maintain it until the association meets in September at Denver. The National Editorial Association is pledged to its support, but, not having met since it was established, has had no opportunity to provide for its needs. All who possibly can are urged to become patrons, by paying $5. A Florida patron's certificate will be issued by W. E. Pabor, as secretary of the Editoria Company, and a report of all contributions rendered at the next meeting of the association.

Lisbon (N. D.) *Free Press:* Make-up and presswork are good. Heads should be put on a few of the longer items. The composition of the ads. is particularly commendable, some of the border schemes being quite original. The two bank ads. are the only weak ones in the whole paper, and this is caused by an attempt to display too much, particularly in that of the State Bank of Lisbon. They could be improved by putting two or three of the sentences in panels, surrounded by rule or a light border, and, if necessary to avoid too much white space, putting the title of the bank even larger than you have, breaking it up into two or more lines. The ads. marked need no criticism.

Ed Jones, publisher of the St. Ignace (Mich.) *Enterprise*, sends a regular issue and two special editions of his paper, and a letter which includes these words: "We claim the neatest printed, best set ads. and the most attractive weekly in Michigan." The mechanical execution of the *Enterprise* leaves nothing to be desired. Particularly in the ad. display is excellent taste shown. Each number consists of twelve four-column pages, filled with local news, and inclosed in a neat cover. Mr. Jones' claim is justifiable. In one issue I notice a three-inch ad. of the job printing department of the *Enterprise*. This is not used as a space filler, but is inserted in a prominent position

solely to attract trade. This is an example that could be copied to advantage by many a publisher. The object of the large column or two-column ad., often containing but a few words, is too self-evident. It not only does not attract customers to the job department, but it detracts from the appearance and value of the paper. Plate matter is cheap.

CHANUTE (Kan.) *Blade.*—If it is necessary to date correspondence the date should be run in a separate line, so as not to interfere with the grading of the items. Most of the columns would hold another line. These two points, however, do not seriously mar an excellent make-up. The *Blade* will "hold its own" with most weeklies in the amount of local news and

Photo by E. C. Pratt, Aurora, Ill.

ONE OF MOTHER GOOSE'S CHILDREN.

correspondence. The ad. display is good, and laurel ornaments are used to good advantage. The idea of arranging the six ads. on the first page in connected panels is commendable, and one which I have not seen elsewhere. If a neat 6-point border had been used instead of the rule, the effect would have been much better, as the piecing of the rules is a disfigurement.

AT the April meeting of the Chicago Trade Press Association, members were requested to use their influence with Congressmen and others to secure the passage of the bill now pending, which provides that no advertising matter shall appear in a Government publication. The members of the subcommittee, in whose hands the bill now is, are: Richard W. Parker, Newark, New Jersey; George W. Ray, Norwich, New York; W. L. Terry, Little Rock, Arkansas. Postal legislation was also considered, and a committee was created to consider the needs of the postal service, particularly as pertaining to second-class matter, and report its recommendation to the association not later than the November meeting.

WILL O. GREENE, publisher of the *Monroe County Mail*, Fairport, New York, writes: "We have taken a good deal of interest in the discussions in the various trade papers about running half-tones on the ordinary news stock, as we are using quite a number in the *Mail*. We are sending you a copy of our last issue, containing four cuts which are a fair sample of our ordinary work, and should be pleased to receive any suggestions in regard to the improvement of the work." The printing of the half-tones is excellent and might be properly termed a sample of *extra*ordinary work. Every portion of the three-column cuts shows clear and distinct, and could scarcely be improved on news stock. A description of your method of handling these would be of interest to the craft.

WALTER L. CALLON, foreman of the Sadieville (Ky.) *Signal*, writes: "Am sending you a copy of the *Signal* for criticism. I feel that I ought to tell you that the paper was printed on a hand press, and that we have not an ornament or border in the office. Was rather afraid to send a sample for criticism." None of my readers need have any fear in sending papers for criticism, as no paper, however poor in appearance, will be held up to ridicule. It is the intention to give only helpful suggestions for improvement, always taking into consideration the disadvantages under which the paper is produced. Mr. Callon has no need to feel ashamed of his work, either in make-up or ad. composition. He has made the most of material at hand, has selected the proper lines for display, and contrast and balance are excellent. Items of correspondence should be graded. The *Signal* is a new paper and presents a clean and healthy appearance. Out of sixteen columns of matter printed at home, ten are advertising, nearly all local.

ED M. SWASEY, business manager of the *Free Press*, Redding, California, writes: "There are only four printers in our little office who take your very valuable journal, and I assure you we would all be pleased to read a criticism of our weekly issue." The readers of the weekly edition of the *Free Press* cannot complain of a dearth of news. It is evident that unusual care is exercised in selecting only the best from the daily. The correspondence would have a better appearance and be more readable if given the same treatment as the local "Brieflets." Unless some of the display heads are reset smaller, alternate ones should be sunk as is done on the first page. The ad. composition and presswork require no criticism, unless I suggest the use of a few more borders in the former. The work on the business cards inclosed is excellent, although the embossing is but little improvement. The use of three styles of type could have been avoided by putting "Printing that Attracts" and "Between California and Market" in the gothic, caps and small caps.

A. L. FREEMOTT is editor and publisher of a little paper, the *School Companion*, at Albert Lea, Minnesota. In sending me a copy for criticism, he writes: "Although I am but sixteen years of age, I do nearly all the writing, typesetting and printing." The *School Companion* consists of six pages, about 3 by 5 inches, inclosed in a cover which is printed in two colors. It contains bright and interesting matter, is well printed, and shows that its young proprietor has a talent for the trade. A point that mars its appearance is found in the margins. There should be more on the outer edges, and this could be easily remedied by reducing the space in the backs about two picas. In the date line on the first page put the parallel rule last. The ads. look very well. Don't try to display too much. If the line "Grand Display of Fashions," in the ad. of Miss Caroline Narveson, had been set in nonpareil caps it would have enabled you to put a few more leads in the ad. and have given "Easter Novelties" the prominence it deserved. You are doing nicely with the zinc etchings.

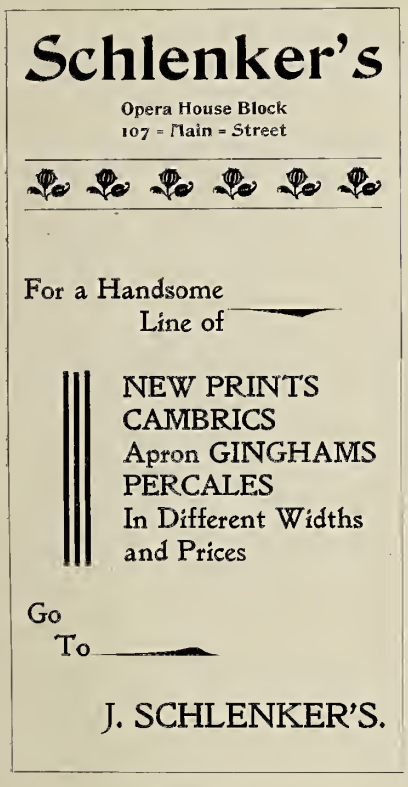
LINCOLN (Ill.) *Herald.*—Aside from a few points in the make-up, the *Herald* presents a most praiseworthy appearance. The ad. display is excellent, and the use of type that matches the heads of plate matter is, as always, commendable. When a number of short headed articles appear in the same column, they should be graded by putting the longest, instead of the shortest, first. This is done in the plate matter and forms an

additional reason for following the same style throughout the paper. The scattering of short local items is not advisable. The make-up of the large amount of correspondence compels me to repeat the advice given several times each month: the items should be graded and a lead used between. This is one of the most important departments of a weekly and should receive the greatest attention. If correspondents were instructed to consider themselves writing on the date of issue, using "yesterday," "today," and "tomorrow" with this thought in mind, the date in the first line would not be necessary, and there would then be no difficulty in the way of careful grading.

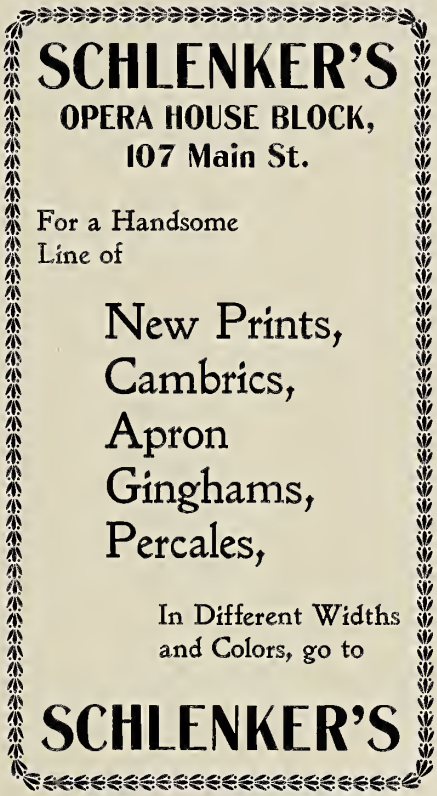
SCHLENKER'S AD.—The little ad.-setting competition suggested in the April number proved very interesting. The subject matter of a three-inch ad. was given with the statement that the best specimens submitted would be reproduced in these columns. Four replies were received, with seven specimens, three of which are given herewith. That of C. T. Lemen, with the Dansville (N. Y.) *Breeze* (No. 1), is accorded first place. The rules on the left are a trifle heavy; an eight-to-

made any improvement." There is a decided improvement and your work only needs attention in a few details to rank with the best. There is a tendency in nearly all the ads., particularly the larger ones, to run type and cuts flush with the border rules. The ad. of Fitzgerald, in the issue of April 8, is an exception, and by comparing this with those of the Hardy Furniture Company and the Hub, April 6, the strength of this remark will be readily noticed. The Globe ad. is good, except that a smaller body type should have been used and leaded. A nonpareil on either end of the lines in the panels of this ad. would also have been an improvement. Where 6-to-pica rule is used as column rule (Mayer Brothers, April 7), at least one lead should be run on either side. Roman caps as body letter look much better when leaded. Your work shows many original features.

W. B. BULLOCK, foreman of the Newport (Vt.) *Express Standard*, sends a description of a "make-up galley rack" that is at once a novelty and convenience. A slight frame of hardwood is constructed, long enough to lap over the chase,



No. 1.



No. 2.

No. 3.

pica would have been better, or they could have been omitted to no disadvantage. R. R. Kellogg, with the John W. Weston Publishing House, Blue Island, Illinois, submitted two specimens, set in the same style, but with different type, the better of which (No. 2) is given. The one sent by Otto Kney, of Madison, Wisconsin (No. 3), is set in a style quite distinctive. The typographical appearance is not bad, but the articles enumerated are not given the prominence they deserve. The division of "Apron" should have been avoided. Three specimens were submitted by C. X. F., Hudson, New York, with a request for criticism. If C. X. F. will compare his ads. with those here given, he will no doubt see wherein he failed. If the border used on the one you have numbered "3" had been placed on either "1" or "2," it would have been a great improvement.

H. H. GEARHART, whose work as ad. man on the Lincoln (Neb.) *Post* was commented on in THE INLAND PRINTER for March, sends several additional copies of the *Post* with this request: "Would like to have you tell me if you think I have

and wide enough to hold two or more galleys, with strips on the left edge and through the center for the galleys to rest against. This is supported on short legs only of sufficient length to insure the rack's clearing the type in the form when placed across it, the right edge being raised sufficiently to hold the galleys at the proper angle. In these legs are casters which rest upon the stone at top and bottom of the chase, enabling the make-up to move the rack to the most convenient position for placing type in a certain page or column. Thumbscrews are placed in the front legs, which serve to adjust the rack to the length of the chase, and prevent it coming misplaced. Mr. Bullock also has a companion contrivance in a portable galley rack with six brackets, to hold galleys of revised matter. This also being on casters, can be kept beside the make-up, thus saving many steps.

AFTER THAT FIVE DOLLARS.—Harry Ulmer Tibbens, of the *Courier*, Connellsville, Pennsylvania, writes: "The *Courier* has but recently become a subscriber of THE INLAND PRINTER,

so I did not see the original article in regard to the Maryville *Tribune's* offer. I gather from the current issue of THE INLAND PRINTER that $5 was offered for a better paper than the *Tribune*. I never saw it, but if it is better than the *Courier*, a bundle of which I send you today, it has some cause for being called a good one. It may be that you will award me the $5. We have 2,700 circulation." The *Tribune's* offer is for a weekly that will surpass it in circulation, news, editorials, make-up and typography, and to secure the $5 a paper must excel in *all* the points mentioned. The *Tribune* guarantees a circulation of 3,000, and as the *Courier's* claim falls 300 below this, it necessarily fails to win the coveted honor. I will, however, compare the other points briefly. News.—The *Courier* leads, as it uses smaller type, and still devotes about an equal number of inches to this class of matter. Editorials.—Here the *Tribune* easily excels. Make-up.—The *Courier* does not grade its items of correspondence, and thus allows the *Tribune* to lead on this point also. Typography.—This naturally refers principally to ad. display, and I must decline to render a decision in favor of either side, as the work on each is of a high order, and so nearly equal in merit as to require a larger committee than one to decide which is entitled to the palm. The *Courier*, taken as a whole, is certainly an excellent specimen of a weekly paper, and if a prize was offered for the best weekly in the United States, to be decided upon a system of points, it would undoubtedly come very close to being a winner.

F. W. THORP, of Thorp Brothers, publishers of the Whiting (Iowa) *Reporter*, writes: "I am sending you a copy of the *Reporter* for criticism. Have had less than a year's experience in publishing, and think the paper is a fair one for a town of 500. In the heading of your column I notice 'Procuring of subscriptions and advertising'; what meaning is intended? If you have a good method of securing them should be pleased to learn of it, for I am desirous of a healthy increase of both." The *Reporter* presents a good appearance. Dashes should be run between all the headed articles. The make-up of the first page would be greatly improved if the ad. of Cassady & Whiting could be placed one column to the left. Then start your local items at the head of the second column, with a suitable head, and get them all together. Some headed items could be run in the first column, underneath the advertising. The ads. would be improved if fewer faces of type were used in each. I will suggest a few alterations in one ad. only, that of Fred McCausland. The matter within the border is set single measure, to avoid cutting leads, no doubt; but I should have broken this at the top and run "New Firm" about four picas to the left in caps of the 36-point gothic, with a dash underneath. "Groceries" in caps of the same letter as used, with "for the people" smaller. "Table delicacies" should have received secondary display. I should have taken the liberty of moving "Pure Teas, Coffees and Spices" above "Gents' Furnishing Goods," and set all the wording in the same size type and smaller. "Fred McCausland" larger. The balance of the wording ought not to have been larger than 8-point in order to form contrast. The clause in the heading to this department referred to means that I should be pleased to publish any plans or methods of readers relating to these two essential portions of newspaper conducting. Mention has already been made of several, but mostly those adopted in cities. The letter of H. H. Cabaniss, business manager of the Atlanta (Ga.) *Journal*, in THE INLAND PRINTER for February, contained valuable suggestions that might be adapted to the needs of the country publisher. Placed in a town of 500 population, I should see that every family, not already receiving the *Reporter*, was supplied with it free for a month. Within that month I should make a special effort to have the social doings of these prospective subscribers fully reported. Follow this up with a canvass for subscriptions. After the local field has been exhausted, then turn your attention to outlying districts, never neglecting the news features. Get a good subscription list and you have a solid basis upon which to work for advertising.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

GRAMMAR OF LITHOGRAPHY, by W. D. Richmond. $2.50.

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

THE COLOR PRINTER, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. $1.50. G. Gennert, New York.

CYCLOPEDIC PHOTOGRAPHY, by Edward L. Wilson, Ph.D. 552 pages; illustrated. $4. The Inland Printer Company.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Edward Pigott. D. Appleton & Co. New York. $1.

FIRST STEPS IN PHOTOGRAPHY, by F. Dundas Todd, editor of the *Photo-Beacon*. 52 pages. 25 cents. The Inland Printer Company.

Lithographer (monthly). $1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch- und Steindrucker (monthly). $1.00 per year, free a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

EXPOSURE TABLES, by F. Dundas Todd, editor of the *Photo-Beacon*. All about exposing; the various makes of plates, stops, light. 25 cents. The Inland Printer Company.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

THE *Litho-Gazette*, organ of the International Lithographic Artists' and Engravers' T. and P. Association of the United States and Canada. Subscription, 25 cents per year. The Inland Printer Company, or 234 Cambridge avenue, Jersey City, New Jersey.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

THE CHEMISTRY OF PHOTOGRAPHY, by W. J. Harrison, F.G.S. Describes very ably all the processes of photography; valuable to the lithographer who wishes to obtain a clear knowledge of the tools and materials he is working with when engaged in photographic work. The Inland Printer Company. $3.

STYLE—IN THE FINE ARTS AND THE WORKSHOP. First series treats of The Ideal Man, in the Art of All Times, beginning with "The Antique." This series is to appear in forty-two parts, containing each twelve plates. Price per part, 35 cents; sold separately. Published by G. Hirth, Leipzig. The Inland Printer Company, Chicago. This is a timely work, compiled by Dr. Heinrich Bulle, of Munich, and can be recommended to all progressive lithographers and artisans as a most necessary auxiliary to the designing table. The other subjects to follow are: Custom and Costumes of Nations; The Animal in Myth and Fable; The Plant in Ornamentation; Exterior Architecture; Interior Decoration; Textile Art; Ceramics; Heraldry and Armor; Medallions; Allegories; Lettering, etc.

PRINCIPLE OF PROGRESS IN LITHO PRESS BUILDING.—The foremost lithographic pressbuilders of all progressive countries are devising and building presses for printing lithographic work from surfaces which can be placed upon a rotating cylinder. Lithography must compete with the type press. Lithography has the *quality*—it must also produce the *quantity*.

WHERE PRINTING FROM ALUMINUM FLOURISHES.—Germany, France, Austria and the United States are the pioneers in the use of aluminum plate as a substitute for stone. In England good results are reported from zinc plates, they being used to a large extent there. The rest of the world is still doing the bulk of its lithographic work from stone.

SIMILARITY BETWEEN STONE, ALUMINUM AND ZINC.—The reason why aluminum comes so near to the lithographic stone in its behavior toward water, gum, grease and ink, as used in the processes of chemical printing methods, is to be found more in its mechanico-physical qualities than in any properties of a chemical nature. The same may be said of zinc plate, only that the latter in its natural condition is subject to oxidation, which is not the case with aluminum or other metal plates which have been prepared with a view to oppose that peculiarity.

ACID FOR RELIEF ETCHING ON STONE.—To prevent nitric acid from undermining the work on stone in "high etching," take two-thirds nitric acid, one-third spirits of ammonia; reduce with water, first weak, then stronger. The ammonia prevents.

the acid from spreading. The height of acid over work should be about one-half inch. A wall around the work can be built of putty or wax. The etching must be repeated many times until the desired result is obtained. The work should be rolled up with engravers' etch ground, mixed in the ink, then resined and heated or repeatedly rolled up. Fine work must be covered up with asphaltum, as the etching goes deeper.

Lithographic Drawing Methods on Autographic Paper, and Grained and Tinted Papers.— The parts 6-7 of the "Hand Book of Lithography" are before us. They show a remarkable amount of detail, clear description of the various processes of drawing on grained, lined and other papers for transferring to stone or metal plates, and specimens of the work obtained by this simple yet varied style of exquisite lithograph work, so easily adapted to the hand of any artist or draftsman. The pages are replete with formulæ and descriptions of very valuable transferring methods. The work does not only embrace all that is worth knowing in lithography, but also gives abundant valuable information, not yet published anywhere. The name of the author stands among the highest in authority upon the chemistry and practice of the lithographic and other graphic arts of the present day.

Higher Intelligence in the Construction of Litho Press Must be Balanced with Increased Intelligence in its Manipulation.— S. S., Celluloid Printer, South Brooklyn, New York: In answer I will here quote some remarks bearing on the subject, made by one of the highest authorities in your own ranks, namely: General President Keogh, who says: "I do not view the advance made in the line of increased production at a lesser cost with any fear or alarm. I know that, from the history of the work of manufacture, progression is a positive vital necessity for a continued healthy existence; that the higher intelligent thought, manifested in the development of the litho press, demands an equally higher intelligence in the manipulation of the production of that press. And while we advance on these lines of intelligent progressions the future of the litho industry is safe," etc. For the further discussion of these topics the columns of "The Artisan" in The Inland Printer are open to you.

Asphaltum as an Acid Resist in "Etch Grounds."— A. Z., Boston, asks: "I have been using an etch ground bought in New York from one of the prominent litho material firms. It is very thick and dark, and does not lay even over the stone, and when thinned down with turpentine it streaks. Put on with the roller it gets even enough, but not smooth. It withstands the acid very well, though. Would you tell an old subscriber to The Inland Printer how I could improve this ground?" *Answer.*— The substance which you have is most likely simply asphaltum, dissolved in spirits of turpentine, as used by printers, etc., with the addition of oil of lavender, as an acid resist. Take a tablespoonful of your ground and mix with one-half pint of dammar varnish, add a few drops of venice turpentine, and thin down with rectified spirits of turpentine; shake well and leave stand until thoroughly mixed. This will make a transparent, useful etch ground; would refer you also to a similar article under this head in the October issue of 1897.

How the Lithographic Engraving is Done.— D. T. G. Co., Detroit, Michigan, asks: "Is there any book published explaining how the litho-engraving is done?" *Answer.*— No special books for teaching litho-engraving are published, as the process is too simple; yet it takes at least four years to learn thoroughly. Here it is in a nutshell. Carefully trace the design to be reproduced on gelatin, rub in with a coloring substance — say red chalk; then transfer to a polished and prepared litho stone coated with a layer of coloring matter to show both the red tracing and the white cut of lines. The engraving or cutting-in is done with steel points and scrapers set in wood handles. Ink in with ordinary litho or printing ink and dauber. The stone now goes to the transferer, who takes a number of impressions on glycerin transfer paper, sets them together as they should appear on the full sheet (this is equivalent to electrotyping), and transfers the whole upon a clean stone or metal plate. After etching and preparing the same it goes to steam press. We will not mention the knowledge of drawing required, or ruling and etching as practiced by an engraver of today. Of course, there are innumerable little knacks and details to learn before one becomes proficient. See "Preparing the Litho Stone for Engraving," February issue of The Inland Printer, etc.

Handbook of Lithography and Stone Printing, by George Fritz, in three volumes. The first of these is nearly completed and treats of the chemistry of lithography very comprehensively — its different processes, materials, etc.— transferring methods, colors and principles of coloring, chemistry of colors, and their actions one on the other, grouping of colors, body and transparency of colors, their endurance against light, water and other agents. The second volume will treat of the entire field of lithographic printing — paper, presses and manipulations. The third will treat of photo-lithography, lichdruck, zinc and aluminography. The standing of the author and publisher is the highest in their respective fields, and the first volume, which we have now before us nearly completed, is in every respect the most thorough in research, most liberal in illustration, color plates and example, and most sensible in classification and arrangement, of anything yet published on that subject. Price, 70 cents per part; sold only by subscription. Published by Wilhelm Knapp, Germany; The Inland Printer Company, Chicago; or E. Steiger, New York.

Phosphoric Acid.— C. N., S. & W. Litho. Co., New York, writes: "I have tried to make phosphoric acid by following the directions in Richmond's 'Grammar of Lithography,' chapter on 'Printing from Zinc,' but find that the phosphor dissolves very imperfectly, and a chemist informs me now that this is not the way to make the acid at all. Could you enlighten me on this point?" *Answer.*— The ordinary phosphor would gradually oxidize if brought in contact with air as described, but the product would not be pure phosphoric acid on account of the impurities in the common phosphor. In order to manufacture the above the oxidation of phosphorus must be carried on with nitric acid, and then boiled in platinum dishes; or calcined bones are treated with pure sulphuric acid. Phosphoric acid in its pure state is not an article of commerce at all, and looks and melts like snow if brought in contact with the air. Take the monohydrated or glacial phosphoric acid in sticks, and it will dissolve in water by absorbing the hydrogen from the atmosphere. It can be then concentrated, through careful boiling down, to a cream consistency. The acid can also be had pure in crystals, which will dissolve in water. The handling of phosphorus requires care. Would advise purchasing the article at a chemical supply house catering to photographers.

Professor Husnick's Sensitive Asphaltum.— Reduce the large lumps of Syrian asphaltum to a granular condition, and place the same in rectified spirits of turpentine for two or three days, shaking or stirring often. When it is finally reduced to a syrup-like consistency, a like volume of ether is gradually added, under continuous commotion, until the original quantity is doubled. During this process that part of the asphaltum which is not soluble in ether will settle at the bottom in the shape of a dough-like mass. The other part, however, which is soluble in ether, will remain suspended. After standing for a few hours, a little of the above liquid is poured into a small vial with the addition of some ether. Should this result again in a deposit, more ether must be added to the entire mixture, until no further deposit is apparent upon trial. Now, after this solution has stood to settle, it is carefully poured off in bottles, and can be used for coating the back of metal plates, as it resists acids very well, and dries quicker than the ordinary asphaltum. The thick deposit is again mixed with fresh ether,

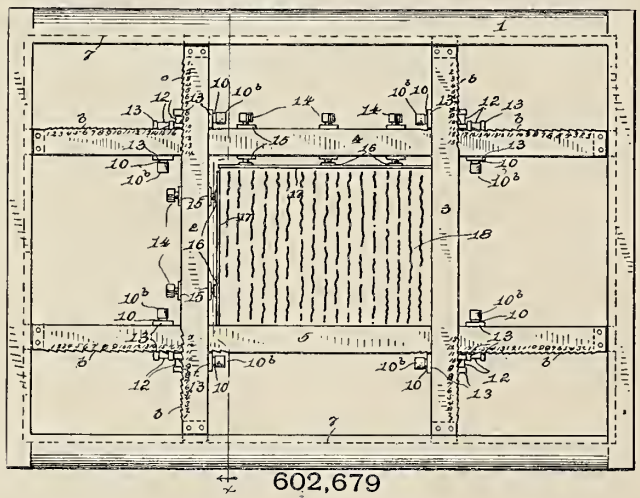
and stirred during several days so as to extract the last particle of turpentine, and that asphalt which is soluble in ether. This latter solution of ether is again poured off, and can be used in many cases instead of the pure ether. The next step now is to get rid of the last traces of ether in the remaining sediment; this is done by spreading the same on a flat porcelain dish, where it can stand for several days in a warm place, stirring same until all has dried to a brittle substance, which must now be reduced to a fine powder. This powder is placed in a bottle, and to each 100 parts of powder one part of Venetian turpentine is added. To this is also added enough *water free* benzole, so that, when perfectly dissolved, a stone or plate when coated with the same will show but a very light brown color. This solution is now carefully filtered, and placed in bottles which have been dried and rinsed with benzole.

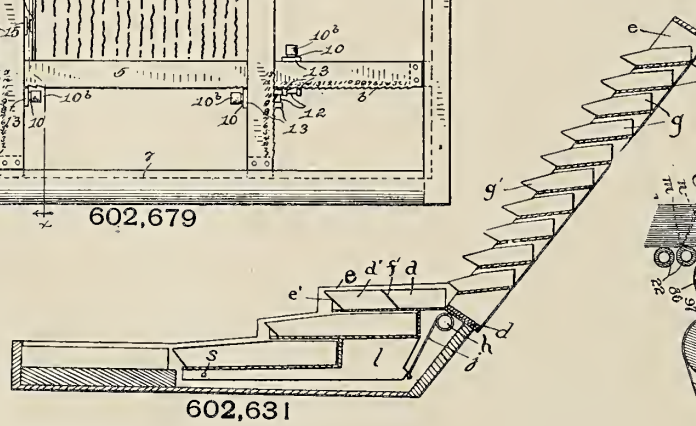
Apprenticeship to Lithographic Trade.—An inquirer asks: "Is it necessary to serve an apprenticeship in order to become a lithographer?" and forwards some samples of work. *Answer.*—Of course it is an essential condition to serve an apprenticeship, and such should be based on well-defined principles and regulations. At the present time almost any boy can come into the studio or printing room, and upon his declaration that he wants to learn the trade is either set at rubbing touche, running on errands, sweeping the floor, working the ruling machine, feeding the press, etc., and is mostly left to his own care otherwise, until, perchance, through his own observation, he has gathered enough ability to produce something which can be turned to account for the firm's benefit. Then his further progress is pretty effectively checked by the firm keeping him at that one thing until he does that one thing fairly well. If he stays until this time he is then adjudged a journeyman; but nine times out of every ten he knows little or nothing of the business at large, and his complaints become loud and wearisome on account of the "poor trade he got into," in case he loses his position, and finds trouble in securing another job. The term of apprenticeship should last for at least four years; the necessary binding obligations should prevail on both parties, and the necessary study in art schools or laboratory should be imposed, so as to rear a better-equipped generation of lithographers in the future, able to take care of the improvements that are now being brought to life in our industry. The specimen of your lettering denotes a marked ability, but does not show how much training of hand and eye in drawing you have undergone; so, further specimens should be submitted on that score, before going any further. There are quite a number of establishments which can be classed as progressive and in which a properly equipped applicant could find a chance to learn the business honestly. We give further information on this subject through the Litho-Employment Bureau, 4 New Chambers street, New York City, to which inquiries should be addressed.

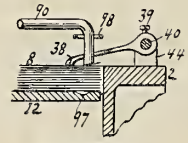
PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

TWO feeding machines have been patented the past month. No. 601,266 is by J. H. Knowles, of Philadelphia, and for complexity goes ahead of anything we have seen lately. A portion of the mechanism is shown here, in which a presser, 151, is used to retain the pile of paper, while an infinite variety of minor devices are employed to buckle, raise and guide the sheets. The mechanism is divided into sheet holding and supporting devices, sheet individualizing devices, edge-bending and withdrawing mechanism, pack pressers, registering mechanism and driving mechanism. The other sheet feeder, No. 601,562, by E. F. Goodman, of New York, has a suction device, 90, that lifts the corner of the sheet to admit the air.







The corner of the sheet is also directed and handled by the finger 38, which has a fourfold motion. The support 12 is made adjustable, so that the top of the pile of paper is always at the same level

A very decided novelty in composition is the type case, patent No. 602,631, by H. Byxbe, of Youngstown, Ohio. The diagram shows an end view, *g* representing the tiers of boxes, which may be inclined at any desired angle. The lower trays of boxes may also be tipped by turning a crank (not shown) on the shaft *h*, which has straps connecting with the trays. The arrangement has several objects, one of which is to bring the boxes as a whole nearer the compositor, by reducing their surface area and increasing their depth, while leaving the type always at the front, within easy reach; another is to provide space for the use of about sixty logotypes or common syllables cast on solid bodies; while another is to enable the workman to shift the angle of the tiers to suit his individual convenience.

The chase patented by D. J. Deegan, of Bridgeport, No. 602,679, and shown herewith, is designed to do away with the use of ordinary furniture or quoins for locking up. The

Drawn by Wilbur Macey Stone.

adjustable cross-bars slide in slots cut in the body of the chase, so that they cannot come out of place. They are then closed up around the type, and fixed in the notches by clamps, as 12 and 13, the locking up being finished by tightening the screws 14 with a small wrench or spanner.

POSTER LORE AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

POSTERS IN MINIATURE.—A collection of well-known posters, together with some portraits of the artists, with an introduction by Edward Penfield. A book of designs for poster collectors, containing several hundred specimens of this class of art. Cloth, $1.50.

STANLAWS lately did a good poster for *Collier's Weekly*. This paper is now making a great bid for popularity, employing the best artists and writers possible.

FROM Poughkeepsie I have an amusing account of the close hedges that keep Vassar and its inmates from the profanement of the curious. Orson Lowell has been engaged in taking notes for illustrating an article on Vassar. He declares that no one but the President can cut the knots of Vassar's red tape. The girls themselves do not know the intricacies of all the regulations that guard them. In order to sketch a portal or a cornice it was necessary to interview dozens of portentous females, and take tea in abominable quantities. In fact, Vassar, as this artist impolitely put it, is suffering from an exaggerated case of red-tape-worm.

BLANCHE MCMANUS is doing much decoration for books issued by M. F. Mansfield, of New York. Kipling's "Vampire" and "Recessional" have lately had designs of hers for reprint purposes.

BRADLEY'S cover for "The Romance of Zion Chapel" is the most striking about this new publication of John Lane's. It is in gold, on black, and in the curiously fascinating manner that led many to accuse him of imitating Beardsley.

ROB WAGNER'S covers for the *Criterion*, of New York, continue notable. Two in the nature of war cartoons were lately reproduced at the head of the résumé of such matter from all over the world, given by the *American Review of Reviews*.

F. A. NANKIVELL, now home again from Australia, is doing better black-and-white than ever. His drawings in *Puck* show the most *chic* young women to be found anywhere today. While in Australia he did some work for the Sydney *Bulletin*.

WILBUR MACEY STONE, well known as a prominent poster collector and designer, has left Hartford for New York. Before leaving Hartford he was tendered a dinner by Les Chats Noirs, the literary and artistic club in which Hartford rejoices. During the present season this club has studied the works

Visiting Card of Léon Lebègue.

Visiting Card of Albert Gasse.

Sydney's New Mayor,
By F. A Nankivell.

of Maurus Jokai, George Wharton Edwards, F. Hopkinson Smith, George du Maurier, Walt Whitman, Thomas Bailey Aldrich, Gerhard Hauptmann, Herman Sudermann, Ernest Adolph Wildenbrick, Charles Dudley Warner, James Lane Allen, Stanley Weyman, Anthony Hope and Charles G. D. Roberts. The work also included papers on Israel Zangwill, on Frank R. Stockton and H. G. Wells; on Ambrose Bierce and Percival Pollard, whose satire and sentiment find many readers, and on Henrik Ibsen, Jonas Lie, Bjornsterne Bjornson and Alexander Kiell, prominent in present-day Scandinavian literature.

THE art of rolling logs prospers with us. London is still vastly to the fore, but we are getting on. Theatricals no longer occupy a monopoly of press agents. Under guise of lampooning, several writers are attempting to induce our interest in other writers. And at last the advertising art has

POSTER DESIGN BY MUCHA.

reached paint, also. In London, not so long ago, when an epigram was not Wilde's, it was Whistler's. No other American artist — no artist living in America — has ever equaled Whistler in beauty of pose, but New York lately saw some fine instances of booming Boldini, the painter. This gentleman draws sketches on hotel table covers, and flirts scandalously with his sitters. All of which some good fairy retails, with gusto, and at space rates, to the public prints. So runs the race of fame. Shortly we will be as adept as the Londoners; we are young yet. When Boldini comes again, the system will be more perfect.

CHICAGO TRADE PRESS ASSOCIATION.

At the regular monthly dinner of the Chicago Trade Press Association, held on May 6 at the Victoria Hotel, the guest of honor was Dr. William P. Wilson, director of the Philadelphia Commercial Museums. Professor Wilson gave the members an interesting talk upon the institution with which he is connected, and explained the good that had already been accomplished and what the institution still hoped to do in the way of furthering trade relations between the United States and foreign countries. The city of Philadelphia and State of Pennsylvania have already contributed largely to the establishment of the museums, and an appropriation is also about to be made by the United States Government to encourage the work in this direction. The institution has samples of raw products and manufactured goods from nearly every country on the globe, and has compiled data received from foreign consuls and business men in various foreign countries, that is open to inspection for the information of those who are interested in the work. The scope and purpose of the museums is so broad that it is not possible in a short notice to give a clear conception of it, but the director would be glad to furnish full particulars to any who are interested in the work. Professor Wilson announced that an exposition under the auspices of the museums would be opened at Philadelphia in May, 1899, at which representatives from all the foreign countries would be present, and to which he hoped a great many of the editors and publishers of trade papers would also come. Emil Mannhardt, editor of the Illinois *Staats-Zeitung*, read a paper upon the importance of the international postal system, especially that portion of it called the parcels post. He stated that one of the most important questions in the postal department of the United States at present was the adding of this branch to the present system. After it had been established here, arrangement should be made with foreign countries by which this service could be extended to take in other nations. At present the express companies and forwarders were anxious to have matters remain as they are, but for the benefit of merchants and the increase of trade the other system must be adopted eventually. He gave statistics showing the amount of merchandise passing between other foreign countries, sent by this method, and pointed out the advantages to be obtained by this country if a similar system were adopted. Addresses were also made by A. H. Lockwood, editor of the *Shoe and Leather Review;* John H. McGibbons, one of the representatives of the State Department in promoting the interests of the United States at the Paris Exposition in 1900, and Prof. Edmund J. James, of the University of Chicago. About fifty members of the Association were present, and one of the most instructive and enjoyable evenings in the history of the organization was spent.

PROBLEMS SOLVED BY THE "CENTURY."

From the time the first printers' paper was given to the craft, the work of the pressman has received only a very small part of the publicity that has fallen to other branches of the trade. The compositor's work, for instance, has been reproduced with critical approval, but the pressman's work, inseparable from his individuality, cannot be reproduced by another hand. True there have been pressmen's competitions, but on so limited a scale that the results have been far from conclusive, being generally of a local character. There has been no want of desire to meet the problem of adequate testimony to the merit of the work of superior pressmen, but the means to be employed have been the idea of the Campbell Company alone in the great "Century" Tournament, which closes on May 31. At the time of preparing this note the returns are coming in rapidly, and the climax of the series of contests will assuredly emphasize the success of the "Century" in solving the problem of adequate notice of high-grade workmen.

The problem of the nine-hour day is a seemingly difficult one to solve, yet its difficulties are merely those of rearrangement in offices equipped with the "Century." The quantity and character of the work done by this press has been certified to time and again. It is favorably known by all pressmen, and its capacity to meet the exigencies of the times are unexcelled. The excellence of its product and its capacity are on a par with the progress of today. What the Campbell Company will do to further emphasize the merits of the "Century" is not yet announced, but it will need to be something indeed remarkable to equal the "Century" Tournament now closed.

"WORDS FAIL TO EXPRESS," ETC.

Inclosed find $2 for subscription to THE INLAND PRINTER. Please send the December number. I have overlooked this matter too long. I don't want to miss a single number. I would tell you how well I like it if I could say something that some one else has not already said.—*J. H. Outland, job printer, Rich Square, North Carolina.*

TRADE NOTES.

F. H. Hall, formerly with the American Type Founders' Company, Chicago, has purchased the *News*, Joliet, Illinois.

The Philadelphia Photo-Engraving Company has changed its name to the Beck Engraving Company, and continues business at the old address, 147 North Tenth street, Philadelphia, Pennsylvania.

Poole Brothers, the well-known railroad and commercial printers, have removed from Dearborn street to the new fireproof building, corner Harrison and Clark streets, Chicago, where they have a model printing plant.

Dresskell & Kenny, paper dealers, Detroit, Michigan, have established a branch office at 211 and 212 Arcade building, Cleveland, Ohio, for the purpose of giving better attention to their customers in that city. It will be conducted for the present by Mr. Dresskell.

The Woronoco Paper Company, Fairfield, Massachusetts, has purchased the paper mills and all the water rights and privileges heretofore owned by the Fairfield Paper Company, which it formerly rented. The Woronoco mill will continue to manufacture the highest grades of loft-dried ledger, bond, linen and typewriter papers. Mr. Homer J. Stratton is the treasurer of the company.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

Meyer Brothers, Belle Plaine, Iowa.—Your commercial printing generally is good, but the *Lever* note-head is a poor specimen of colorwork.

L. Naegele, Jr., Helena, Montana.—The letter and statement heads are both A1 specimens of composition, showing that you have artistic conception and careful execution. Presswork is good.

The few samples of work submitted by George Birnbacher, with John R. Bellis, printer, New York, are good specimens of neat composition and excellent presswork, considering that he has had no instruction in the latter branch.

Edwin Schimpf, with the Denny Printing Company, Allegheny, Pennsylvania, knows how to set up a neat blotter, card or booklet. His work is nicely displayed and well made up. The presswork on samples submitted is very good.

The John P. Smith Printing House, Rochester, New York, has issued a blotter, upon which is a group of roses, beautifully printed in colors and admirably embossed. The work is from three-color half-tones, and is artistically executed.

Two samples of printing in colors from Charles E. Crocker, with Watson, Ferguson & Co., Brisbane, Queensland, are fine specimens of artistic composition and neat presswork. Harmony in type and color has been admirably conceived and carried out in both samples.

The Messenger Job Printing Company, Owensboro, Kentucky, should be entitled to the term "artistic printers," for the samples submitted bear evidence of superior treatment in composition, presswork and embossing. The color arrangements are very attractive.

George Q. Cannon & Sons Company, Salt Lake City, Utah, submits a few samples of society and office stationery, which prove that artists are employed in the compositorial and press departments of that establishment. Half-tone work on some of the specimens is very good.

F. J. Papenhagen, Defiance, Ohio.—The dodger in two colors is excellent in both composition and presswork; the blotter is neat, and should thrill its recipients with patriotism and awaken a hearty response to your sentiment: "God bless our army and navy and give them victory."

A number of samples of general office printing, from Johnston & Peck, Newburgh, New York, give evidence that they are up-to-date printers in every respect—modern type, good composition and excellent presswork. There is not a poor specimen of printing in the package.

Hahn & Harmon, Minneapolis, Minnesota, are fishing for business in earnest. They have issued a blotter upon which is printed a boat with a party fishing for all there is in the water, and attached to the blotter is a real fishhook of large size. They announce that the "Fishing season is now open," and that they have lines out for catching business, which we have no doubt they will succeed in doing with work of such excellent quality as their sample. They also show specimens of steel-die stamping which are very beautiful and clean.

Almon M. Farnsworth, Camden, New York, submits a pamphlet entitled "One Hundred Years," forty pages, 6 by 8, printed on heavy enameled stock, with alligator cover. The composition and presswork are of good quality, and the half-tones especially worthy of commendation.

J. A. Bluntach, Rochester, New York, sends a few samples of his work, on which the legend, "Good Printing," appears. He is surely worthy to claim that title for his work, as the specimens before us are undeniably good—in composition, color arrangement, presswork, and general finish.

Circulars and cardwork come from Robert L. Stillson, Center and Pearl streets, New York. Mr. Stillson has excellent taste both in designing and in arrangement and selection of colors. There is an unobtrusive originality about the work that is sustained admirably by the color combinations and choice of type faces.

Programme of the Cœur d'Alene Rod and Gun Club, printed by Dunn Brothers, Wallace, Idaho.—The composition is good, except the border around each page. It would have been better to have used a plain rule entire, and not have broken it up into part rule and part border. The title-page in red and black is all right.

The *High School Voice* reaches us from Austin, Illinois, and is in the tangible form of a pamphlet of thirty-two pages and a cover. The body of the *Voice* is fairly well printed, though the presswork might be improved. The cover design, printed in gold bronze on a dark-green enameled stock, is weak in the lower portion.

Several samples of advertising and printing from Roy W. Van Hoesen, ad. man and printer, of Dunkirk, New York. The samples of commercial work, both in composition and presswork, are fairly good. The ad. matter is excellent, and without doubt original. The *Voice* could be much improved in both composition and presswork.

H. S. Turner, Ayer, Massachusetts, submits several samples of printing which are very fine in both composition and presswork. It is hard to select any particular piece of work as being the best, but we think the business card is worth special mention. It is printed in green and red-brown on pale-green enameled stock, and has a very attractive appearance.

A Souvenir of Farmington, Illinois, published by S. P. Wood, at the office of the Farmington *Bugle*, is a pamphlet of forty pages and cover, 6 by 9, printed on enameled stock, two pages at a time, on a Chandler & Price Gordon press. The composition is fairly good, but the presswork, especially on the half-tones, is susceptible of considerable improvement.

J. E. Hatch, foreman printing department of Croft & Allen Company, confectioners, Philadelphia, Pennsylvania, submits samples of labels printed from plates, together with lithographed label from which he copied. While the letterpress label is good, and a close imitation of the original, it lacks the softness and delicacy observable in the lithograph. Colors and gold are well printed.

William Frederick Schempp, Brodhead, Wisconsin, is a printer up-to-date in all matters relating to typography. He has submitted for review a few samples of his recent work, which confirm the opinion previously expressed in these columns that he would become an artist printer in the full acceptation of the term. His work is original in conception and chaste in execution, and is well up to the standard of high-class typographical printing both in composition and presswork.

Frank E. George, with Erie (Kan.) *Republican Record*.—The samples of envelope corner cards are generally good. The note-heads and statements are good where you have used one series of type; where you have tried to make ornamental display, as in Staples & Stevenson and C. D. Smith stationery, you have made a failure of it. The Hotel Arlington card would be improved by leaving off the ornament at center near top and using a bolder, upright letter for the words "Hotel Arlington."

Arthur Stirk, foreman of the Newburgh (N. Y.) *Register*, expresses a desire to keep abreast with the times, and the quality of the package of miscellaneous printing forwarded by him proves that he is not far behind those who claim to be foremost in the race. The composition and presswork on the commercial and society printing under review are first-class, and the "Quarterly" of the New York Military Academy is a fine specimen of up-to-date pamphlet work. You are on the right track, Mr. Stirk, and we wish you continued success in your efforts.

The Rubber Tire Wheel Company, of Springfield, Ohio, may congratulate itself on the excellent quality of the catalogue which it has recently issued from the press of the Winters Company, of the same city. The cover design represents Mercury, the messenger of the gods, caduceus in hand, detaching the wings from his heels, influenced by the representations of a Grecian ancient who points to a rubber-tired chariot. Beautiful half-tones of the equipages of celebrities are shown in proof that those for whom the best is thought to be none too good, find the rubber-tire wheel essential. The quality of the catalogue cannot be excelled.

The Sprague Electric Company, 10 Broad street, New York, has issued two pamphlets relating to the electric motors manufactured especially for printers' use. "Electric Motors in the Art of Printing" is the title of an elaborately printed brochure of twenty pages, on very heavy enameled stock and with cover printed in gold on dark-green stock. This is illustrated with fine half-tones showing the benefits to be derived from gearing electric motors direct to printing presses. The other pamphlet treats of fan motors

and outfits. Both are admirable specimens of the printers' art, and were issued from the press of Redfield Brothers, New York, whose work is worthy of much commendation.

We are in receipt of two samples of "Art Bas-Relief" made by the National Chemigraph Company, St. Louis, Missouri, for the Cincinnati, Hamilton & Dayton Railway. The subject is entitled "Good-Bye—God Spare You," and represents a soldier fully equipped for war, bidding adieu to his wife or sweetheart. No description of this work would do it justice. It must be seen to be appreciated. Simply stated, it is embossed work to imitate relief by modeling. All the delicacy of carving that is attained by the other method is accomplished by the Chemigraph Company's process. The samples under consideration are arranged with dark oval backgrounds surrounded by embossed drab border, the whole making a most attractive production.

The Cutter Electrical & Manufacturing Company, Philadelphia, Pennsylvania, has forwarded a copy of its latest book entitled "Modern Switchboards," by Albert H. Herrick—a book of 220 pages, 9 by 11, printed in 15-point Ronaldson, on heavy enameled stock, illustrated with numerous full-page half-tone engravings, and a large number of small illustrations of parts of switchboards and other electrical appliances. The composition is apparently faultless and the presswork is admirable from title-page to finish. Some of the illustrations are printed in colors and bronzes, and make elaborate inserts. The work has been gotten up without regard to cost, and will prove a valuable reference book to those interested in electricity and electrical apparatus. The low price at which the work is issued—$3—does not begin to represent the intrinsic worth of the volume, as the information contained therein could not otherwise be obtained for many times that amount. The work is issued from the press of Edward Stern & Co., Philadelphia, and is elegantly bound in green cloth with front page of cover printed in black, white and gold. The work is excellent in every respect, and reflects credit on both printers and publishers, and all concerned in its production.

Alexander Sands, pressman in the office of Mast, Crowell & Kirkpatrick, Springfield, Ohio, sends two sample sheets of a form of the *Woman's Home Companion*, printed on a Cottrell web perfecting press with shifting tympan, similar to those used by the *Youth's Companion* and a number of other papers. The sheets were printed on both sides at the rate of 2,880 copies per hour, the paper being only a supercalendered stock. One of the copies was taken after a run of 306,000, the other after a 50,000 run. They are sent for comparison, to show how well the plates stand up after a run of this length. From an examination of the sheet having the larger run, one would think that another run of the same length could have been made from the same plates. The ability of plates to wear on a run of this length depends a good deal upon the character of the original cuts in them. There seems to be little trouble with the type portion of the pages, but sometimes where the original cuts are shallow the electrotype will not stand the entire run. Both half-tones and line engravings were used. Mr. Sands says that on this work the shifter was set so that the tympan would move every forty copies, but the presses can be fixed so that the shifter will change at every twenty or eighty copies and upward. We understand that these presses are now being built to print two colors on the inside form; also that some are furnished with folding attachment. Machines with the latter device are now being used on the *New York Weekly*. It is interesting to note by what methods large editions are now gotten out. The time has come when great speed can only be attained by means of curved forms on rotary presses. The inventive genius of those building printing machinery seems to be able to meet all demands made upon it, and in this case there is certainly no doubt that wonderful results have been achieved.

A Thumb-Nail Sketch.

THE INLAND PRINTER AT WEST POINT.

It may be of interest to you to know that your splendid periodical, The Inland Printer, is not only looked for anxiously and read by the printers in this establishment, but the clerks throughout the building have it in turn for their edification.—*William H. Tripp, United States Military Academy Printing Office, West Point, New York.*

A great deal of Russia's money is made in England. The Birmingham mint at one time received an order from the Russian government for seventy million copper coins, consisting of three, two, one, half and quarter kopeck pieces.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"Printers' Profitless Practices and Prejudices" is the title of an interesting and valuable booklet for printers just issued, and will be sent free to any address by the authors—Delete Chemical Company, 126 William street, New York.

Henry Kahrs, 240 East Thirty-third street, New York, has made a specialty for some time of furnishing a low-priced stereotyping outfit, by which printers of ordinary means can do quite satisfactory work. The outfit sells for $15 and includes both the papier-maché and simplex methods of stereotyping. Mr. Kahrs also sells a method of making cuts which is said to be simple and effective. He calls this the "White-on-Black" and "Granotype" methods.

NAPOLEON WREATHS.

APOLEON wreaths and initials are one of the most recent type novelties put upon the market by Barnhart Bros. & Spindler, Chicago. The font contains an entire alphabet of initial letters and eight sections of wreath ornaments. The wreaths are perfectly mortised, so that the letters fit exactly. It is intended to use these as initial letters for stationery use, or they can be used with type matter if desired.

The accompanying samples will enable the reader to understand the description.

BIG FOLDING MACHINES.

The advent of large printing presses made an advance in the size of folding machines necessary. This demand was promptly met by the Dexter Folder Company over two years ago, they having at that time supplied two machines to a Chicago binder, taking sheets as large as 53 by 65 inches. These machines not only turned out quadruple 32's, two on, but also folded quadruple 16's, two on. They would also fold two 32's from one sheet, making four square folds in each signature, or would turn out one 32 by inserting one 16-page signature within the other; also deliver two separate 16's from one sheet or fold single 16's. They have since supplied several of these large machines to other Chicago binders and also several to New York binders, two of them having been used for over a year to fold the *Outlook* magazine, which is run in double 32's from a single sheet of heavy paper without the slightest wrinkle (or gusset) in making the fourth fold. The folding of heavy paper four folds without wrinkling is only made possible by the use of perforating attachments that are supplied with these machines. Mr. J. B. Savage, of Cleveland, Ohio, also has one of these large machines. The four special folding, assembling, stitching and covering machines that the Dexter Company are just completing for the *Youth's Companion* weigh sixteen tons each, exclusive of the three Dexter automatic feeding machines that are attached to each of them. These big machines receive from automatic feeding machines three separate double sheets, and at every revolution deliver two copies of the *Companion* folded and wire stitched, in either 8, 12, 16 or 20 page signatures. The output will average 4,000 copies per hour. Two of these

big fellows are now in constant operation, and we are informed that the third one will be shipped on June 1. Four of these immense machines are required to get out the large edition of the *Companion.*

EMPIRE INITIALS.

We show here for the first time these very striking and effective initials, which are in harmony with the present fashion

72-Point Empire Initials, $4 per set of 26.

48-Point Empire Initials, $3 per set of 26.

in typography. These initials are the original productions of the American Type Founders' Company, and are for sale at all its branches. See "Business Directory" pages for list.

COMMENCEMENT PROGRAMMES.

One of the finest lines of commencement programmes put upon the market by any firm is that of the Whiting Paper Company, 238 Adams street, Chicago. The full line of samples of these goods, which were sent out about the first of May, is unique in a good many ways. There are a number of novelties in the line not supplied heretofore by any house, and not carried by any other concern in the stationery business. The samples include steel-plate work, steel-die stamping and plain embossed work, some of the designs being handsomely embellished in gold. The line consists of thirteen distinct cards. One novelty which is worthy of special mention is the programme of commencement exercises tied with blue ribbon like a diploma. The line should be seen to be appreciated.

SHOPPERS.

A set of ten characters made by the American Type Founders' Company. Price $1.50 per font. For sale at all branches. Useful in dry goods advertisements.

THE BEST MAILING MACHINE.

The Horton mailer, invented by James A. Horton, foreman of a newspaper printing office, is superseding all the old-time mailers. The Horton mailer is used exclusively on the *Ladies' Home Journal*, circulation 850,000, and by the Boston Mailing Company, the leading mailing concern of the United States. The following letter from a concern which buys the best of everything, fixes the status of the Horton mailer. Those who are using the most expensive mailers are discarding them in favor of the Horton:

Philadelphia, April 12, 1898.

Perhaps you think we have about forgotten you, but we have been extra busy for the past two months on account of the enormous increase in our subscription list and sales to news companies. We printed 850,000 copies of the April number, and it is nearly exhausted already. We are now using your Horton mailer exclusively, and, although our operators were very much averse to the change at first, we do not think they could be induced to go back to the machines they were using previously. We have yet to hear of a single complaint of any kind either in its construction or use. **We save the cost of a machine in knife sharpening alone in four months.** The machines work beautifully. Very truly yours,

Mailing Bureau The Curtis Publishing Company.

The price of the Horton mailer is $20 net. It is for sale at all branches of the American Type Founders' Company. Hundreds have been sold, and not one returned—an extraordinary record for a mailer.

USEFUL FRACTIONS.

There has been a scarcity of good heavy-face fractions, and many good jobs are sadly marred by weak makeshifts or wrong fonts. We note with pleasure that the American Type Founders' Company has met this want in its usual effective way, and submit three specimens illustrating three series of fractions, which should be in every office that uses De Vinne and Quentell.

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3 ¢ %

18-Point De Vinne Fractions, 50 cents per font.

De Vinne Fractions are made in 24, 18, 14, 12, 10, 8, 7 and 6 point sizes, all at 50 cents per font.

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3

18-Point De Vinne Condensed Fractions, 50 cents per font.

De Vinne Condensed Fractions are made in 36 and 30 point sizes, at 75 cents per font, and in 24, 18, 14, 12, 10, 8 and 6 point sizes, at 50 cents per font.

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/3 2/3

18-Point Quentell Fractions, 50 cents per font.

Quentell Fractions are made in the same sizes and at same prices as De Vinne Condensed Fractions shown above.

These fractions are for sale at all branches and agencies of the American Type Founders' Company. A list of the addresses is given in our "Business Directory."

ELEVEN MONTHS OF LABOR

Entitle you to a rest. A hundred summer resorts within easy reach via Wisconsin Central Line's fast trains, running daily between Chicago and Milwaukee and St. Paul, Minneapolis, Ashland and Duluth. Our booklet gives you detailed information and your nearest ticket agent can tell you about them. James C. Pond, general passenger agent, Milwaukee, Wisconsin.

THE ADVANCE CUTTER.

The Challenge Machinery Company are the makers of the Advance paper cutter, which is almost enough to say. A paper cutter in a printery is just like a broom in a kitchen, you have got to have it to keep shop. The better the cutter the better the work and higher the profit. The Advance is like its name, in front, because it combines to the highest degree the three cardinal points of merit—efficiency, durability and price. These qualities have made it a standard all-round machine and account for so many of them being in use. It does not do any

bad cutting, because parts which used to be found in high-price cutters only this company is putting into this low-price cutter. They have a large plant and fine facilities in the way of equipment at 2529-2555 Leo street, Chicago. Printers and bookbinders who want a low-price, high-grade lever or power cutter will find it in the Advance. For sale by type founders and dealers everywhere.

SCORCHERS.

Made in two sizes, ten characters in each size. Large scorchers, per font, $2.50; small scorchers, per font, $1.50. Made by the American Type Founders' Company. For sale at all branches.

SMALL SCORCHERS, per font, $1.50.

LARGE SCORCHERS, per font, $2.50.

THE MONONA PRESS.

We are informed by Messrs. Walker & Co., of Madison, Wisconsin, whose advertisement appears on page 290 of this number, that the demand for their Monona Leverless press is exceeding all their experience in the line of printing-press business and are unable to keep up with their cash orders. They are receiving orders from all over the United States and inquiries from foreign countries. This certainly shows that the new Monona Leverless is going to take high rank among printing presses for the country offices. This press has several features which are of great importance and interest to the ordinary country publisher. We are glad to see that this new press is becoming such a great favorite. The company have never spared any pains or expense to further the interest of the country printer, and they are being well rewarded by the great demand for their presses.

BASEBALL CUTS.

These will liven up the baseball reports. They are lifelike in attitudes, and eye attractors of benefit to many lines of advertising. A font of ten characters costs $1.50. Made by the American Type Founders' Company. For sale at all its branches. See "Business Directory" pages for list.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A. A. STEWART, publisher of "The Printer's Art" (now nearly out of print), offers for sale a new specimen book, "SUGGESTIONS IN TYPOGRAPHY," comprising some fifty-odd pages of his work as compositor and printer. The specimens are printed in a variety of colors, taken for the most part from everyday work, and are practical and suggestive. Size, 6 by 8 inches; postpaid, 50 cents. A. A. STEWART, Salem, Mass.

A SPECIMEN BOOK OF CARDS, containing up-to-date ideas for old as well as young printers; embossed and printed in from one to four colors, many of which have received high praise for their neatness and originality. Price 25 cents. C. M. CATLETT, Norwalk, Ohio.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, $1. THE INLAND PRINTER CO., Chicago.

FOR SALE—200 copies of the "Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, $1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

"THE LINOTYPE OPERATOR'S COMPANION"—A Treatise on How to Operate and Care for the Linotype Machine. Its aim is to advance the interests of operators. Published by JAMES BARCLAY, Cincinnati, Ohio. Price, $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

BUSINESS OPPORTUNITIES.

AGENTS WANTED—To sell elegant steel-plate portraits of the late William Ewart Gladstone, made from recent photograph taken in his library at Hawarden; a magnificent work. Send $1 for 16 by 19 india-proof copy, or 50 cents for 12 by 16 plain steel-plate copy, postpaid. Big money can be made on these. Write for terms to agents. [THE INLAND PRINTER assures its readers that these portraits are works of art, and well worth the price asked.] Address THE HENRY O. SHEPARD COMPANY, 214 Monroe street, Chicago.

FOR SALE—Controlling interest in an old-established engraving plant in beautiful Ohio city. Splendid business and outlook. It will take $5,000 to invest. Write immediately, if interested, to "J 601," INLAND PRINTER.

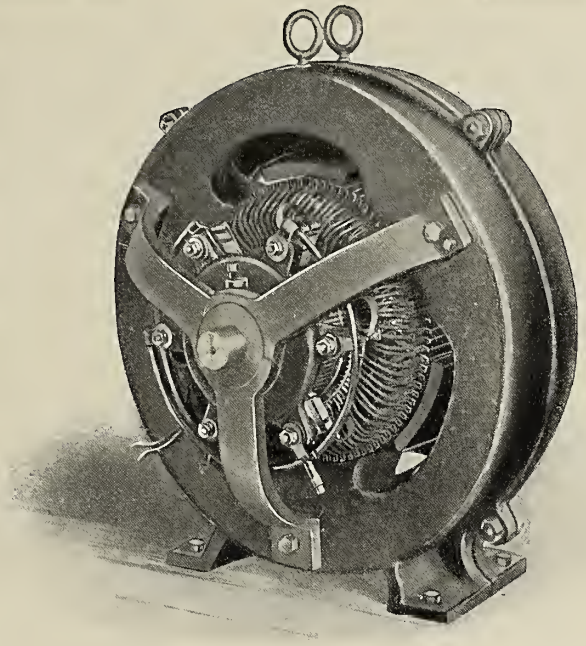
FOR SALE—Controlling interest in Chicago printing office doing a business of about $250,000 yearly; one of the largest in the city. Reason for selling: sickness. "J 639," INLAND PRINTER.

FOR SALE—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

FOR SALE—Fully equipped blank book bindery in Chicago, doing good business. Small amount of cash required, easy terms for balance. "J 618," INLAND PRINTER.

FOR SALE—Job printing office and book bindery, connected with one of the best daily papers in most prosperous city within 75 miles of Chicago. Good chance for right party with small capital. Owner too busy with paper to give this business attention required. For further particulars, address "H. F.," care Thorne Typesetting Machine Company, 205 Monroe street, Chicago.

TO MANUFACTURERS—Parties wanted to manufacture and sell best O. S. Gordon ever made. In constant use five years. Patented. Terms very easy. Pacific Coast reserved. "J 615," INLAND PRINTER.



The Lundell Motor.

"A Thing Worth Doing Is Worth Doing Well"

Is a maxim which is nowhere more applicable than to the matter of adopting electric motors for printing and bookbinding machinery. There is no motor equal to the Lundell in the three requisites, *i. e.*,

Price, Efficiency and Ability to Carry Overload.

To illustrate: The American Book Company, appreciating the great economy of electric motors, decided to adopt them for their grand new plant in New York City. Exhaustive tests were accordingly made by Mr. George Hill, C. E., for the company in December, 1895. Motors from the ten leading houses were entered in the contest, and the Lundell Motor won the blue ribbon, receiving the order complete for type entered.

The American Book Company will tell anyone how well they are satisfied.

We make two types—geared and direct-connected—and styles to meet conditions.

1898 catalogue just out—free to printers.

Sprague Electric Company,

20 Broad St., New York City.

Chicago Office, Marquette Building.

General Engraving Co.

193 CHAMPLAIN ST.
CLEVELAND, OHIO.

We Illustrate from Mss. for Catalogues Brochures Books Etc.

ENGRAVERS BY ALL PROCESSES

SEND FOR OUR NEW CATALOGUE.
IT WILL PAY YOU TO GET OUR PRICES.

Correspondence Invited

Upon all matters pertaining to

Designing Illustrating or Engraving

Electro-Tint Engraving Co.

ILLUSTRATIONS
FOR ALL PURPOSES

PHILADELPHIA, May 20, 1898.

To Our Patrons:

After June 1, 1898, we will be located at our new quarters, 1227-1229 Race St., Philadelphia.

We are pleased to announce that in making this change we will have quarters ***specially built*** *and adapted to the requirements of our various processes.*

We have expended thousands of dollars in the preparation of our new building and the equipment of our plant, and we now have the ***largest*** *and* ***most complete*** *engraving establishment in the United States.*

This plant, coupled with our extensive experience, capital, and labor of the best, will enable us to produce results which will not only continue to be ***superior,*** *but will earn for us words of praise for taking such steps in advance.*

With our assurance of superior quality and prompt service in the future, and with thanks for past favors, we are

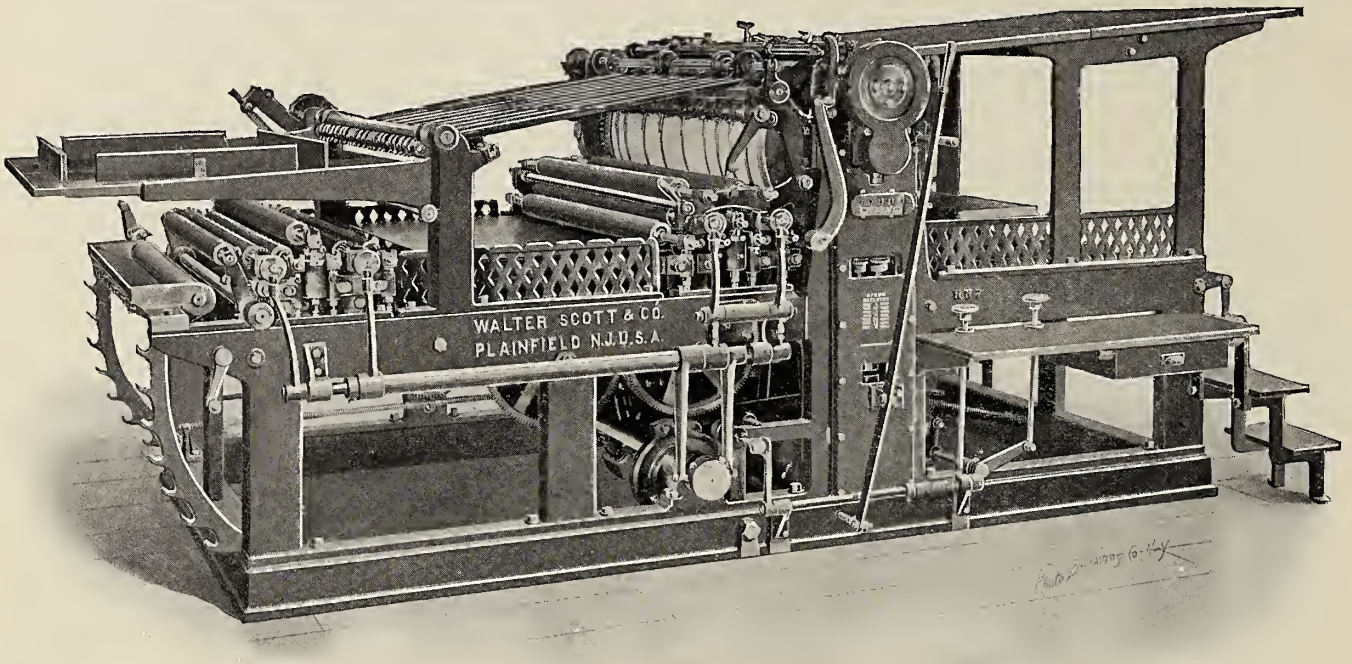
Yours respectfully,

ELECTRO-TINT ENGRAVING CO.

JOSEPH J. McINTYRE, Manager.

The Scott TWO-REVOLUTION PRINTING MACHINE

WITH FOUR FORM ROLLERS AND FRONT FLY DELIVERY.—Class H. N.



THIS MACHINE HAS THE FOLLOWING POINTS OF MERIT:

The New Continuous Bed Motion

Is so simple that you can instantly understand why the press runs so fast without jar.

The New System of Ink Distribution

Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table. All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution; a changeable marking means is provided to show their position when in use.

Fly Delivery.

The sheets are delivered in front by a fly, which is readily adjusted for different sizes.

The Sheet Cutter

Is driven by gearing, and cuts the sheets evenly and clean.

Rigid, Even Impression

Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

The Type Bed

Is supported by four steel-shod tracks and is made sufficiently heavy to prevent the leads, quads or reglets from working up.

Continuous Register Rack.

The cylinder and bed register racks are the full length of the bed, full depth tooth, and positive in their operation.

The Air Cushions,

Four in number, are placed on the tracks to assist in reversing the bed; by turning a handle they can be adjusted to suit the speed while the machine is running. There is no resistance while turning slowly.

Gripper Motion

Is accurate and is provided with a safety self-righting attachment to prevent breakage should the grippers be carelessly left in the wrong position.

Back-up Motion

Is provided by which the machine can be turned slowly backward.

Sheet Jogger.

The delivery board is fitted with a Sheet Jogger.

And many other Improvements not on other machines.

THE PROGRESSIVE PRINTER has always demanded these improved features, but never before received them. Honest effort, the best material and the most careful construction have produced the strongest, fastest and most reliable machine yet offered.

LOOK IT UP BEFORE ORDERING.

NEW YORK OFFICE, TIMES BUILDING.
CHICAGO OFFICE, MONADNOCK BLOCK.
ST. LOUIS OFFICE, SECURITY BUILDING.
BOSTON OFFICE, CARTER BUILDING.

Walter Scott & Co.

Cable Address—WALTSCOTT, NEW YORK. .... PLAINFIELD, N. J.

SEND FOR INFORMATION AND PRICES TO NEAREST OFFICE.

This is a Specimen of our

40c. Cut Ink

IT IS BLACK
AND
CLEAN
WORKING

You can see that at a glance

REGARDING ITS OTHER QUALITIES:

It is dense, soft and free-flowing. Dries rapidly when printed. Some of our customers claim that they can send work to the bindery in three hours after printing

No Off-Setting

No Slip-Sheeting

It is sold at . . .

40c. IN POUND LOTS
40c. IN 100 LB. LOTS
40c. IN 1000 LB. LOTS

No Discounts—40 Cts. net

F. E.
Okie Co.

MANUFACTURERS OF

High Grade Printing Inks

Kenton Place
PHILADELPHIA

Three Grades of Softness of this Ink always kept in stock

F. E. OKIE COMPANY

. . MANUFACTURERS OF . .

High Grade Printing Inks

KENTON PLACE . . . . . PHILADELPHIA

THIS IS A NEW
COLOR WE
INTRODUCE

Reflex Violet

PRICE . . .

$3.50 lb.

IT IS A
STRONG
INTENSE
BRONZE
COLOR

It is a
Fine Worker

GIVE IT
A TRIAL

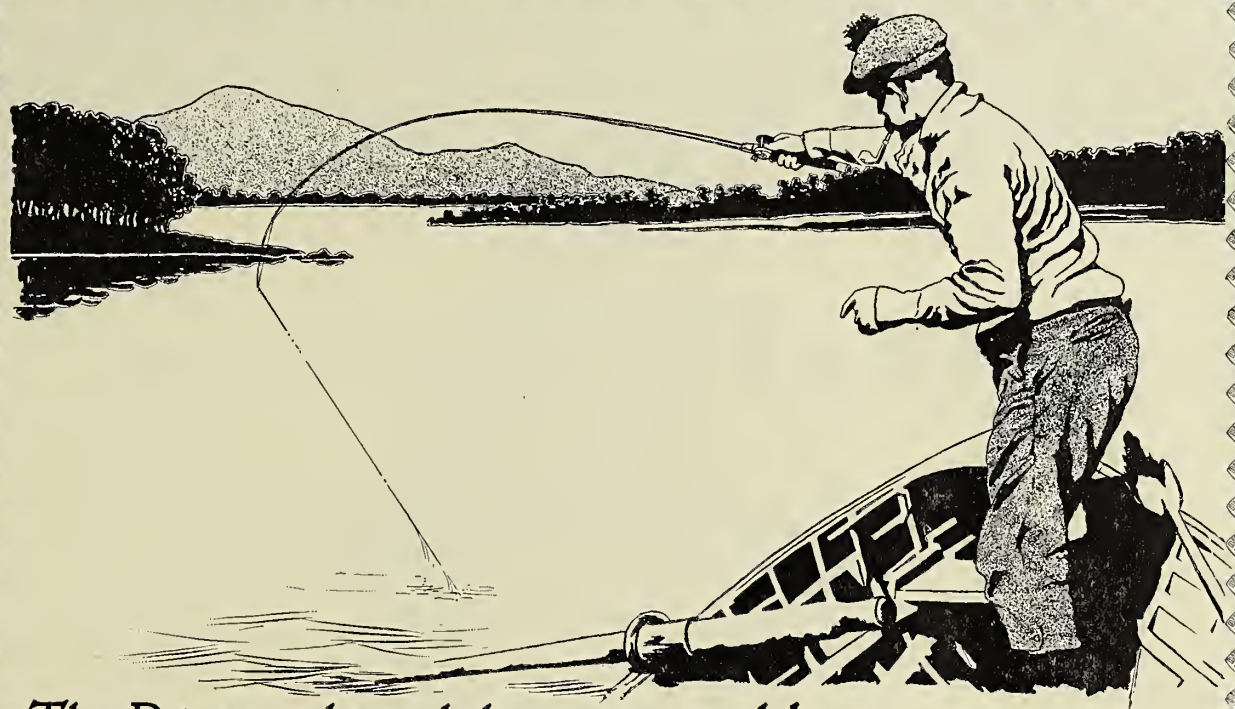
Philadelphia, Feb. 18th, 1898.

Messrs. F. E. Okie Company, Philadelphia.

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for 200 pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE,
F. V. CHAMBERS.

This is printed on 524 Fine Enamel Irwin N. Megargee & Co., Philadelphia.



The Printer whipped the mountain lake
While taking Summer rest;
He caught good fish of every kind
But this one was the best.

He wondered not at what he'd caught
Nor even asked it's name,
For all good things he'd ever sought
Were branded just the same.

Ill. Eng. Co. Chi.

J. W. Butler Paper Company
CHICAGO

The Tournament of the "Century"

$1,000 are awaiting the award of the Judges in the

Grand Final Contest

which closed on May 31.

The Judges' task is no light one, for it must be remembered that their decision in this contest must be based upon *all* work produced on a "CENTURY" Press between April 1 and May 31, and that they must consider not only the speed at which the work was run, but also the *quality* of work and the economy of time, etc., in its production. We confidently expect, however, that their report will be in our hands in time for us to make the announcement in the August number.

It is beyond question that the results obtained in this contest will be of the utmost interest to every Printer, Pressman and Feeder, for it will still further demonstrate the magnificent efficiency of the "CENTURY" Press, not on one job alone, but on all sorts and conditions of forms which may come into the office in 60 days' time.

The Campbell Company

THIS PAGE WAS TWICE RUN THROUGH A CENTURY PRESS ▵▵▵ NOTE THE REGISTER

TO WHOM
IT MAY CONCERN

This sheet was run through a "CENTURY" Press *twice* and the impression is a *double* one. It is the most severe test for register known and no other press we have seen will withstand it.

We have been users of the "CENTURY" Press for two and one half years and it has given us the most unqualified satisfaction we have ever had from a piece of machinery. It does not deteriorate and holds its register, impression, speed and general availability up to the highest standard, and this without attention or adjustment.

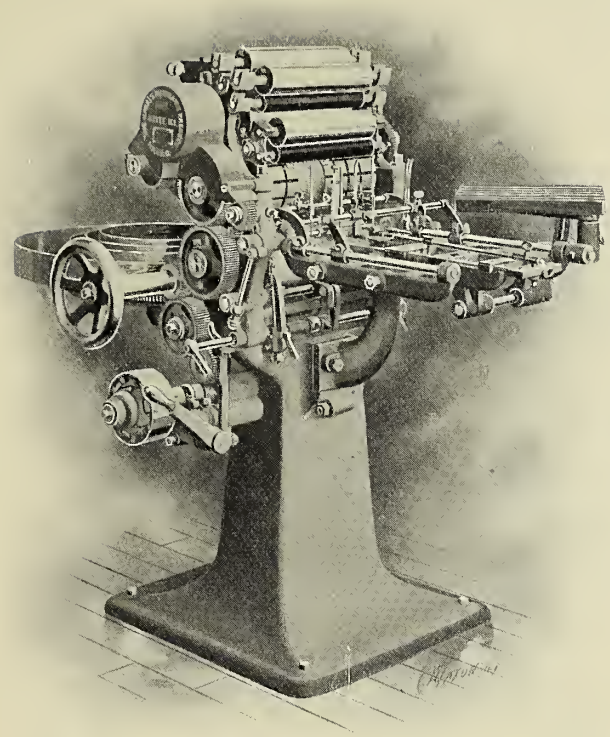
The register is superb and distribution splendid; with it we obtain *absolutely perfect stipple register*, as this sheet will show, and frequently do work with two inking rollers which upon another press would require four.

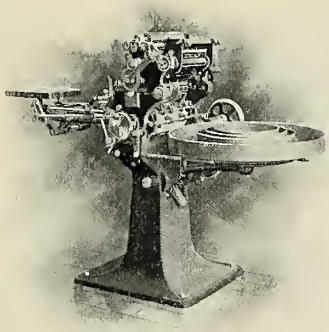
The reliability of the "CENTURY" is a constant source of comfort as well to the financial as to the technical part of our business.

CAMPBELL-PRIEBE CO., Printers
79 Fifth Avenue, Chicago

June 15, 1898

THE CAMPBELL COMPANY
334 Dearborn Street, Chicago 5 Madison Avenue, New York
5 Bridewell Place, E. C., London





SOME folks have the idea that these are pictures of different presses to do different work. They think we make one press for envelopes, one for card work, one for tags, one for cartons, and one with a hand sheet feed. This is an error—

They are all the same Press.

The Harris Card and Envelope Press is a great many kinds of a good press. Among others, it is the fastest, most profitable and handsomest of all job presses in the world.

We make a Numbering Press and Automatic Bag Presses, but we haven't yet advertised them.

Write for full particulars to

The Harris Automatic Press Co.

NILES, OHIO, U. S. A.

BLOMGREN BROS. & CO.

Half Tone, Wood and Zinc ENGRAVERS.

ELECTROTYPERS

175 Monroe St. Phone 548

CHICAGO.

ESTABLISHED 1830.

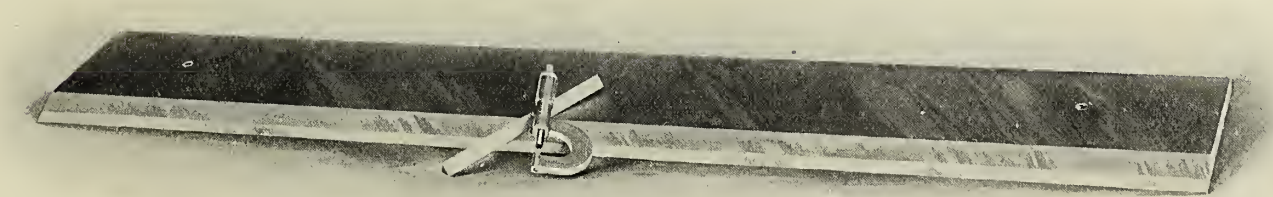
Some people can

Cut Ice

all the time.

YOU can do just as well "IN PAPER" with one of our

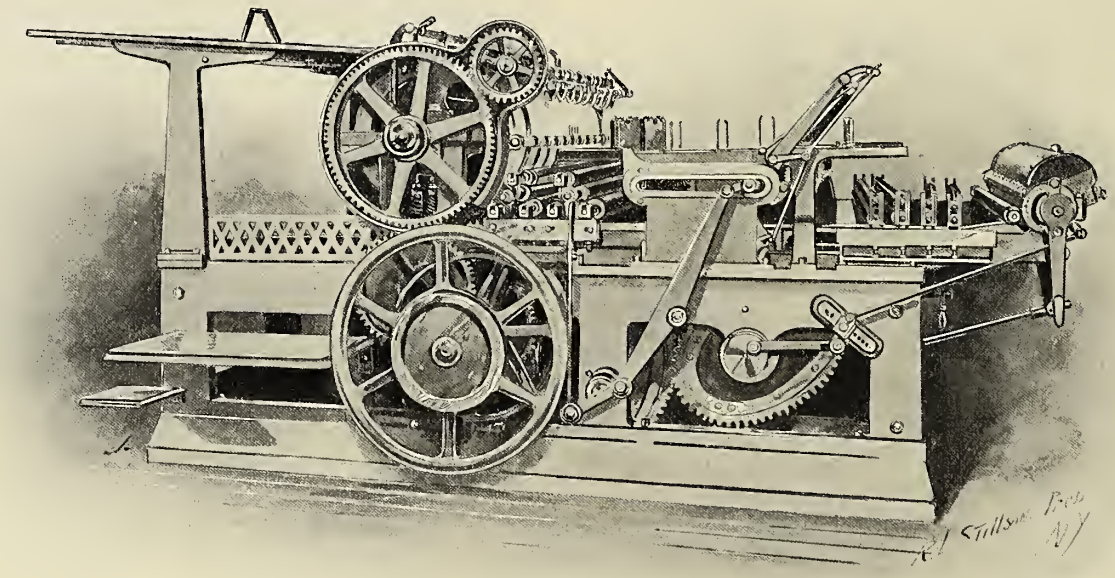
Micro-Ground Paper Knives



Write *L. COES & CO.*

WORCESTER, MASS.

Write for our advertising matter and *mention this.*



THREE-COLOR HALF-TONE WORK

as exquisitely done as

Exact, Continuous Register,
Absolute Rigidity of Impression and
Perfect Distribution

can effect it, may be produced on the

NEW CRANK MOVEMENT **WHITLOCK PRESS**

with less labor and less expense of production than on any other Two-Revolution Press manufactured.

THE WHITLOCK MACHINE COMPANY,
OF DERBY, CONN.

132 Times Building, New York.
10 Mason Building, Boston.
706 Fisher Building, Chicago.

THIS IS
A SPECIMEN
OF OUR

40c. Cut Ink

It is Black and Clean Working

You can see that at a glance

No Slip-Sheeting
No Off-Setting

. . It is Sold at . .

40 cts. in pound lots
40 cts. in 100 lb. lots
40 cts. in 1000 lb. lots

No Discounts
40 Cents net

Regarding its Other Qualities . . .

It is Dense, Soft and Free-flowing

Dries Rapidly when Printed

Some of our customers claim that they can send work to the bindery in three hours after printing

F. E. OKIE CO.

Manufacturers of
High Grade
Printing Inks

KENTON PLACE
PHILADELPHIA

THREE GRADES . . . of Softness of this Ink always in stock; try it

F. E. OKIE COMPANY

.. MANUFACTURERS OF ..

High Grade Printing Inks

KENTON PLACE . . . . . PHILADELPHIA

THIS IS A NEW
COLOR WE
INTRODUCE

B. & F. Brilliant Red

PRICE . . .

$1.00 net

IT IS A
STRONG
INTENSE
COLOR

It is a
Fine Worker

GIVE IT
A TRIAL

Philadelphia, Feb. 18th, 1898.

Messrs. F. E. Okie Company, Philadelphia.

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for 200 pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE,
F. V. CHAMBERS.

This is printed on 524 Fine Enamel, made by Irwin N. Megargee & Co., Philadelphia.

FINEST HALF-TONES

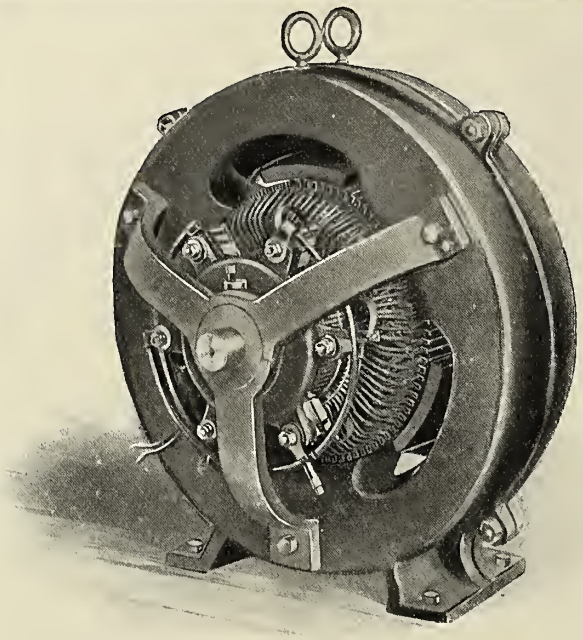
LOWEST PRICES

DESIGNS AND FIGURE WORK

WOOD & WAX ENGRAVING ZINC ETCHING.

ELECTRIC CITY ENGRAVING CO.

505, 507, 509, 511, WASHINGTON ST. BUFFALO, N.Y.



The Lundell Motor.

"A Thing Worth Doing Is Worth Doing Well"

Is a maxim which is nowhere more applicable than to the matter of adopting electric motors for printing and bookbinding machinery. There is no motor equal to the Lundell in the three requisites, *i. e.*,

Price, Efficiency and Ability to Carry Overload.

To illustrate: The American Book Company, appreciating the great economy of electric motors, decided to adopt them for their grand new plant in New York City. Exhaustive tests were accordingly made by Mr. George Hill, C. E., for the company in December, 1895. Motors from the ten leading houses were entered in the contest, and the Lundell Motor won the blue ribbon, receiving the order complete for type entered.

The American Book Company will tell anyone how well they are satisfied.

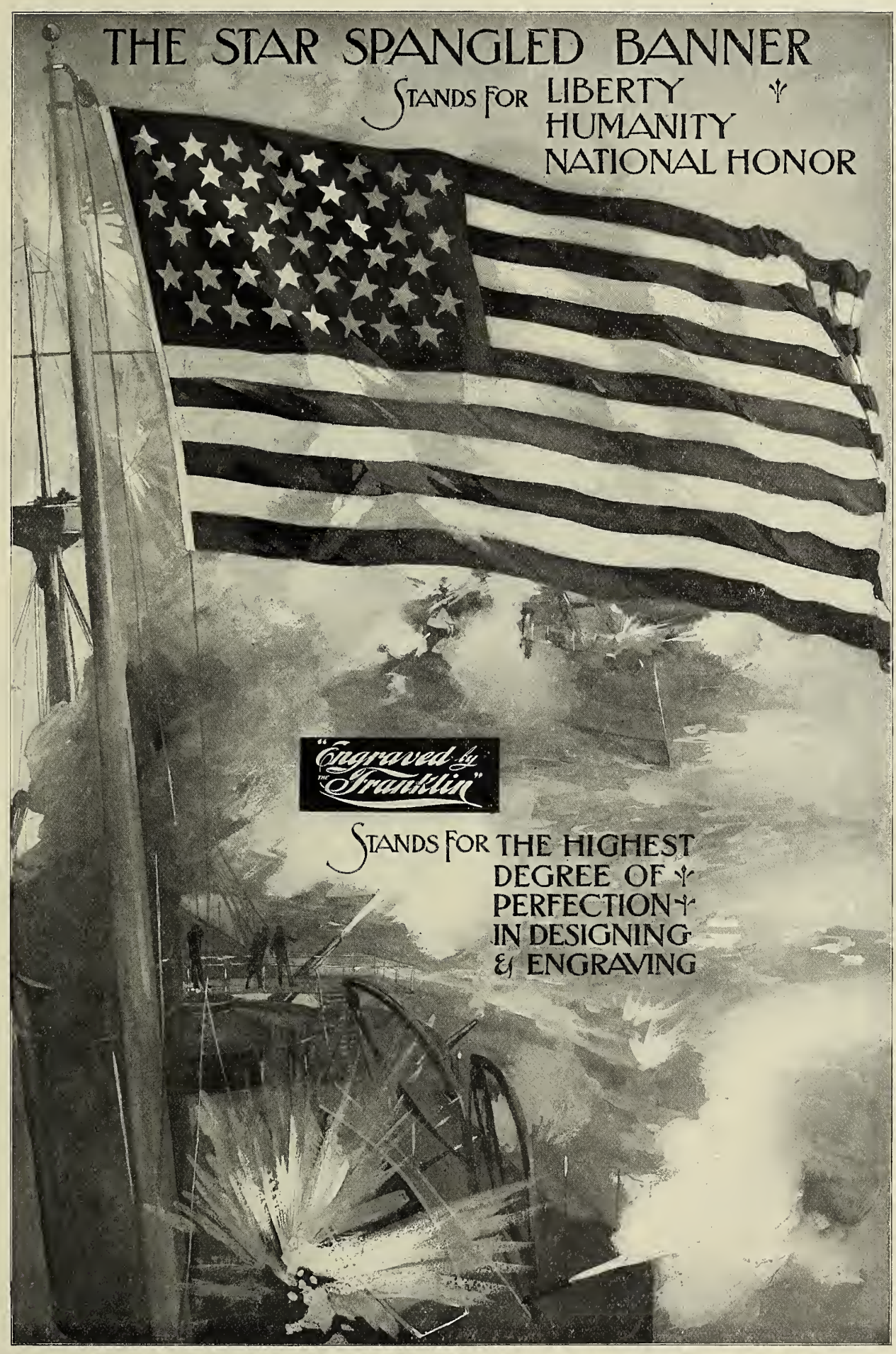
We make two types—geared and direct-connected—and styles to meet conditions.

1898 catalogue just out—free to printers.

Sprague Electric Company,

20 Broad St., New York City.

Chicago Office, Marquette Building.

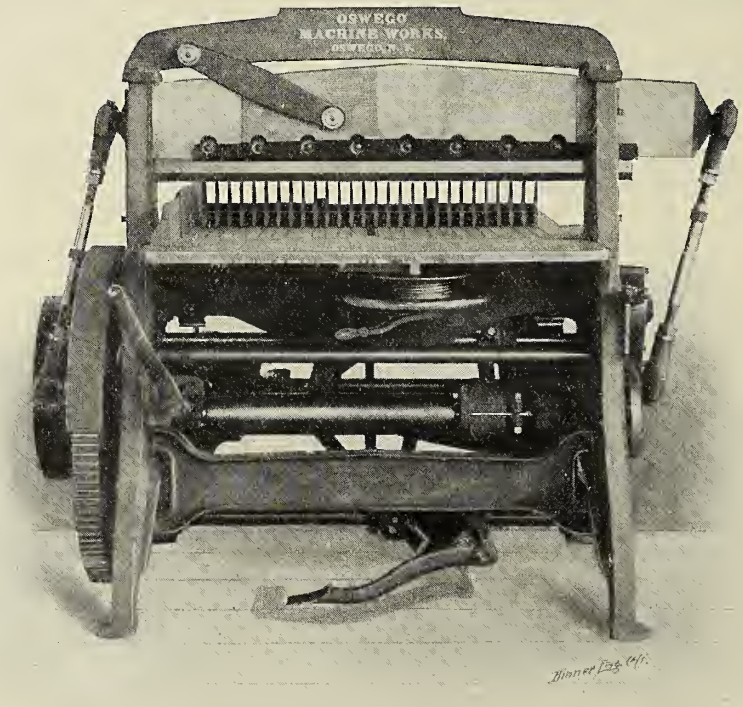


FRANKLIN ENG. & ELECTRO. CO., 341-351 DEARBORN ST., CHICAGO.

OSWEGO MACHINE WORKS,

OSWEGO, NEW YORK.

379 Dearborn Street, Chicago, Ill. J. M. IVES, Western Agent.



Automatic Clamp

Brown & Carver Cutters

Are fast, accurate, easily-operated labor savers. Equipped with electric motor, they are most economical in floor space....

Card showing motor attachment sent on request.

SELLING AGENTS:

Van Allens & Boughton, . . . 17 to 23 Rose St., New York.	Miller & Richard, ... 7 Jordan St., Toronto, Can.
C. R. Carver, ... 25 North Seventh St., Philadelphia, Pa.	American Typefounders' Co., 405 Sansome St., San Francisco.
Kennedy & Mason, . . . 414 East Pearl St., Cincinnati, Ohio.	The Will R. Knox Mach'y Co., 207 N. Second St., St. Louis, Mo.

Send 50 Cents for the Finest Art Catalogue ever produced.

You will receive credit for same on first order.

Grand Rapids Engraving Co.
GRD. RAPIDS, MICH.

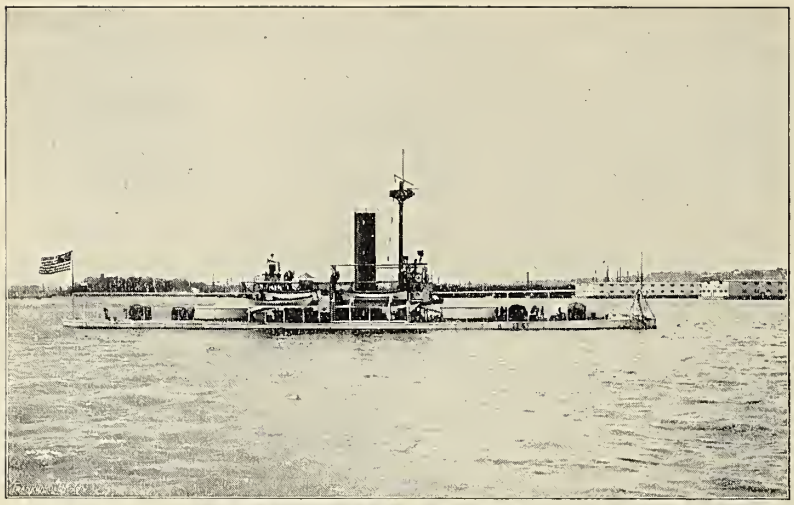
Every Printer Wants A DEEP CUT that will print clear and sharp

For Engravings WRITE TO SANDERS ST. LOUIS

SANDERS ENGRAVING CO.
314 N. BROADWAY.
ST. LOUIS, MO.

Juergens Bros. Co.
ELECTROTYPERS & STEREOTYPERS

148-154 MONROE ST. - CHICAGO



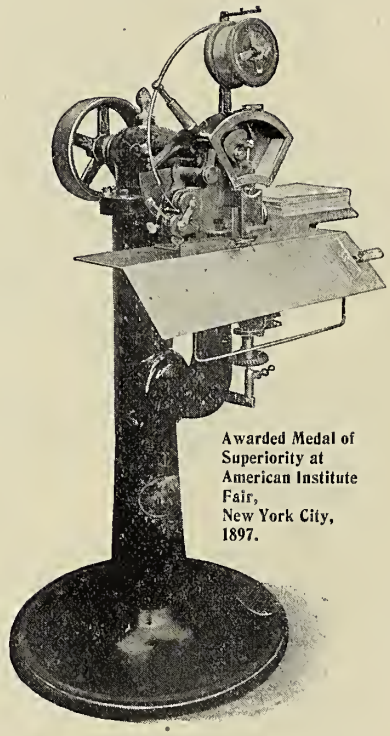
UNCLE SAM'S MONITOR.

LATHAM MACHINERY CO.

199 SOUTH CANAL STREET,
CHICAGO....

We manufacture eleven sizes of **MONITOR WIRE STITCHERS**, as well as a full line of Printers' and Bookbinders' Machinery.

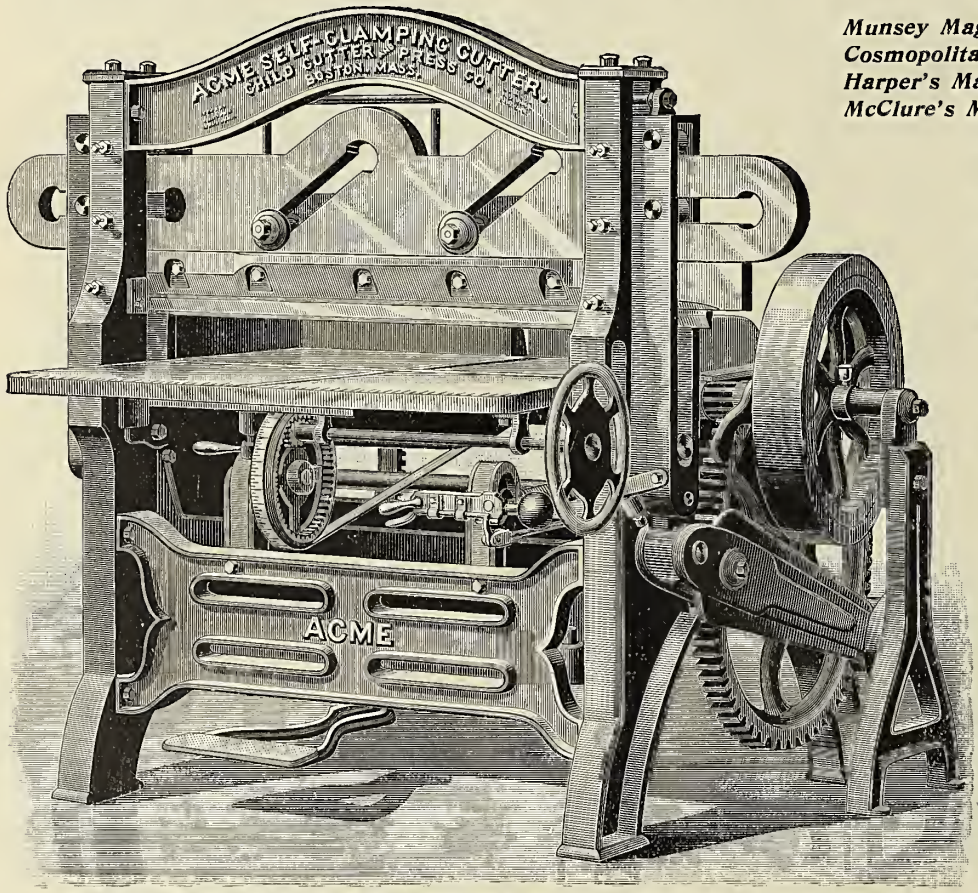
SEND FOR CATALOGUE. *We can exactly meet your requirements.*



Awarded Medal of Superiority at American Institute Fair, New York City, 1897.

LATHAM'S MONITOR.

Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury, BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,
28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

"FINISH."

Dark Green, 573=34. Brilliant Red, 333=00.

COPYRIGHTED.

CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 N. Fourth St., Phila., Pa.

Beecher, Peck & Lewis,
Detroit, Mich.

Kingsley Paper Co.,
Cleveland, O.

W. A. Stowe,
Grand Rapids, Mich.

Chas. A. Smith Co.,
Pittsburgh, Pa.

Courier Co.,
Buffalo, N. Y.

Alling & Cory,
Rochester, N. Y.

Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Busch Co.,
Louisville, Ky.

Gether & Drebert,
Milwaukee, Wis.

Morgan & Hamilton Co.,
Nashville, Tenn.

F. W. Gardiner Co.,
Salt Lake, Utah.

Bryan Printing Co.,
Columbia, S. C.

State Journal Co.,
Lincoln, Neb.

Alling Paper Co.,
San Antonio, Tex.

Great Western Type Foundry,
Omaha, Neb.

Minnesota Type Foundry Co.,
St. Paul, Minn.

B. M. Wood,
Dayton, Ohio.

Co-Operative Printing Co.,
Seattle, Wash.

The J. W. Burke Co.,
Macon, Ga.

DISTRIBUTING AGENTS FOR CANADA:

Toronto Type Foundry,

Toronto. Vancouver, B. C. Montreal. Winnipeg.

Photo by J. H. Tarbell, Asheville, N. C.

"MY MIRROR SAYS MY FACE IS FAIR,
AND WELL I KNOW MY MIRROR TELLS ME TRUE."

Half-tone by Illinois Engraving Co., Chicago.

Photo by T. Zweifel, Duluth, Minn.

THE FOURTH OF JULY.

Published by courtesy of A. C. Pearson, Superintendent Circulation, *Evening Herald*, Duluth, Minnesota.

Copyright, 1898, by The Inland Printer Company.

U. JU 5 1898 E. PATENT OFFICE

LIBRARY U. JUL 5 1898 E. PATENT OFFICE

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXI — No. 4. CHICAGO, JULY, 1898. TERMS { $2 per year, in advance. Single copies, 20 cents.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.

NO. I.— BY CHAS. H. COCHRANE.

COMPOSING machines have but one real object — the increasing of the speed of the compositor, with consequent reduction in the cost of typesetting. The production of 1,000 ems of composition at the least cost is the final and absolute test of every automatic typesetter, by which it must stand or fall. To assist this reduction of cost it is essential that each operator should be able to get out of the machine he manipulates the greatest possible amount of composition with the least effort. If by studying the linotype mechanism and its keyboard an operator can apply his work more intelligently, and effect even a slight gain in speed, he has increased the earning power of the machine, and a gain in his personal wage may follow.

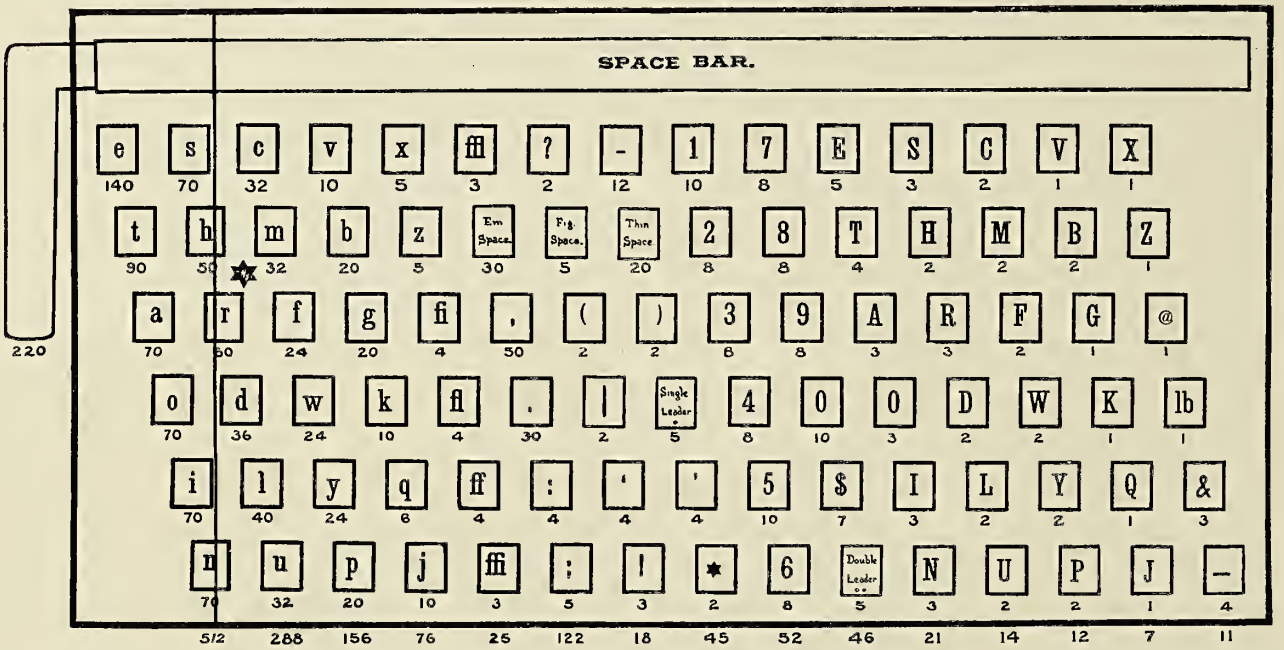
There are few things in the world of mechanics that will not show possible improvement upon intelligent consideration. Just as it is always possible to improve the best machines we have, so it is always possible for the intelligent workman to secure results above the average by studying his machine and making the most of every trifling detail that offers a point of vantage. In the case of the linotype, which has revolutionized composition, the fastest operators are not those who make the quickest motions, but those who waste the least motion, fingering the keys easily and naturally with an apparently instinctive recognition of the fastest method. The phenomenal speeds attained by a few go to show that there are possibilities in keyboard manipulation that do not belong to the many, but which may be approached if the methods and principles of correct fingering are better understood. It is the object of this sketch to assist the linotype operator in obtaining a complete theoretical knowledge of his keyboard, indicating the proper method of fingering. It is obvious that there must be a best way of fingering, and as numerous ways are in common use, a little deductive reasoning may well be employed in the endeavor to determine absolutely what are the principles involved and what is the best method of fingering the keys, involving the least effort for a given result.

In order to solve a problem of this sort, one must get down to the very base or bottom of existing conditions, to appreciate what is being dealt with, that one may not be misled as to conclusions. So far as the writer knows, no one has ever published the result of attempts to solve the problem of correct fingering by deduction and calculation. If any of the manufacturers of composing machines have figured out the problem satisfactorily, they have kept their knowledge to themselves. There has been much matter printed by various manufacturers of typewriters with the design of assisting operators to correct methods of fingering, but their productions are of little value, because the work is not done scientifically — not worked out as a mechanical engineer works out his problems and proves them before he puts them into practice. One of these pamphlets on the fingering of a typewriter keyboard will serve as an example of all the rest. Its method is to divide the keyboard in the center and give half the keys to each hand. As all of the nine most-used characters are on the right, it follows that this method gives two-thirds of the work to the right hand. The system of fingering designed to be taught by the booklet is therefore wrong at the outset, since it should give a part of the work on the right of the keyboard to the left hand, in order to equalize the work. There is given a list of several hundred words to be memorized according to this wrong fingering. The list is made up on the piano principle of assigning certain keys to certain fingers, and always striking with such assigned fingers. In the case of this keyboard, entirely too much work falls upon the third finger of the right hand, which has to cover eight keys, representing more than a sixth of the work on the entire keyboard. This is about double the quantity that should be allowed, considering the strength of the finger. The result is that the instruction is useless or worse than useless to an operator, as he might hope to strike a better system on the hit-or-miss principle, and could hardly have stumbled on one that was worse for the machine under consideration.

The writer has gone into this matter at some length, because the idea prevails somewhat that the ideal method of fingering the keyboard of a linotype should be the piano principle of assigning certain keys to certain

fingers, that the operator may retain their location by touch, and reserve his eyes for reading the copy. I believe that this piano principle is applicable only to a keyboard originally designed to be fingered in that way, and that in other keyboards, and especially the linotype, a different system of fingering is not only desirable, but obligatory. All the published works on fingering standard typewriters seem to me to be defective, and of no assistance in solving the problem of the proper fingering for the linotype. We must, therefore, work out the problem for ourselves from the very base, going at it in a wholly unprejudiced manner, with the desire of finding conclusions that are just, rather than those that will support any particular theory.

Let us consider what are the exact conditions that face the operator at the linotype keyboard. The first is that there are ninety keys, plus the space-bar, to be manipulated; the next, that he has ten fingers to work



the keys; while the question to be solved is, how can fingers be applied to yield the best results. As subsidiary conditions we have the facts that five of the fingers are naturally confined to do work on the right and five on the left of the keyboard, and that any crossing of hands is disadvantageous; also that some of the fingers are stronger and more apt than the others; and, further, that some of the keys require to be struck much more frequently than others. The problem becomes, therefore, a complicated one, in which we are restricted by the arbitrary position of those keys that require to be struck most frequently, and the necessity of actually playing the keys with as little crossing or lapping of the fingers as is possible, and of giving the bulk of the work to the stronger fingers.

No proof is required for the statement that the first and second fingers of the hands are the strongest and should receive more work than the second and third, or that the thumbs should receive any work that can be conveniently assigned to them. The reach of the fingers must also be considered in fingering, also the desirability of striking keys alternately with fingers of the opposite hands. Having advanced thus far in studying the conditions of the problem, it is apparent that the arrangement of the keyboard and the proportion of times that each key is struck are essential factors that must be known and considered before we can arrive at any safe conclusions as to a system of fingering. To give this information in a concise way, the writer has prepared the annexed diagram of a linotype keyboard, on which are placed numbers representing careful estimates of the average number of times each key is struck in the production of 1,000 ems. About 1,625 keystrokes are required on an average to produce 1,000 ems of average newspaper linotype matter. It used to be estimated that there were more than 2,000 type characters to 1,000 ems, but this is not true of linotype matter, because the faces are uniformly fat, and because there are no extra spaces used in justifying. A count of several thousand ems, together with a liberal use of the proportion tables used by typefounders, has given the results here laid down.

A glance at the totals of the various files shows at once that the bulk of the work at the keyboard is on the left, there being (exclusive of the space-bar) more than one-third of the total work upon the file at the extreme left, while the two left-hand files, with accompanying space-bar work, receive five-eighths of the total manipulation. The perpendicular line drawn across the keyboard at the left divides the work of the keyboard in half, that is to say that there is an equal amount of fingering to be done on either side of it. The star between r and m represents the center of work of the whole board. Looking into these proportions further, we find that the three left-hand files, representing the major portion of the work, call for 567 strokes on their

upper keys to 386 on the lower ones, which is in the proportion of about 6 to 4. Not only is the heaviest part of the work at the extreme left side, but it graduates from the upper left-hand corner. Observe how in the diagram, e, the most-used letter, is at the extreme upper left, next to the space-bar, which is the most used of all. Following down the files we find that the size of the numbers is regularly reduced as we work down and to the right, with the single exception of h, which is placed out of numerical order so that it may be in more convenient position for forming "the," "that," "with," etc. That this position of h is right is shown by a count of 1,000 ems, in which h follows t in thirty of the fifty instances of its occurrence.

The writer some years since gave considerable study to the arrangement of characters on the keyboard, and made a number of calculations in various ways, arriving at the conclusion, which has since been confirmed by others experienced in typesetting machines, that it does not make much difference how the keys are arranged provided that a dozen of the most common are convenient. The arrangement selected, however, has a vast influence on the method of fingering — in fact, almost wholly controls it. There are special conveniences about the linotype keyboard plan, which are more apparent as we study it. The principles that have governed its arrangement are evidently the gathering together of the much-used keys in one group, and the positioning of the remainder so that they may be manipulated by the right hand, which is with most persons, especially compositors, the most apt.

From the facts thus far considered we may now draw some conclusions with certainty: 1. As the greater part of the work is at the extreme left of the keyboard on two narrow files, ten fingers cannot be used conveniently within the space where this heavy work has to be done. 2. It follows that the bulk of the keyboard work must be done with the first and second fingers of each hand, and the thumbs. 3. The twelve files of keys on the center and right of the keyboard must be operated almost wholly by the right hand. The left hand is normally confined to the two left-hand files, and cannot be brought over without loss of time; it can only be used on the center and right when there are a number of figures or capitals to be struck. At other times the work of these twelve files is best divided between the second, third and fourth fingers of the right hand. To sum it up, the greatest economy of motion is to be obtained by striking the lower-case letters with the fore and second fingers, or, in the case of the two lower rows, the thumbs, destroying all chance for introducing the piano-playing principle, which some have advocated. The piano method of assigning the rows to the fingers in front of them would place half the work of the keyboard on the two smaller fingers of the left hand, an obvious impracticability. As the second fingers are the longest, they are the best to employ in striking the characters of the upper row. Originally the space-bar was designed to be struck with the second fingers, but it has been demonstrated in practice that the easiest method is to employ an extension of the bar curved down on the left, and to strike this with the little finger, or rather with the left hand, the little finger being backed up by the weight of the closed fingers above it.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. X.—BY F. HORACE TEALL.

HERE is a queer assertion about the word "fix," that evidences less thought than that which is necessary in treating such subjects: "'Fix' may be safely called the American word of words, since there is probably no action whatever, performed by mind or body, which is not represented at some time or other by this universal term. It has well been called the strongest evidence of that natural indolence which avoids the trouble of careful thought at all hazards, and that restless hurry which ever makes the word welcome that comes up first and saves time." It is true that "fix" is often used when some other word would be better, but it would be very hard to prove that it is more misused than are many other words, and it is clear proof of thoughtlessness when we find it called a universal term. There are many Americans who do not misuse the word, and it takes all to make a practice universal. More-

*Copyright, 1897, by F. Horace Teall. All rights reserved.

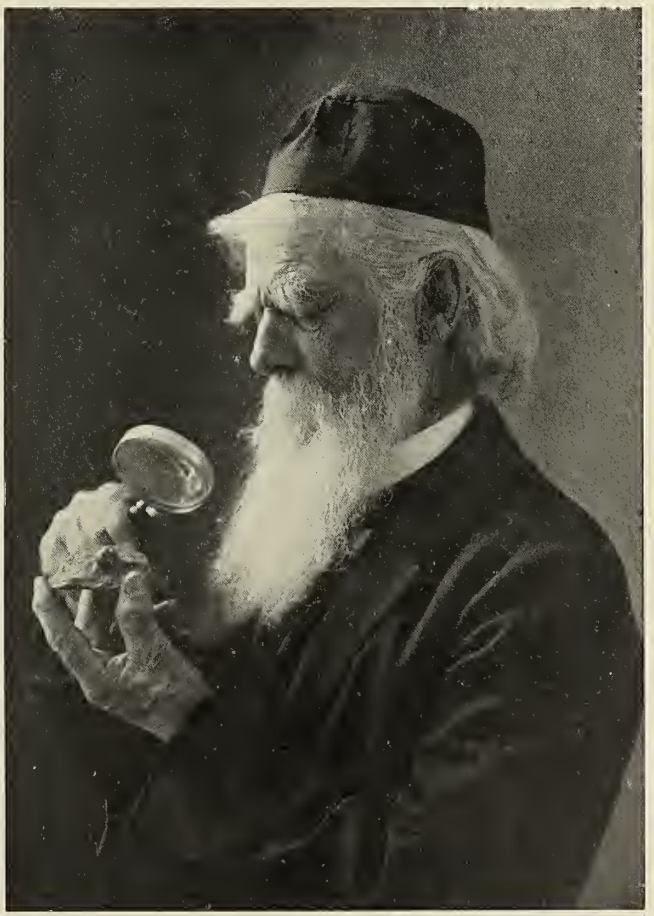


Photo by A. F. Rowley, DeKalb, Ill.

A RARE GEOLOGICAL FIND.

over, there is little reason to doubt that would-be purists condemn many expressions in which "fix" is properly used. Some critics would hardly leave any liberty to use "fix" for anything, but fortunately we need not attempt to conform to their restrictions. When we arrange matters we may better say that we arrange them, but often in doing it we actually do fix them, or place them in permanent position or adjustment. In contrast with the indolent assertion of American misuse, there is evidence of study in the following truthful remark, found in the Century Dictionary: "'Fix' in this use, as a general term for any kind of adjustment, has a wide range of application. Though not uncommon in England, it is often regarded as an Americanism." We find in "Faulty Diction," in the Standard Dictionary, another true statement, that "the best speakers, while giving the popular term a certain colloquial license, prefer wherever practicable some more discriminating word or phrase." Among the writers who have uttered strong objection to the common use of "fix," that is not so objectionable as they say it is, are M. Schele De Vere, Alfred Ayres, and G. F. Graham, and almost every list of so-called erroneous uses contains an item like this, from "Some Common Errors of Speech," by Alfred G. Compton: "Fix, for adjust, repair, and a hundred other words." C. W. Bardeen, in "Verbal Pitfalls," comes nearest to the truth, in classing the word in such use as one that, "though harped at by some critics, may be regarded as legitimate."

Two words that are used much more than they should be are "former" and "latter." Of course they are good words and have a legitimate standing in the language, and too forcible objection to them would savor of pedantry. There seems to be good reason for a caution nearly as strong as the following, by Alfred Ayres: "The less a writer uses these words the better. In the interest of force and clearness their use should be studiously avoided. It is nearly always better to repeat the noun. The reader usually has to go back if he would be sure which is former and which latter." But when we remember that the subjects are not always mere nouns, but often long phrases, we see that repetition would sometimes be awkward. Thus, Josiah Strong, in "The Twentieth Century City," says: "The men who wash their hands of public concerns are as truly responsible for municipal misrule as are the men who are in politics 'for revenue only.' The former neglect politics for their private interests; the latter manipulate politics for their private interests." No objection can be urged against the words "former" and "latter" in such a sentence.

When used to denote time that is past, though following some still earlier time, the word "future" is misused, since it properly refers only to time that is still to come. For intervening time, between a certain past and the present, some other word should be used, as "after," "afterward," "thereafter," "subsequent." In "The Verbalist," one of the books which note this misuse for correction, some sentences are quoted in which the error includes other words. Thus, "in the future" and "for the future" are the expressions for which an adverb should be substituted when they are wrong. Proper use of "future" with a past tense is possible only in indirect quotation or in reference to time that is not limited and may extend beyond the present, though beginning in the past. Thus, "He said his future occupation was uncertain," "They saw that their future welfare depended on their present action." Some of the wrong uses given in the book referred to are: "Her future career is involved in mystery," meaning subsequent career; "At a future meeting Sir David was served with an indictment," meaning a later or subsequent meeting; "Many a time in the future when the story was told," etc., meaning afterward, thereafter, or subsequently.

A great deal has been written about misuse of the word "gentleman," but it is doubtful whether any real gentleman need be told anything about it. "All the Year Round," published in London, says: "Socially, the term 'gentleman' has become almost vulgar. It is certainly less employed by gentlemen than by inferior persons. The one speaks of 'a man I know,' the other of 'a gentleman I know.' In the one case the gentleman is taken for granted, in the other it seems to need specification." Alfred Ayres, who quotes the preceding sentences, says: "Few things are in worse taste than to use the term 'gentleman,' whether in the singular or the plural, to designate the sex. . . . Well-bred men, men of culture and refinement — gentlemen, in short — use the terms 'lady' and 'gentleman' comparatively little, and they are especially careful not to call themselves gentlemen when they can avoid it." Nevertheless, the word so strongly objected to has perfect standing in certain uses, that should have made these writers qualify their objections. It is only when nothing more than mere sex is noted that "man" is preferable. Often mere politeness dictates "gentleman" as the proper word in speaking of another man, and when gentle or polite qualities are to be specially noted "gentleman" is the only single word that can be used. While it is a fact that "gentleman" is often used when "man" would be better, it is also a fact that "man" is not always better. The "Bookman" for February, 1898, for instance, says that a gentleman wrote something to its editor, and that is better than saying that a man wrote. Choice cannot be indicated in any way so definite that all writers would always make the same choice.

On being asked by a correspondent if "got" was not inelegant and superfluous, and even positively vulgar, in the expressions "keeping what they have got" and "have got nothing to say," the New York *Sun*, February 6, 1885, said: "Our correspondent is informed that the use of the word 'got' . . . is entirely in accordance with the most venerable and picturesque idioms of the English language. This language, he should understand, is not a machine, but a

growth, and those who would reduce it to rigorous utilitarian forms would destroy its beauty. The vulgarity in this case lies entirely in our correspondent's deluded fancy. The word to which he objects is neither inelegant nor superfluous." All of which may be true, except the assertion that the word is not superfluous. Simple possession is fully asserted without "got," therefore with that word the language is redundant, and so the word is superfluous, however picturesque the redundancy may be. Certainly omission of "got" from such expressions will never elicit censure, and its inclusion is considered by many as censurable.

One of the numerous objections to a very common use of the verb "guess" is the following, from Webster's Dictionary: "It is a gross vulgarism to use the word 'guess,' not in its true and specific sense, but simply for 'think' or 'believe'; as, 'I guess the mail has arrived'; 'I guess he is at home.'" It would be very hard to prove, in any given instance, that the person speaking either of these sentences meant that he thought or believed, and was not actually guessing, although it is reasonably certain that some persons do say "guess" when they do not really guess. In saying "I guess he is at home," the speaker is likely to mean that there is some uncertainty, and that is just what constitutes a guess. Probably in nine cases out of ten no one but the speaker could tell positively whether "guess" was used correctly or not. Alfred Ayres says, "To characterize 'I guess' as a gross vulgarism is rather severe." It is worse than rather severe; it is absolutely unjustifiable.

Certain precisians have undertaken to kill off our time-honored idioms "had better" and "had rather," but they will probably never be killed. Nearly all good writers have always used them, and always will use them. Those who prefer to attempt a nearer approach to grammatical precision, and try to use only expressions that are easily parsable, will burden themselves with the affectation of saying "would better" and "would rather," and there can be no particular objection to their doing so. It may be interesting to note some strong expressions of opinion on both sides. The New York *Sun*, answering a correspondent who wrote, "The mistake [of saying "had rather"] is common, and should be rebuked," says, "The 'mistake' is indeed common in English literature," and calls the expression "an idiom which is sound, found in the best writers for hundreds of years, found in the best writers now, and still fresh in the living speech." In a later issue the *Sun* said: "This idiom is legitimate English. It was admitted into the language some hundreds of years ago, and it cannot be crowded out by the misguided persons who want to make over English to suit their own ideas." A writer in *Town Topics* said: "It is useless to subject idioms in any language to grammatical rules; they are the exceptions that prove the rules. 'Had better' is idiomatic; it is sanctioned by centuries of general usage, and the pedants had better leave it alone." The writer of a letter to the *Evening Post*, Chicago, said he "had hoped that this syntactical ghost was laid long ago, with other horrors"; and another said, in the *Post* of Denver, Colorado: "I beg to differ with the *Sun*, and unhesitatingly maintain that 'had rather' is incorrect, notwithstanding the general use of it. It matters not what good writers and how many good writers use it, when a thing is wrong it is wrong." Now, this last saying, that when a thing is wrong it is wrong, is very well to say; but the particular matter in hand cannot be proved to be wrong. All authoritative writers, on the contrary, defend it, and its propriety cannot be successfully impeached.

(*To be continued.*)

Written for THE INLAND PRINTER.

ELECTROTYPING—METALLIZING.

NO. XIV.—BY C. S. PARTRIDGE.

THE utility of electrotyping in its early days was restricted to the reproduction of medals or other metallic objects which were conductors of electricity, but in 1840 Mr. Murray discovered that nonmetallic objects could be made conductive by applying to their surface a film of graphite (blacklead), and to this discovery is largely due the successful application of electrotyping to the copying and duplication of engravings and type forms. Only the purest grades of graphite containing from 95 to 99 per cent of carbon are used for metallizing. For this purpose it is ground to a seemingly impalpable powder, but under the microscope it is found to consist of minute flakes. To metallize or render conductive a nonmetallic object, it is essential that these flakes shall lie flat upon it like the scales of a fish, overlapping each other and forming a continuous and unbroken metallic covering for the object. Such a surface can be obtained only by brushing or otherwise forcing the flakes into the position described, which will incidentally give to the object a bright polish. Blackleading is sometimes accomplished by means of a pump or air blast, as will be hereafter described, but the usual method is to apply the graphite with a soft brush of camel's or badger hair, either by hand or with a blackleading machine. For blackleading by hand a camel's-hair brush is preferred. With this instrument the graphite is brushed back and forth over the mold until a bright polish is obtained, and until it is certain that no spot, however small, has been neglected. If so much as a punctuation point fails to receive the proper polish, copper will not deposit thereon, and a hole in the shell will result.

Blackleading by hand is a slow and disagreeable task, and is seldom practiced in American foundries, a blackleading machine being considered essential even in the smallest establishments. Fig. 13 illustrates a blackleader which is a type of the machines in general use at the present time. While there are variations in the mechanical movements of different machines, the essential features are a vibrating brush or brushes, and a reciprocating bed to carry the molds back and forth under the brushes. The apparatus is all inclosed in a

tight box which confines and prevents waste of graphite. After the mold has been built up and prepared as previously described it is placed on the bed of the blackleader and covered thickly over with graphite. When the machine is started the molds travel slowly back and forth while the rapidly vibrating brushes soon effect the necessary polish. The time required to properly blacklead a mold depends upon the nature of the

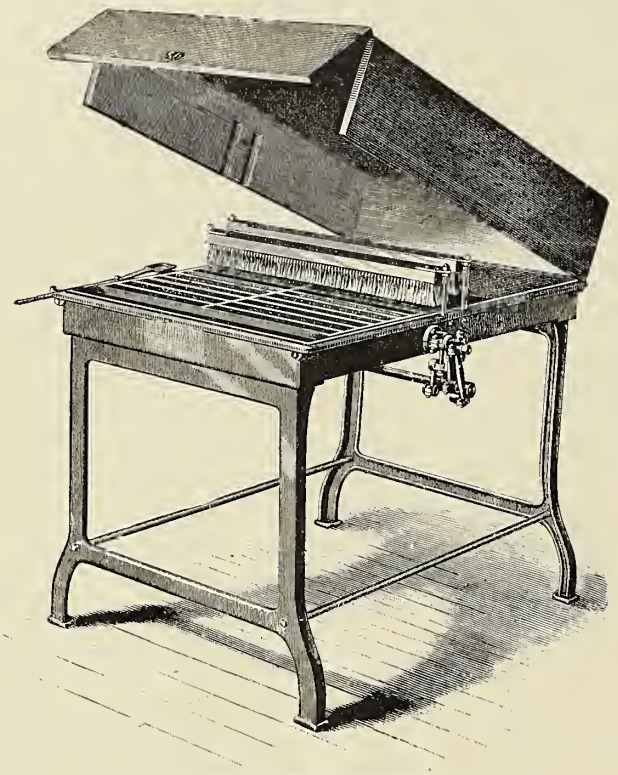


Fig. 13.—Blackleader.

work and the speed at which the brushes are operated. A mold of a type form requires considerable more brushing than a flat engraving because of the minute indentions made by the punctuation points, etc. With a double-brush machine running at about 600 revolutions per minute, a good polish is usually obtained in from five to ten minutes.

A disagreeable feature of blackleading is the flying dust, which cannot be wholly confined and which eventually covers everything in the molding room, including the workmen. This annoyance is minimized by the use of the inclosed blackleading machine but not entirely eliminated. On this account the wet process of blackleading is sometimes preferred. This method was invented and patented by Mr. Silas P. Knight in 1872. By this process the graphite is mixed with water to the consistency of thin cream and by means of a rotary force pump is discharged with considerable force upon the mold through a traveling rose nozzle, the entire apparatus being confined in a water-tight box. In another form of wet blackleader the emulsion of graphite is forced over the mold by a paddle wheel which revolves in the liquid. The blades of the wheel consist of badger-hair brushes which come lightly in contact with the mold and assist in producing the necessary polish. The wet process is said to be entirely satisfactory, but for some reason has never come into general use.

Various attempts have been made to perform the operation of blackleading by means of a blower or air blast, and several patents have been issued for machines with this design. The best machine of this class combines both the air-blast and brush features. Before entering the blackleader, the air is cooled by passing through a water-jacketed cylinder, which insures a safe temperature for the wax molds. It is claimed by the manufacturers that a tableful of molds may be metallized in one minute.

After the mold has been blackleaded, it must be thoroughly freed from the loose graphite which would otherwise remain in the depressed portions, particularly in the smaller indentations made by punctuation points and leaders, and cause defective shells. The removal of the superfluous graphite may be effected by a hand bellows, but in large establishments a rotary fan operated by power is sometimes employed. A still better method consists in taking the air through a tube from a reservoir in which it has been compressed by an air pump. By this method sufficient pressure to thoroughly blow out the mold is assured. From such a reservoir additional tubes may be extended to the molding presses, and utilized to blow the loose graphite from the molds as may be necessary during the operation of molding.

By the process of blackleading, the case is rendered conductive over its entire surface, and should it be suspended in the bath without further preparation, it would receive a deposit of copper not only upon the mold but upon the margin of wax surrounding the mold, and upon the back of the case. To restrict the action of the current to the surface upon which a deposit is desired, the remaining portion is painted out with hot wax or varnish, or its conducting surface is destroyed by passing lightly over it a hot building iron. The conductivity of graphite is only .07 of one per cent as compared with pure copper, 100 per cent, and the action of the electric current on a blackleaded mold is therefore very slow until covered with a coating of copper, when deposition proceeds rapidly. To give the mold a better conducting surface than is provided by the graphite, and thus facilitate immediate action of the current over its entire surface, it is customary to precipitate a film of copper on the mold before placing it in the bath. This preliminary coating of copper is produced by pouring on the mold a solution of sulphate of copper of about 16° Baumé, and covering it with a sprinkling of iron filings. With a badger-hair brush the filings are lightly distributed over the mold until thoroughly wet, when they take up the acid in the solution, and the copper thus set free is precipitated in a bright film on the mold. If any portions of the mold fail to take the coating the operation is repeated. Particular care is observed to avoid scratching the mold with the iron filings.

(*To be continued.*)

Written for THE INLAND PRINTER.

AN AID TO PROMPTNESS.

BY F. W. THOMAS.

PROMPTNESS in filling orders and the fulfilling of promises made is worth more to a printer than hundreds of dollars spent in advertising. A printer's trade depends for its continuance upon the retaining of old customers, for the bulk of his business comes, not from the transients, but from the patrons who have a continuous run of printing to be done. It is, consequently, of the utmost importance to satisfy every customer every time. Nothing so annoys the average business man as to be disappointed in the delivery of printed matter. Perhaps he has ordered letter-heads, and if they are not delivered today a number of important letters will be laid over. Perhaps it is some special advertising matter which, to be effective, must be out by a certain date. Printers know that to disappoint their customers in these matters breeds ill feeling and ultimate loss of business, but they do not work as systematically as they might to prevent these unfortunate occurrences.

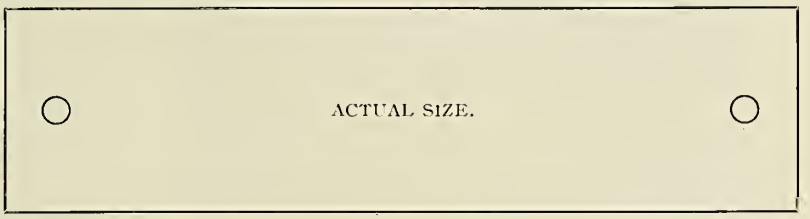
In an office having on hand constantly fifty or seventy-five jobs, all, perhaps, promised for delivery at times varying from one hour to two or three days, it is no easy matter to keep track of so many items even when the foreman is alert and anxious to please. Work will at times be finished before the appointed time, and then in the rush of other matters demanding immediate attention, the delivery of the work will be overlooked. The fact that it was done does not help the customer if he does not actually receive it.

For the purpose of overcoming these difficulties in my own office, I have devised and have in use what I call a "Promise Board," which has proven of such substantial value in my business that I give it here for the benefit of others who may be equally helped by it.

PROMISE BOARD.

HOUR	MON	TUE	WED	HOUR	THUR	FRI	SAT	HOUR
7 A.M.				7 A.M.				7 A.M.
8 "				8 "				8 "
9 "				9 "				9 "
10 "				10 "				10 "
11 "				11 "				11 "
12 "				12 "				12 "
1 P.M.				1 P.M.				1 P.M.
2 "				2 "				2 "
3 "				3 "				3 "
4 "				4 "				4 "
5 "				5 "				5 "
6 "				6 "				6 "

This board is divided into columns, one for each day in the week, and each column is divided into spaces up and down as shown on accompanying illustration. Each space has two small brads, one about a quarter of an inch from each end of the space. These project about half an inch and slant upward slightly. In connection with the board we have small slips of paper like this:



with holes punched near the ends so as to slip readily over the brads in any space where it is desired to put them. Such a board can be made by any carpenter and ruled up and lettered at a total expense of $2 or $3.

In practice it works as follows: The board is placed on the wall directly above the foreman's desk. A supply of the slips is kept by the foreman, the proprietor and the bookkeeper, and every promise made by anyone is at once written on one of these slips, whether for a proof or the delivery of a finished job. The slip is then placed on the space of the promise board corresponding to the time promised. For instance, a thousand cards are ordered for James Nolan to be delivered Tuesday afternoon at three o'clock. A slip is made out "Deliver Nolan Cards," and put in the Tuesday column in one of the three o'clock spaces. With this board constantly before him with complete memoranda of every job that is promised in plain sight, the foreman is able at a glance to keep accurate track of every piece of work. The delivery boy watches the board, and when three o'clock comes, there he sees "Deliver Nolan Cards." He takes down the slip, marks the time on it and delivers the cards, at the same time turning in the slip to the bookkeeper who files it with the job. Thus a complete and valuable record is kept as well as a constant reminder of promises made.

The system is simple, reliable and easy to operate, and at the same time results in more systematic work and prompt delivery. It assists in keeping promises and is invaluable because *it is the promises that you keep which hold your trade.*

DID NOT APPRECIATE THE BOOK.

Here is the letter which a New York publisher received from a New Hampshire man who had become the owner of one of his books: "The book is not in a finished state. One end is finished with gilt—the side and one end is in an unfinished, rough state. I have had to cut many of the leaves open to find the contents. I should think you did not intend to send out a book in such a shape."—*Chicago Tribune.*

UNITED STATES BATTLESHIP MASSACHUSETTS.

Half-tone by
ELECTRO-TINT ENGRAVING COMPANY,
1227-29 Race street, Philadelphia, Pa.
(Duplicates for sale.)
A full line of war ship cuts in stock.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 34 Park Row, corner of Beekman street.
GEORGE E. LINCOLN, MANAGER.

VOL. XXI. JULY, 1898. No. 4.

THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & CO. (Limited), Cape Town and Johannesburg, South Africa.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

EDITORIAL NOTES.

A CONSOLIDATION is now reported in the envelope manufacturing industry. The United States Envelope Company is said to be about to be incorporated in New Jersey, with a capital stock of $4,000,000.

TRADE protection should be the common object of both employer and employe. A printers' and binders' board of trade, consisting of employers and employes, is the ideal organization for the settlement of grievances and adjustment of all disputes.

PRINCIPLE is stronger than money interest. But on each side of the labor problem this fact is too frequently forgotten. Principle will induce the capitalist to close his works and retire from business. It will cause the workman to bear destitution with fortitude. The influence of reason and not force alone can permanently insure harmony between employer and employe.

LIKE most other lines not boomed by national disbursements for our army supplies, the bookbinder's business is suffering from the war. People have no time for fiction, and seem engrossed in the newspapers and bulletin boards. A few timely volumes on subjects relative to the war are being issued by up-to-date publishers, with the result that some plants are busy. "Fitzhugh Lee's Book of Cuba," for instance, will probably have an enormous sale, and other books on Manila and our navy are selling well.

IT is unusual for a designer of book covers to have his name signed on the finished volume. But a cover from the pencil of George Wharton Edwards will generally be found to bear his initials somewhere in the design. "The Spaniard in History," a 12mo, provoked by our disturbance with Spain, is bound in a cover by Mr. Edwards of such tasteful design and economy of cost, that it seems worth mentioning here. The cloth is a smooth orange of the art vellum style, stamped in aluminum and black ink. In the center stands a knight in full armor, resting his hands on a huge sword, with a dog in profile on each side. The figures are in aluminum, outlined and framed by the black ink. Bright and frosted effects are produced on the aluminum stamping, so that the final effect is pleasing to the eye, and will draw attention to the timely volume.

ALL extra or so-called "art" bookbinders do not seem to appreciate the importance of selecting suitable lining papers to match and harmonize with the leather on fine half-bound bindings. In fact, there is no point at which careful study and the exercise of good taste will bring so sure a reward. The ultimate value of a paper does not always depend on its price, and not infrequently a marbled paper may be found among the German samples at from $8 to $12 that would prove more suitable for a job in hand than might be secured among the English at from $20 to $25. The highly

glazed papers do not appear on the really fine bindings of today; a dead finish, if the paper be harmonious in its coloring, producing a much richer and æsthetic effect. Much popularity has been secured by a paper showing but the faintest tracery of color drawn out in irregular and scraggling lines, with no uniformity of design.

THE *Monetary Times*, of Toronto, Canada, quotes a San Francisco correspondent of the Montreal *Gazette*, who says that a labor-union regulation allows one apprentice to every sixteen men, and adds to this assertion another that "This debars our young men from learning a trade," etc., and "when one of our large shipbuilders wants skilled labor to erect a new battleship, the American boy is hanging around a corner grocery store, talking politics, while the boy from Glasgow, Belfast, Bradford or Montreal comes here with a master mechanic's certificate, and is immediately employed at a man's wages. The American boy goes from bad to worse, because of that hydra-headed autocrat, Labor Federation." Labor unions have much bad legislation to answer for, but no more so than other organizations. The conclusions of the correspondent of the *Gazette* are so obviously false that it is a matter of surprise that the *Monetary Times* should have given currency to them. Such assertions do more harm than good to all concerned.

THE QUESTION OF STRIKES.

THAT the strike is a legitimate weapon of industrial warfare is now generally conceded, despite the disfavor and distrust with which it is regarded by every employer. It is, however, a weapon with a double edge. It frequently works greater harm to the labor organization invoking its aid than to the employer against whom it is directed. It behooves every such organization, therefore, to use the utmost circumspection before venturing upon this questionable method of obtaining its ends. The foremost thinkers in the so-called labor movement today are on record as opposed to strikes except under the most aggravating circumstances. It is, as a rule, only the blatant demagogue and the nonworker who has no interest at stake who is now found urging his fellows on to strike. The present is an opportune time for members of unions engaged in the printing and kindred trades to thoughtfully consider the circumstances which may and those which may not justify a strike.

One can readily understand why the coal miners of Ohio and Pennsylvania recently rebelled against a system which yielded them so small a proportion of their production as to practically deprive them of the means to exist. Likewise the strike of the underpaid, ill-used, tenement-housed garment-workers of New York cannot fail to provoke sympathy wherever the facts are known. But to compare the condition of either of these classes with that of the men and women employed at the printing trades would be indeed far-fetched. It is no exaggeration to say that in the matter of wages the printing trades rank first in the industrial field of America today. If they are in some cases behind other trades in the duration of a day's work, it may reasonably be ascribed to the fact that they are required to put forth less physical exertion than some of the more favored trades, as, for instance, those of the ironmolder and the builder.

Strikes have invariably left a bad impress upon the trade. They have occasioned much pecuniary loss and annoyance to the employers, but hardly less to the employes who have been involved. In only rare instances have the unions secured what they struck for. More often they have been forced not only to surrender the demands upon which the strike was based, but also many of the advantages enjoyed before it was undertaken, and their members have been forced to accept employment on terms dictated wholly by the employers. The experience of Chicago in 1889, of Pittsburg in 1891, and of Kansas City in 1896 is still fresh in the memory, while some of the strikes now in progress give equal promise of proving disastrous failures.

The shorter workday is, without doubt, a thing greatly to be desired. THE INLAND PRINTER has on more than one occasion expressed hearty sympathy with the movement. But the desirability of the shorter workday should not lead its promoters into radical and unjustifiable efforts to enforce it upon unwilling employers. If it cannot be secured by mutual understandings, by mutual agreements, and by mutual concessions, THE INLAND PRINTER doubts the wisdom of more aggressive action on the part of the unions. Time, by breaking down barriers at present deemed insurmountable, by lessening or wiping out existing prejudices, will, we believe, eventually result in a workday short enough to give to all workers sufficient leisure for rest and recreation. We doubt very much whether that time can be hastened by strikes, lockouts, boycotts, and similar methods which only tend to antagonize employers and defeat the ends sought to be achieved. By employing these methods the unions may gain temporary advantages here and there, but these are more than likely to be offset by failure and the loss of privileges already enjoyed in other localities.

Granting that strikes are permissible and even justifiable under certain circumstances, the question which THE INLAND PRINTER desires to propound to its friends in the allied printing trades unions, is: Are the conditions under which they are required to labor so irksome, so manifestly unjust, so unbearably distressing that nothing short of a strike can possibly bring relief?

THE GOVERNMENT PRINTING OFFICE AND THE CIVIL SERVICE.

THE announcement that the government printing office employes are to be removed from the classified list of the civil service in which they were placed during President Cleveland's last term has created considerable interest in printing circles throughout the country, but more especially at the national capital.

The Attorney-General, it is said, has given President McKinley a written opinion to the effect that the printing office employes were wrongly placed in the classified list; that the Bureau of Printing and Engraving is a part of the legislative branch of the Government, and that the Public Printer should be free to appoint men of his own selection to the positions in his department, as well as to remove such as he deems advisable. The President has not yet promulgated an order based upon the Attorney-General's opinion, but there is little doubt that he will do so at an early date. Civil Service Commissioner Brewer, in fact, informed THE INLAND PRINTER correspondent that the President would soon issue such an order, and vouched for the truthfulness of the foregoing statement. It is said in some quarters that the President will withhold his order pending the final adjournment of Congress. Those making this assertion urge that such a course will save the President the annoyance of an onslaught by senators and representatives who have friends who would be placed in jeopardy if the order were issued while Congress was in session.

The announcement will be gratifying news to the members of the International Typographical Union, which has repeatedly gone on record as against the printing office being included in the classified list.

In Washington typographical circles the sentiment is divided. While Columbia Typographical Union, No. 101, instigated the move to place the Government Printing Office under the operation of the civil service rules, its present attitude is one of antagonism to such a proceeding. Three of her four delegates at the last convention of the International Union favored a resolution taking the office from the classified list. Since then, the union has taken three votes upon the question.

"The first vote," said Secretary William R. Garrett, "was taken at a regular meeting, and, acting upon the union's expression, the following day I called upon President McKinley and presented resolutions asking for the removal of the office from civil-service control. The opponents to the resolution, however, secured a special meeting of the union, at which a referendum vote upon the question was ordered. This resulted adversely to the proposition, and a second set of resolutions was prepared. These I left with the President's private secretary to avoid an embarrassing explanation. Subsequently the union took another vote and again reversed its position. This time I sent the President notification by mail.

"The question is more or less a political one," continued the secretary. "From a trade-union standpoint it is better to have the office out of the classified list, for the greater ease of preventing the appointment of men objectionable to the union or of ousting those who become *persona non grata* by reason of a violation of union rules."

The secretary was of the opinion that inasmuch as the printers employed in the institution number about 900 Democrats to 200 Republicans, and other employes in like ratio, that a general turnover will follow the promulgation of the expected order. Printers throughout the country apparently share the secretary's opinion, since many congressmen are being deluged with applications for places.

THE INLAND PRINTER'S correspondent called upon Public Printer Palmer and asked whether, in view of the expected order, he would care to express an opinion upon the probable result to the men at present employed as well as its moral effect upon the institution. He very courteously replied: "It would not be becoming for me to express such an opinion at the present time. When the expected order is really issued I shall be pleased to give the readers of THE INLAND PRINTER my views."

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II, NO. I.—INTRODUCTION—BY ERNEST KNAUFFT.

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

THE reader is asked to view this second part of "Drawing for Printers" differently from the first part. In the first part the writer aimed at establishing recognized rules for drawing rather than giving his individual opinions. He thinks that very little of the first part can be questioned. For example, it is not a matter of personal opinion that the horizon line is on a level with the spectator's eyes, or that a mantelshelf on such a level should be drawn with a straight line; it is a matter of fact, which he merely reiterates, as the writer of a grammar reiterates the indisputable facts of a language, that a noun is a name word, a verb an action word, an adverb a word which qualifies a verb. But when the writer of a literary text-book has exhausted his rules of grammar and takes up the subject of rhetoric, although he endeavors to give only such examples of writing as are excellent, still his own personal taste is apt to guide him in his selections, and he may claim as admirable that which is to be criticised. A rhetoric of the eighteenth century would necessarily contain much artificial, sentimental and Latinized English which a teacher of today would not put before his students. So it is that in the following chapters I may advocate, (1) that which may not meet with the approval of my readers, (2) that which may not suit my reader's customers, and even (3) that which is wrong. You therefore may use as much of my advice as you find practical and discard that which is impractical.

That there will be much that you will find impractical goes without saying. It is absolutely necessary that the student of the arts (as the writer of these papers) acquaint himself with that which is classical; he then becomes fascinated with it and recommends it. But the classical covers an immense field, embracing that which is best in many ages and in many different lands, and it is utterly impossible that the practical worker in the arts should utilize all the classical styles at one time. Hence

*Copyright, 1897, by Ernest Knaufft. All rights reserved.

only a fragment of any text-book built upon the study of the classic can be practical at any given time.

Let us be more specific. Let us take the department of lettering alone. If an author publishes a work on lettering, and he is a cultivated man, he must examine the many styles of the past. He examines the monumental letter of classic Rome and the monumental letter of the Renaissance ; the Caroline letter of 700 A. D., as well as the Gothic and the Visigothic. It is not his business to place one above the other, but to explain the beauty of all. If, however, you are a printer of today, and the Morris style of type is most in vogue, and you have stocked your cases with it, it is the Gothic letter you are most interested in, because it is what you are using and what your customer has just been trained to like ; so the most practical part of a book on lettering would be that which would treat of the Gothic letter, and its offspring, the Old English ; while the chapter on Visigothic, with its twisted letters, would seem quite impractical to you as you could not use the examples given. Yet it would be the business of the writer on alphabets to analyze them thoroughly, otherwise his work would be incomplete.

Now then, I shall try to be practical, and in the chapter on lettering bear in mind that the modern fonts are the Morris, Caxton, Jenson, Erhard Ratdolt, Old English and Touraine. I shall try to give a little more attention to the letters after which these are patterned than I shall to the Phœnician or Etruscan, the Visigothic, the Aldine, and the Irish text letter. But, on the other hand, no printer can be educated without knowing something about these latter alphabets. And so you must bear with me while I analyze them, though they may not be practical.

Once more, suppose you do agree that a style of lettering not now in vogue is a pleasing style, and one worth imitating, the question arises, How much time can you give to the study of it in order to use it? Nearly all artistic work requires hand labor, and hand labor is slow.

In our chapter on wood engraving, we shall recommend the study of that art, both because it can be used and because it trains you to appreciate good designing; but how many printers can neglect their business in order to spend hours and hours in practicing an eminently slow art, when rapid and cheap photo-engraving will serve the purpose almost as well? Very few, I fear.

So, also, when we come to the matter of taste, we come to the question of what should artistic printing look like? Even if you are convinced that coated paper and the half-tone do not belong to ideal printing, how many can afford to attempt a piece of rough printing with heavy type, coarse paper and an outline device, and expect to retain his customers, when his rival, Smith, is using coated paper and half-tones that almost equal photographs? Very few printers, I fear, would be able to pay expenses by such a course. There are very few merchants but would have their catalogues printed with half-tone illustrations of photographs of their wares. Or even if the printer does not apply his art methods to job printing, but to periodicals or pamphlets, he will probably find few buyers who are cultured enough to appreciate his rough printing, so between the amount of time necessary for preparing artistic productions and the poor chance they have of receiving patronage, it is very difficult for a cultured printer to attain his ideal.

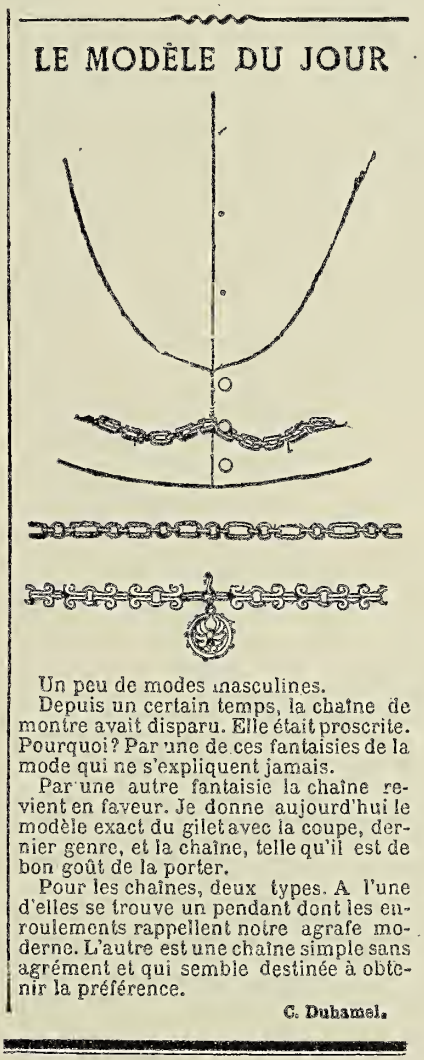
The writer has followed the art periodicals of the country and knows too well that all of them have failed. If artistic periodicals advertised for years to art-loving people have failed, how little is the chance of art methods succeeding with the people ! We must, then, bear in mind that I may recommend methods because I know them to be artistic without expecting them to be accepted or put in practice.

The practical printer's course must be a compromise. He introduces an artistic principle here, another there, without ever reaching his ideal. Sometimes it is his own circular, sometimes a literary pamphlet, or sometimes a poster that allows him to experiment, while his average printing is commercial, nothing more.

But, let us say in parenthesis, that while we deprecate the lack of artistic culture that prevents our printers from turning out artistic work, we do not for a moment claim that that which is not artistic is poor, or that all printing that is not rough is not artistic. The half-tone and coated paper have their use. If, as a matter of news or information, exactness is required, any sensible printer will turn to the half-tone for assistance. Even Mr. Walter Crane, in publishing his book on "Decorative Illustration," though he uses 303 pages of rough paper to exemplify the superiority of the simple wood cut of the past, employs eleven sheets of highly calendered paper to reproduce delicate facsimiles of old manuscripts. He felt that the purpose of these supplementary pages was to illustrate and not to embellish the book ; so he sacrificed artistic harmony for science. So, also, a printer does well, when getting up a catalogue of houses, horses or chickens for sale, to insert a frontispiece of coated paper and print on the same a half-tone which gives an adequate idea of the house, horse or chicken to be sold. That is a scientific piece of work. The point is, that a catalogue printed on cheap paper with an insert of a half-tone printed on coated paper can never be an artistic unit, can never be exhibited as a piece of artistic printing. The French, who are extremely artistic people, have carried delicate printing as far as it will go, and the French printer will get you up a catalogue with a half-tone frontispiece, but everything will be in harmony with it; the paper of the body of the book is coated paper, the type is delicate, the initial letters are equally fine, and the printing of the entire brochure is so delicate that it is in keeping with the frontispiece. That is the right principle for booking, that the work be harmonious. There is no objection to fine type (so long as it is not so fine as to tire the eyes) if it is printed properly. The main reason for recommending such heavy type as

Morris' is, that it is pretty sure to print well. When a French printer turns out a cheap newspaper he uses large type and heavy headlines, accompanied by illustrations that harmonize with such type and headlines.

Our examples of Forain's work (see May and June issues) show the style of the French drawing made for the daily newspaper in harmony with the typography and in a suitable manner for printing on poor stock. The clipping from the French newspaper we give with this chapter, showing different styles of watch chains, is an excellent example of good taste in this direction. The type, the drawing, and the rules all harmonize. With a chalk-plate outfit a clever printer could supply


LE MODÈLE DU JOUR

Un peu de modes masculines.

Depuis un certain temps, la chaîne de montre avait disparu. Elle était proscrite. Pourquoi? Par une de ces fantaisies de la mode qui ne s'expliquent jamais.

Par une autre fantaisie la chaîne revient en faveur. Je donne aujourd'hui le modèle exact du gilet avec la coupe, dernier genre, et la chaîne, telle qu'il est de bon goût de la porter.

Pour les chaînes, deux types. A l'une d'elles se trouve un pendant dont les enroulements rappellent notre agrafe moderne. L'autre est une chaîne simple sans agrément et qui semble destinée à obtenir la préférence.

C. Duhamel.

NEWSPAPER ILLUSTRATION.

From the Paris *Figaro*, showing harmony of drawing, type, and rules—a method of drawing that could easily be imitated on chalk plate.

such diagrams for his paper each week without feeling that he was transgressing the canons of the highest form of art.

From this example it will be seen that one of the requirements for a good newspaper drawing is that it harmonize with the type page. You may feel then that it is not required of you to make a finished drawing for a newspaper—in fact, the more finished it is the less likely it is to be a good newspaper design.

Another example of good newspaper designing is the *Westminster Budget* cover. The original covered a folio 10 by 13 inches. The paper being a cheap stock

COVER DESIGN OF THE WESTMINSTER BUDGET.

Printed on light weight yellow paper, 10 by 13. An excellent example of the use of silhouette in design.

(yellow) and the design being bold and effective, serves as an admirable example of what we choose to call a poor-paper design.

This design will in future be again considered in connection with wood engraving and lettering; and in the next chapter we shall consider similar headings and covers.

(To be continued.)

J. H. TARBELL, PHOTOGRAPHER.

AMONG the photographers whose works have been represented in these pages no name is more familiar to our readers than that of Mr. J. H. Tarbell, of Asheville, North Carolina. Of late Mr. Tarbell's work has been largely given to representations of mountain scenery among the Blue Ridge and the Great Smokies, with genre work showing life among the negroes. A wealth of material is convenient to Mr. Tarbell in preparing illustrations for advertising purposes by all types of negro character, and he has a corps of models adaptable to all requirements.

In the field of portraiture he has won a desirable place, and his purpose to give an individuality to each portrait apart from the mere likeness of the sitter is invariably successful. A case in point is the recent acceptance for publication by a prominent literary magazine of the portrait of two young ladies of Asheville, sisters, whose strong resemblance to each other is further accentuated by their costuming being alike to the minutest detail. The idea struck Mr. Tarbell of placing one of the sisters before a mirror frame covered with tulle behind which the other sister sat to simulate the reflection. The result was very successful. A reproduction of one of the views is shown on page 445, though the pose is much better in the photograph accepted by the magazine referred to. Space does not permit an adequate representation of Mr. Tarbell's work in this issue, but we hope to show it with more or less frequency on future occasions.

OUR first impressions are usually full of errors. That is why proofreaders are indispensable.—*Chicago News.*

ON THE PAWTUXET.

Half-tone by
GENERAL ENGRAVING COMPANY,
Cleveland, Ohio.

Overlay made by
Beck's Perfection Process.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE PRINTERS' PROTECTIVE FRATERNITY.

To the Editor: SAN FRANCISCO, May 15, 1898.

The columns of your valuable journal probably never contained an advertisement more gratuitously tendered than the communication from a so-called "Recording Secretary of St. Paul Fraternity," in your May issue.

While the purport of the article in question was to offer an apologetic reply to the exposé of the methods employed, and the utter weakness of an organization (?) known as the Fraternity, it was in reality only one of their many tactics in vogue to reach the unsuspecting newspaper publisher with some of their deceiving literature, the communication in question being a page torn from their constitution and by-laws, with a little "top and bottom" added.

Is it not singular, since so much pride is taken in publishing the "objects of the Fraternity," that not a single instance is on record where a publisher has availed himself of their offer and replaced his union printers with those of this midget society, without a strike having first occurred in his office? This seems convincing evidence that notwithstanding their preamble, by-laws, etc., with which they flood the mails, no confidence is placed in their statements. Of course, when a strike occurs a publisher will endeavor to secure help wherever he can get it.

The Fraternity consists of five branches and controls outright only four newspapers. These are the Los Angeles *Times*, San Diego *Union*, Milwaukee *Sentinel*, and the Montgomery *Advertiser*. There is no local branch in Chicago, New York, or "many other cities," the "recording secretary" to the contrary notwithstanding. A branch of this midget society is only possible where a daily newspaper is in their control. This has been demonstrated time and again.

It is true the Fraternity at one time numbered a few hundred members; also that it controlled, a few years back, some twenty newspapers. Before me lies a copy of the "official organ" of January, 1892. It contains an official roster of the following local branches: Kansas City, Wilmington, New Haven, Little Rock, Cleveland, Jacksonville, Santa Barbara, New Orleans, St. Louis, Montgomery, Milwaukee, Nashville, San Diego, Albany, Rome, Chattanooga and Los Angeles. Out of this list only four cities are in Fraternity control today. The "recording secretary" may be able to tell us what became of these local branches. The papers in the above cities are certainly still in existence, though it should be said they would not be had they remained in the Fraternity's control much longer.

In the official organ before me I notice that Kansas City, St. Louis and Chattanooga publishers concluded the Fraternity was too big a load for them to carry, and have announced their desire to again employ none but union men. Most of the Fraternity men in the above cities were taken into the union, and the "official organ" contains the usual charges of "dishonesty," etc., against the men, a practice in vogue to this day when one of their number regains his manhood and joins the typographical union.

For the edification of the "recording secretary" I will say that many of the newspapers in cities above mentioned were completely ruined financially owing to the employment of Fraternity men, and it has taken some of them years to recover what they lost in the few months of reckless and foolish management. The "recording secretary" seems to lay great stress upon the words: "we never strike," etc. It is true they never strike, consequently the boycott becomes a dead letter. What effect would a boycott have on anything which should come under the ban of this handful of men, separated, as they are, as widely apart as the Atlantic and Pacific?

And as to arbitration! Also a dead letter and is only made use of to catch the unwary publisher into their trap.

During my twelve years of membership not a single dispute has been submitted to arbitration in any Fraternity office. Arbitration, indeed! When a publisher desired to make a reduction in the scale, it was made and that was the end of it. If the

Photo by E. C. Pratt, Aurora, Ill.

"YOU SEE, IT WAS JUST THIS WAY."

Fraternity men showed an inclination to rebel, the threatening statement came forth "that the union men were anxious to return at the scale proposed." In a certain Fraternity office nine reductions in the scale were made and accepted without a murmur.

"We do not strike" may be a good catchline to entrap an occasional publisher who may be engaged in a controversy with his union printers, but I would suggest to such that he do not go into the matter blindfolded. Look over the ground carefully and ascertain the cause of so many heretofore Fraternity offices again employing union printers. Let publishers who are in quest of help to replace their union men think well of the consequences before employing members of this order. A little inquiry of those who had the experience will convince them that financial and political ruin will be the penalty for employing members of this unrecognized labor society, and

any newspaper publisher who had employed them is ready to testify to the truth of my statements.

Strength (?). I need only to point to the nine-hour strike inaugurated by San Francisco Typographical Union to show the worse than weakness of the fraudulent society. With Fraternity headquarters only two hundred miles distant, with transportation furnished by San Francisco employers, and with nearly two hundred positions to be filled, two job printers and one machine operator were sent to the "aid" of San Francisco employers. Strength, indeed! L. M. SCHNITZER.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THAN John B. Davidson, who recently completed a term as president of the Typothetæ of Cincinnati, Ohio, few employing printers throughout the country are better known or more universally esteemed. Modest in his demeanor, cordial and affable in his treatment of his employes, as well as in his relations with customers and business associates, he possesses the qualities of considerateness and fairness in an eminent degree. Mr. Davidson is a native of Pennsylvania, having been born in Hollidaysburg, in that State, November 6, 1837. In 1843 he removed to Cincinnati, where, ten years later, he entered the office of the Commercial jobrooms as an apprentice, graduating as a journeyman in 1857. By thrift and strict attention to business he rapidly accumulated means until 1870, when, in connection with the late William Porter, he bought out the business. In 1876 the partnership thus formed was terminated and a new one under the name of Davidson & Buss, with Charles Buss as copartner, was organized. This, in turn, in 1884, gave way to a consolidation with the Commercial Gazette, the new concern being styled the Commercial-Gazette Job Printing Company, under which name it is now operated. A few weeks since, Mr. Davidson, having amassed a competency and feeling the need of a cessation of business cares, retired from active participation in the firm's affairs, after being in the harness continuously for more than forty years. He is now enjoying a well-earned rest at his home in Linwood, a suburb of Cincinnati.

JOHN B. DAVIDSON.

Mr. Davidson was one of the founders of the Typothetæ and has always taken a deep interest in the affairs of the association. The employing printers of Cincinnati have long looked to him for advice and will continue to hold his counsel in high esteem. Mr. Davidson is firmly of the opinion that the future development of the Typothetæ will bring much good to the fraternity of employing printers.

ARE WE VICTIMS OF CUSTOM?

It is probably true that the all-prevailing prejudice against leaving the beaten paths of thought and action is responsible for the retarding of many movements intended for the advancement of civilization and the upbuilding of mankind generally. Our fathers did thus and so, hence it behooves us, their sons, to do likewise. In our national affairs we have an example of this in the discussion of the future of the Philippines and other territories which have fallen into our hands through the fortunes of war. One school of statesmen argue that because the forefathers of the Republic adopted a non-colonization policy we should continue to uphold it. How far does the practice of yielding to custom dictate the relationships of the employing printers to those in their employ is an interesting question. Mr. H. W. Cherouny, of New York, whose interesting letters have heretofore been given space in this department, quotes from his personal experience to prove that we are all custom's slaves. He writes:

With the brotherhood of printers I suffered from modern business conditions even while yet an apprentice; and I have not forgotten the woes of a boy who, freed from the fostering care of the ancient but wholesome apprenticeship laws, is mercilessly kicked about by journeymen and masters. With the brotherhood of printers I suffered as a journeyman during that period when union rule in shops was spoken of as a shackle to individual enterprise, and I have not forgotten how the straightforward, honorable workingmen had to take a back seat for those who came with presents or flattery for the foreman, etc.; and I remember distinctly how it came about that I, one of the swiftest compositors of the period, could not earn more than $7 to $10 per week, of which amount $2 were held by the office (Trow's, 50 Greene street, New York) to insure my safe return for clearing up without remuneration what I had set perhaps one or two months before.

And with the brotherhood of printers I suffered after I took up the struggle for existence in the period when competition lost its compensating features; and I have not forgotten the degradation to which the common errors of the business world subject an aspiring worker in our trade. I have not forgotten the anguish of one who thinks it honorable to believe "that there is always room at the top," and who, when he reaches it, finds out that "the top" is but a friar's lantern hovering over the morass in which the printers struggle with one another for bare self-maintenance.

At the same time I have endeavored to see clearly through the complex cloud of political and economic theories that float about the atmosphere of thought and darken the mental vision of overworked printers, Now, let me tell my colleagues what I think to be the universal cause of the woe in my life and in theirs.

The American habits of business intercourse, based on equal rights, existed long before the science of political economy advised European governments to relieve industry from the ancient burdens of police supervision. Business intercourse is the natural means of society to satisfy the manifold wants of man, and Americans thought it best to leave its regulation entirely to the people. Therefore, the conditions of labor and of the formation of prices, as well as the rules of payment and credit, together with the minor details of industrial life, were generally regulated by custom, here and there supplemented by law.

Custom is the unwritten law of classes, tribes, occupations, churches or nations, for their individual members to act in a way deemed proper and

Photo by C. B. Unger, Middletown, Ind.

A YOUNG DEVIL.

beneficial for the interests of their communities. Growing from habit and popular experience, custom is changeable with the ever-changing social conditions of the people, and being almost infallible in operation, it is a strong method of self-government. The less government from above, the more there is from below through custom. Woe to him who will not abide by its rules!

In accordance with the spirit of the American people, all institutions of government and custom are supposed "to establish justice," "to promote the

general welfare," and "to secure the blessings of liberty." Even so it was the end of American business ethics to secure the liberty of individuals while in business, and justice in the distribution of the surplus produced each year by the nation. And as industrial life begins either with a labor contract or an exchange of something, so it was considered essential that all adults should have equal rights to contract for labor or goods within the limits of the law, at any time, at any place, at any price. Thus, the individual contract became the basis of all business relations, and as all human capacities were free to make the best of all chances of acquisition, there resulted from these principles the present system of free competition.

The country fared well on this basis as long as there existed a certain equality of economic strength in the different industrial classes to maintain satisfactory terms when contracting with another for the exchange of the commodities which they happened to possess. A nation, made up as the American nation was at the beginning of the current century, of farmers and merchants, with scarcely enough mechanics to supply the domestic wants of the people, might indeed consider free competition a kind of distributive justice.

But with the growth of industry and the differentiation of the people through diverse occupations, their old equality as competitors became a fiction. People engaged in modern industries are not equal in their capacities to production and the exchange of their commodities. Hence, the weaker part of the people forming the industrial world could not enjoy the liberty of contracting granted by the inherited order of business, and they were abused by those who could do what they pleased; hence, free competition degenerated into what is popularly called "cut-throat competition."

The working classes especially found the individual contract system for wages a mockery of liberty and justice. Law and custom combined to treat laborers like merchants—that is, like persons having something for sale. But the legal equality cannot endow a workingman with economic strength equal to that of his employer. The commodity which he has for sale—labor—is by nature attached to the person of the vendor, and its preservation depends on food.

To treat labor as merchandise was a fatal error of legislation which must be corrected, or labor will undo society. Producers and traders can transport their commodities and seek satisfactory markets; or they may even withdraw their goods from the market to wait for auspicious times to sell them. But the workingmen are compelled to sell their stock in trade, labor, day by day, wherever they happen to be, in order to maintain themselves. They cannot, like merchants, wait or seek for opportunities to get a living price; they must accept any terms offered by employers at their place of residence.

Though I do not want to speak in this connection of the state of the printing trades in the competing business world, I cannot help mentioning the fact that master printers are about as badly situated as the laboring classes, because they do not sell generally marketable commodities. Therefore, printers have no weapon against the tricks of competition, and consequently they are as a class victimized by all other branches of industry just the same as the laboring classes.

While, then, the laborers kept their political and religious liberty resting on written constitutional law, they lost altogether their business liberty, resting on customary law. Was it a wonder, then, that with the sense of freemen they came together and said: "We are not equal to producers and traders, and the custom of agreeing on wages individually is based on a fiction. Therefore, we must secure equality by instituting a custom which rests on the fact of inequality in trade. We must stipulate the terms of labor-contracts by trade unions. United we can, like traders, calculate on the cost of the commodity, labor, and fix its price accordingly. United we can, like traders, buy the raw material of physical and mental strength (food, etc.) wherever it is best, and thus deliver our class from the curse of the truck-system. United we can, like traders, withdraw our commodity from the market (strike), and like them wait till we get our price. United we can, like traders, send our surplus labor from one place to another where there is a market. United we can, like producers, regulate the production of our commodity and prevent flooding the market (limiting the number of apprentices and hours of labor). United we can, like traders, get government protection when foreign competition threatens our market (contract labor laws, etc.)."

Having now shown that trades-unionism is a manifestation of the American sense of equality sanctioned by the highest law of the nation, I beg you, Mr. Editor, to let me in my next discourse trace the foundation of trade individualism, with a view to ascertaining whether or not its business maxims have an indisputable American birthright.

THE APPRENTICE QUESTION AND TRADE SCHOOLS.

None will gainsay the statement that the best journeyman printer is he who has served a term of apprenticeship in an adequately equipped office under the instruction of a competent and conscientious master. No technical school training will ever equal or supplant that to be obtained only in the school of practical experience. The statement is true not alone when applied to the art of printing, but to all trades and all professions. The diploma of the law school or the medical college is of small value compared with years of practice at the bar or actual contact with disease. The "business college" graduate without actual experience of business life must stand aside for him whose riper knowledge is the result of years of contact with practical affairs. The graduated printer's apprentice will always be preferred to the one whose knowledge is obtained entirely in the trade school. And yet it is not required that these schools must be condemned in consequence. That they will have a part, and a very influential part, in the future development of the art of printing is not to be denied.

The trade union seeks to create a monopoly in labor. One of the means employed is the restriction of the number of apprentices in all places where it obtains control. No one who sympathizes with the object of trades-unionism will be disposed to quarrel with this feature of it. Still, where restriction develops into practical prohibition, rebellion on the part of hampered youth is bound to follow, and then the significance of trade schools will not be underestimated.

The apprentice-restriction policy of the Typographical Union has long worked injury to the youth of our cities, by practically debarring them from the privilege of learning the trade. In many other trades the restrictions are not less severe. Hence, we find the country apprentice-boy is the one who becomes the city journeyman. A canvass of any of the big printing establishments of our large cities will show that more than a majority of the men employed therein served their apprenticeship in country towns where the unions had no control. In our border towns, like Buffalo and Detroit, a large percentage of journeymen printers are those who learned the rudiments of the trade in small Canadian towns. These young men, on reaching their majority, or earlier, flock to the large American towns, join the unions and obtain situations, oftentimes driving out the older American workmen who have grown gray in the service and lost the sprightliness of youth.

And all this time, what are the boys of the city doing? What about the sons of the fathers who compose the trades unions and restrict to the utmost limit the number of apprentices. Is it not true that many a journeyman printer with several boys in his family—some anxious to learn the trade honored by their father—find that in shutting the doors against

Engraved by Samuel R. Mason, Cleveland, Ohio.

VIEW IN WADE PARK, CLEVELAND.

a possible overcrowding of the craft, they have closed them against themselves? Today the Typographical Union in effect debars apprenticeship on typesetting machines altogether. The boy who desires to become an operator must first serve a term of five years in doing work about a printing office which has only an inconsequential bearing upon his future career as an operator. It need not be surprising, therefore, if future operators come largely from the trade school.

One considerable advantage possessed by the trade school is that it is not obliged to look for a profit upon the labor of the apprentice. Its pupils can, therefore, afford to devote all their time to acquiring a knowledge of the trade, without respect to the months and years of drudgery undergone by the average apprentice.

It is not alone the severity of the union laws that has tended to the development of the trade school, but the carelessness and neglect of employers, too many of whom regard their apprentices solely from their capacity to earn money. The old idea that an employer owes a duty to the boy whom he takes into his establishment to teach the "arts and mystery" of the trade, as the old indentures used to phrase it, is rarely met with now.

All these influences combine to make the trade school a coming necessity. As its mission becomes better recognized and its usefulness more appreciated, both employers and unions will acknowledge that it is entitled to first consideration and will regard it as a friend rather than a foe to the development of American mechanics.

COÖPERATION VS. INDIVIDUAL EFFORT.

The opinion of a journeyman of varied experience and breadth of view on matters that go to make up a successful business or tend to work injury to employer and employe alike is worthy of consideration. Here is one contained in a letter from Charles H. Kohlman, of Atlanta, Georgia:

In my opinion, the editorial in the May number of THE INLAND PRINTER on the advantages of coöperation of the Typothetæ with the journeymen printers is expressive of the views of a majority of the impartial observers in the ranks of both employers and employes. From personal experience, I know that unregulated competition is injurious alike to employer and workman, and reduces them to the lowest state. Leaving aside all sentiment and humane considerations, and viewing the matter merely as a business proposition, every competent manager must recognize the advantage of a minimum scale of wages when bidding for work. Such a scale removes a perplexing element from the business field. It places all competitors upon an equal footing, gives them a common basis to work from, and leaves a free field for the exercise of superior ability and judgment.

Within the past year I have resided in two large cities in which the book and job printing business is conducted on diametrically opposite principles. In the first city both employers and employes are organized; a minimum scale of wages governs, established yearly by contract; irreconcilable differences are submitted to arbitration. A strike has not occurred in many years. The shorter workday problem has practically been solved by the men working fewer hours when business is dull at a proportionate reduction in wages. A high standard of workmanship is demanded. The establishments are mostly large, well equipped and prosperous.

In striking contrast is the condition of affairs in the second city. Here neither proprietors nor workers are organized, and competition has degenerated into cut-throat rivalry. Wages are so low that many of the more capable workmen have gone into other vocations. Others have started in business for themselves in a small way. Scores of small shops turn out inferior work. They do not keep up with the type styles, but use material long obsolete, except in the backwoods. Typographically the public taste has been debased, and good artistic work is not appreciated. As a result, the larger offices, having facilities and taking a pride in their output, are deprived of a large share of their legitimate custom.

In cities where proprietors and workmen are both organized, and a uniform minimal rate of wages and trade regulations prevail, more work is done, and more money is made by employers. Despite the higher wages, the publishing houses of these cities invade the legitimate domain of the cheap-wage ones, and take work from their very doors. They are enabled to do this because of the superior class of workmen they attract and retain, and because their profits admit of their stocking their establishments with the latest style of materials and labor-saving machinery. Poorly paid labor is by no means cheap labor, in an economical sense.

Now, what would be the result if the leading job and book houses of the city last cited should organize and agree upon a reasonable minimal wage scale, and invite a conference with their employes with a view of entering into a contract, to be renewed annually? In the first place, a feeling of good will and mutual interest would spring up; the men would work with more vim and heartiness, and a larger output with the same number of hands would be secured. Many of the printers now eking out an existence in their small shops would be glad to quit the rôle of proprietor and return to work as journeymen. The one-horse printing houses would gradually decrease. The weeding-out process among the workmen would be reversed from the present order; instead of the more capable and self-respecting being crowded out, the inferior would be the ones to go. A better class of general work would become the rule, and the public taste would soon become so improved as to be satisfied with the best only.

The upbuilding of the printing business, when once thoroughly demoralized, is a hard task, requiring time and patience. But it can be done, and organization and concerted action by all interested is the means. As THE INLAND PRINTER says, organization is the order of the day. It governs in all lines of trade and commerce. The wise business man is he who utilizes it for his own advancement.

NOTES.

THE Milwaukee Typothetæ, acting upon the suggestion of the last national convention, is sending out a well-worded invitation to employing printers within a radius of fifty miles, inviting them to become members.

THE Review and Herald Company, of Battle Creek, Michigan, lost its case brought before the Supreme Court of that State to compel the State Board of Auditors to enter into a contract with it for the State printing for the ensuing two years, on the ground that its bid was the lowest. The board showed that other considerations besides the price made the firm's bid less desirable than those of other bidders. The Robert Smith Printing Company, of Lansing, secured the work.

THE Milwaukee Typothetæ is leaving no stone unturned to make the annual meeting of the United Typothetæ of America, to be held in that city August 23 to 26, a complete success. The executive committee having the preparations in charge is composed of J. W. Campsie, chairman; Edward Bulfin, P. J. Shannon, N. L. Burdick, H. H. Zahn, August Wetzel, M. H. Yewdale and H. R. King. The chairmen of the several subcommittees are: Finance, A. J. Aikens; reception, A. J. Aikens; entertainment, Alonzo Fowle; press, Albert Huegin; banquet, John F. Cramer; toasts, H. R. King; badges, John Tainsh; carriages, S. E. Tate; audit, Henry Oldewelt; transportation, William C. Swain; honorary, William E. Cramer.

Photo by Howe.

POSING FOR HER PICTURE.

THEY REPORT GOOD RETURNS.

Your March number was a dandy; in fact, each succeeding number shows advanced improvement, so that the wonder grows upon us, "where do you get it all from." We certainly have had more returns from our little ad. with you than from all others combined.—*Byron Pope & Co., Cleveland, Ohio.*

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), $1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Australian Typographical Journal (monthly), 75 cents per year. 487 Collins street, West Melbourne, Australia.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association. Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

THE secretary of the New York Central Labor Union verbally gives the following list of trade unions which have established the shorter workday. It is not complete, but will serve for illustration:

	Hours per day.		Hours per day.
Stonecutters	8	Granite cutters	8
Carpenters	8	Marble cutters	8
Cigarmakers	8	Piano makers	8
Brownstone cutters	8	Woodcarvers (twelve years)	8
Bluestone cutters	8	Steamfitters and helpers	8
Bricklayers	8	Painters and decorators	8
Framers	8	Paperhangers	8
Marble polishers and helpers	8	Caisson workers	8
Structural-iron workers	8	Electrical workers	8
Plumbers	8	Plasterers	*8
Cement workers	8	Lathers	8
Hoisting engineers	8	Housesmiths and bridgemen	8
Tin and sheet-iron workers	8	Slate and metal roofers	8
Varnishers	8	Plasterers' tenders	8
Musicians	8	Hodcarriers	8
Tilelayers	8	Mirror workers	8
Tilelayers' helpers	8	Machinists	9
Mosaic workers	8	Pattern makers	9
Mosaic workers' helpers	8	Iron molders	9
Brewery workers	8	Sheet and plate-glass workers	9
Slate and metal roofers	8	* Also Saturday half-holiday.	

Not one of these trades unions but met the same arguments that printers now meet in their present efforts to reduce their hours of labor from ten to nine. Not one of them but had to withstand the same criticism, undergo the same hard feelings and make the same disagreeable fight. Yet they succeeded, and the employers who thought they would be driven to the wall by their "arbitrary," "unreasonable," "extravagant" demands continue to do business. The workers have also increased in numbers, as the rolls of the unions testify.

These facts prove that when discussing the trade union and its effect, it should be borne in mind that the subject is not simple but complex. Generally speaking, the wholesale statement that raising prices by increasing wages must decrease production is correct. Proudhon said (and no one will question his sympathy or his plea for equity): "God save me from predictions! but in spite of my desire for the amelioration of the lot of the workers, I declare that it is impossible for strikes followed by an increase of wages to end otherwise than in a general rise in prices; that is as certain as two and two make four" ("Economical Contradictions"). Mill wrote to the same effect, adding that an increase of wages to one portion of the workers is derived from another; and recently Senator Roger Q. Mills, a close student of such matters, reuttered similar views to the Galveston Labor Legislative Council. What these authorities particularly had in mind, no doubt, is the general impression current among many trades-unionists, their representatives and sympathizers, that the ordinary trades-union tactics, by which wages are raised and the workday shortened in certain lines, are, or would be if generally applied, universally emancipatory. From this standpoint their criticism is deserved, and the sooner the workers realize it, and go deeper, the better. Yet aside from this, and here is the complexity of the problem, the above evidence is compiled and offered to show that in all those trades wages have been increased but employers and workers have not decreased. A contradiction surely. A case of fact again upsetting theory, perhaps. No, the theory is correct enough when applied universally, as stated. We have, however, to do with a portion of trade only. Prices may rise or wages may advance in a particular trade, but business — production — does not decrease, because, as before remarked in this column, of the general advance in business due to growth of population, the payment of the advance by customers, the tendency to decrease the cost of the materials employed, cheaper transportation, exchange, and so forth, as well as the increased efficiency of the workers. This, at least, would appear to be a possible solution, and in any view

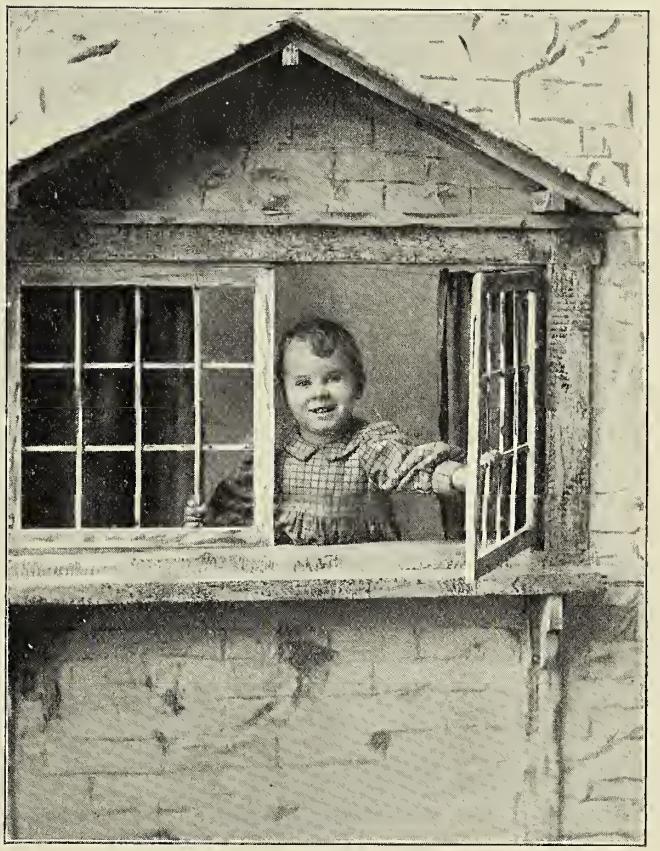


Photo by E. C. Pratt, Aurora, Ill.
"GOOD MORNING."

of it, there are the facts which upset the argument of those employers who talk of percentages, profit and loss.

It should also be borne in mind that there are many industries that cannot be included in a general application of the law of prices — such as railway, street car, telegraph, newspaper — which possess particular advantages, and in which a rise in wages does not necessarily mean a rise in prices.

Now, while our savants with their criticisms and panaceas, our judiciary with its homilies on personal liberty, and our employers with their censures on individual rights, equitable enough though they may be, continue to practice similar methods themselves to derive a living, profits or salaries, how can the workers be fairly criticised for adopting such means as they can to secure a little more than an existence? A few years ago a congressman vigorously denounced certain monopolies, yet acknowledged he took advantage of them, and must do so. Not all are so frank. Did trades-unionists deny the privilege of organizing to others, they might be criticised; but they encourage it. And who can blame a printer for refusing to inhale the poisonous atmosphere of a printing office ten hours if by organizing he can get nine? Who can blame him for demanding a little less drudgery, a little more comfort, sunshine and air? It is not blaming, however, we have to deal with, not a question of equity, frequently put forth to cloud the issue, but

it is a question of rake-off, and in that, facts prove the employers' theory is wrong, omitting the economists. They are not necessarily unfair; they are mistaken. There are some, it may be, who are only too willing to have an excuse to undercut the employers who grant the advance, and who can then hide their act behind loud denunciations of the union. Against such, fair employers might join hands with the union to advantage, but they are deterred from this through fear of strengthening the union and so create new demands. Experience again proves error here, for when trade unions secure fair working conditions they are content to rest, knowing there is a limit in such matters. If they do not all know political economy they know the public, upon whom they depend for support, and also their own membership. The newspaper branch is evidence of this. Where good wages prevail, peace reigns. There is no agitation of scales or hours, the union confining its efforts to combating unfair competition and to relieving the unemployed by plans of its own which do not interfere with employers. In some trades employers have come to recognize this. The Iron Molders' National Union and the Stove Founders' National Defense Association have only recently completed their annual conference in which all differences were amicably adjusted, and, we quote, "the president and secretary of each association were empowered to sign and renew the agreement for molding prices, and they were continued the same as for the previous year up to March 30, 1899."

Contrast this with the action of the Typothetæ in refusing to meet the union's committee, in standing off in go-get-a-reputation style. Now 'Frisco is fighting, Detroit will fight and so will Cleveland, we are told. The question naturally arises, how much longer are the printers and fair employers to be the victims of such nonsense?

THE UNION LABEL IN CLEVELAND.

Robert Bandlow, secretary of the Cleveland Allied Printing Trades' Council, takes exception to the remarks of President A. S. Brooks, of the typothetæ of that city, in the last issue. He writes:

The Allied Council does not grant and remove its label in the haphazard manner depicted by Mr. Brooks. Distinct rules must be recognized before it is given to an office; when the regulations are violated the label is taken away. As to the Brooks Printing Company using the label, or rather being entitled to use it, I wish to say that prior to the organization of the Allied Printing Trades' Council, Typographical Union, No. 53, had an agreement with the firm, and the local label was granted, which was exchanged for the allied label because there was no objection on the part of the affiliated unions. Later, however, the label was withdrawn because the Brooks Company refused to unionize its pressroom, the pressmen's union having become connected with the Council. During the time the Brooks Company was not entitled to use the union label several jobs were given out to union offices by the firm, the label having been demanded by the patron, and this demand was the means of inducing the Brooks Company to again make application through its pressman, who had meantime become a member of the union.

Recognizing that the Brooks Company, associated with the typothetæ, did not like to acknowledge the unions directly by signing the agreement of the Allied Council, a motion was passed by that body granting the label to firms who would consent to comply with the rules and regulations governing the label, and the Brooks Company furnishing such consent was once more entitled to use the label. Mr. A. S. Brooks must be gifted with a very short memory if he cannot recall a letter signed by him to this effect, February 22, 1897. It may also be compatible with Mr. Brooks' conception of honor to construe the requirements of the Allied Council to suit his fancy, but the Council is living under the impression that its rules are being lived up to, and it has no information to the contrary.

NOTES.

MARION (Ind.) union inaugurated nine hours May 1.

REPORTS generally are that many printers enlisted for the war.

THE German Typographia, of Cleveland, has unionized the *Deutsche Post*.

FIFTY-THREE hours will constitute a week's work in Seattle the coming year.

THE bookbinders' convention at Toronto referred the shorter workday to a committee with full power. The new president, Mr. Weiner, was the chairman of the international shorter workday committee of the Brotherhood of Bookbinders, and good results are expected.

THE Republican city convention, of Philadelphia, indorsed the union label.

THE *Klondike Miner*, Dawson City, was to appear, and no doubt did, on July 2.

CAMDEN (N. J.) city council has passed an ordinance requiring the union label on city printing.

DETROIT union is already in the field for the 1900 convention of the International Typographical Union.

L. M. SCHNITZER, formerly of the Printers' Protective Fraternity, is out with a sixteen-page exposé of that body.

INDIANA GRAND LODGE, Ancient Order of United Workmen, at its recent convention indorsed the union label.

THE grand council of the Royal Arcanum, of New York, has ordered that all its printing be done by unionists.

THE city council of Philadelphia has passed an ordinance requiring that all contractors of municipal work shall pay union wages.

SECRETARY PARRISH, of Butte union, reports that they have enjoyed the nine-hour day since 1891, with eight hours on Saturday.

GLASGOW and two hundred and sixty other British municipalities are petitioning parliament for power to levy taxes on site values alone.

DETROIT and Cleveland printers are not likely to fall behind on the nine-hour movement, from all accounts, notwithstanding remarks to the contrary.

THE *Locomotive Firemen's Magazine* contains over one hundred pages of reading and illustrations, and is set up in Cushing, presenting legibility and art combined.

THE International Typographical Union has the largest membership in the labor movement outside the railway organizations, and the Cigarmakers' International Union second.

THE *Railroad Trainmen's Journal* for May contains a severe editorial criticism of the so-called Printers' Protective Fraternity, and much interesting matter of a kind to educate its readers.

TACOMA Typographical and Pressmen's Unions have both enjoyed the eight-hour day for a number of years. Linotype operators receive on an average one-third above the union scale, which is at present a low one.

WHEN asked to support a certain measure by political action, Stephen Byington figured out that, at the current price of congressmen, it would cost more to elect a congress than it would to bribe the one in existence.

SECRETARY MARSHALL, of Rossland (B. C.) union reports the evening and weekly scale is now 45 cents, an increase of 5 cents, and the job and time scale is $21 for fifty-three hours, an increase of $3. All proprietors have signed.

THE *Typographical Journal* says: "Out of a membership of seven in Bismarck (N. D.) Typographical Union, six enlisted for service in the war with Spain, leaving the secretary with instructions to pay the per capita tax and hold the charter."

ARTHUR DAVIS has been reëlected secretary of Boston union and Walter A. Metcalf, president. An item crowded out of a previous issue gave credit to Boston employers for peacefully inaugurating the shorter workday. Similar news is awaited from Chicago and other places.

THE Cincinnati *Chronicle* thinks that "some of our mercantile patriots will dim the luster of Artemus Ward's name as a humorist if in their efforts to secure free advertising they continue to express a willingness to sacrifice the last employe they have upon the altar of their country."

THE Theosophical Publishing Company, of New York City, has been incorporated. Capital stock, $20,000; directors, Emil

SUMMER.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.

A. Neresheimer, F. M. Pierce and H. T. Patterson. The future work of the Theosophical Society will be to build up a great international library of value to the cause of the brotherhood.

THE House has declined to pass the bill excluding from America immigrants unable to read or write, and an exchange remarks: "If you feel sorry about that, try to cheer up. One of the greatest engineers in England could neither read nor write, and many a man has helped to make this country great in the past who could not read or write."

LANSING (Mich.) city council has adopted the following: "That hereafter all printing furnished to any department of this city shall bear the union label, and that in advertising for bids for any printing for said city the clerk is hereby instructed to make it one of the conditions of such advertisement that the printing contracted for shall bear the union label."

JOHN A. ONYUN, secretary-treasurer Allied Printing Crafts Union, of Peoria, writes: "In regard to the nine-hour law in Illinois, Peoria is ready to enforce it whenever the International Typographical Union says the word. We anticipate no trouble. We have assessed our members one-half per cent per month for a fund for any emergency, but do not think we will have occasion to use it except for charitable purposes."

THE unions of New York have secured a law against labor fakers, "An act to prevent fraudulent representation in labor organizations." It provides a fine or imprisonment for "any person convicted of representing himself or herself to be a member of or to represent a labor organization not in existence in the State at the time of such representation, or who has in his or her possession a credential, certificate or letter of introduction bearing a fraudulent seal or signature." A member of the building trades remarks: "We will prosecute these maligners of labor every time we can, now that we have a law to back us up. Their principal victims are the men who still believe the fallacy that there is such a thing as a solid labor vote and that labor leaders can deliver it in blocks. Some politicians who ought to know better believe in the solid labor vote phantom yet." Respectfully submitted to Senators Jones and Hanna.

TEN large envelope companies have consolidated into the United States Envelope Company. Total output represented, 17,000,000 envelopes a day, or ninety per cent of commercial envelopes. Charles H. Hutchins, president of the Crompton & Knowles Loom Works, of Worcester, Massachusetts, will be president, and Walter T. Morse, of Springfield, secretary. The companies in the agreement are: Morgan Envelope Company, P. P. Kellogg & Co., Springfield Envelope Company, Holyoke Envelope Company, Logan, Swift & Brigham; Whitcombe Envelope Company, Wade H. Hill Envelope Company, of Worcester; National Envelope Company, of Milwaukee; White Corbin Company, of Rockville, Connecticut, and Plimpton Manufacturing Company, of Hartford. The Plimpton-Morgan Envelope Company, of Hartford, has not sold the Government stamped envelope plant to the new company, but will retain it as an independent concern.

CHAIRMAN MURPHY, of the International's nine-hour committee, has made an extensive tour throughout the State of New York, and many successful meetings were held. Albany union has voted to levy a one per cent assessment indefinitely; Troy has appropriated 25 per cent of its revenue, and Cohoes will levy at its next meeting. In Schenectady no nonunionists were found, and the union there will also assess. Utica, Mr. Murphy reports, is thoroughly organized; and Rome, with its little band, has an energetic set of officers. Both unions will assess. In Syracuse, nine hours has been the rule since May 1. This union is now making extensive preparations for the coming convention. Rochester is poorly organized, but a splendid meeting was held and the work started. An assessment will be levied. Buffalo is handicapped somewhat by the *Express* strike, and is now carrying a five per cent assessment. Niagara Falls is a nine-hour town, but a rattling meeting was held in the *Cataract* office. An assessment of 50 cents is on each member, and will do more if necessary. Crossing over to Hamilton, Ontario, Chairman Murphy consulted with David Hastings, a member of the committee. He reports fifty-five hours generally prevalent throughout the Dominion. Returning, a grand meeting was held in Lockport, and on a show of hands all but one voted in favor of assessment. Geneva is not very well situated, but the ball was started rolling, and it, too, will assess. Binghamton is in good shape and expects no difficulty in reducing the hours. An assessment is running.

AT the June meeting of New York Union President Donnelly and James Murphy were instructed to attend the pressmen's convention at Cleveland in the interest of the shorter workday. The farm committee reported seventy-six men were at work on as many plots, that the planting was about completed and a good crop was expected. Fifty dollars per week was voted to the electrotypers and stereotypers of Philadelphia until end of strike, which includes fifty men and twenty-five boys; causes of strike — nine hours, apprentices, wages. The ball committee reported net returns of $790.33. The *Times* chapel gave notice of motion to repeal the overtime law at next meeting. The percentage dues system was voted not practicable. The bicycle workers' label was indorsed. The Detroit request for the convention of 1900 was referred to delegates to be. The printers' monument was dedicated at Mount Hope Cemetery on Decoration Day.

Photo by Aune, Portland, Oregon.

ONE OF DEWEY'S TARS.

SECRETARY JOHN B. GREENWAY, of Grand Rapids union, writes us: "The employing printers of this city are again attempting to form an organization, to be connected with the National Typothetæ. Several meetings have been held without results. The trouble seems to be a lack of confidence in each other. There is no doubt that an organization would be of inestimable value to both employers and workmen, as prices have been so cut there is no profit in anything. The Allied Printing Trades Council has been and is still doing some very effective work in furthering the use of the union label. In fact, Grand Rapids Union, No. 39, believes it has the best council

under the jurisdiction of the International Typographical Union. Its method of operation has been copied by many of the larger unions. The committee to whom the nine-hour matter was referred, made a canvass of the offices and found a few of the smaller had already adopted the nine-hour day. The larger offices, they found, objected to the shorter workday because of the cost of their presses and that they could not afford to lose the hour's time.

FUSATARO TAKANO, who studied at Harvard College, but is now back in Japan organizing the workers, writes to the *Tailor* of a recent railway strike, the first in that country, in which complete success was achieved, the president and vice-president of the Japan Railway Company tendering their resignations, and also the chief of the locomotive department. The government railway employes then threatened to strike for an increase, but the bureau ordered a raise of 10 sen on their daily wages, which averted it. Of the general movement, Mr. Takano writes: "Habituated as the police authorities were to slight workingmen, they never dreamed that workers of this country were capable of inaugurating and carrying on any systematic effort as represented by the labor movement. Nor did they ever suppose that the cause of labor was able to command hearty support of such well-known public men as Messrs. Saburo Shimada, vice-president of the lower house of diet, and Teiichi Sakuma, the well-known capitalist."

THE SAN FRANCISCO STRIKE FROM THE UNION POINT OF VIEW.

THE INLAND PRINTER has been favored with the following statement of the difficulty in San Francisco, by C. E. Hawkes, secretary of the International Typographical Union Shorter Workday Committee, and president of San Francisco Union.

The fight in San Francisco for a nine-hour workday in the printing trades still continues without any apparent disposition to surrender on either side. The proprietors in the Typothetæ Association who made a compact to resist the nine-hour movement have recently refused to hold a conference, and the Typographical Union, at a special meeting held on May 22, voted emphatically to continue the fight. The Pressmen's Union took similar action on May 25. The pressfeeders and the stereotypers are resolute in their determination to carry on the strike.

It is not necessary to make any argument for the nine-hour movement. Its justice is everywhere admitted by reasoning people. The question which remains for determination is, whether the demand for a shorter workday without decrease of wages should have been made in San Francisco at this time.

The contention is made by hostile employers that we are demanding ten hours' pay for nine hours of labor. We answer that for years we have been rendering an excessive number of hours of labor for a day's wages. In support of this we submit that journeymen in other trades everywhere work a less number of hours and generally receive more wages than the workers in the book and job branch of the printing trade, where the requirements call for a greater amount of skill than in other vocations. Again, the wages paid constitute but a small part of the cost of production, and experience shows that wherever tried, well-paid labor, working short hours, is the most profitable in the long run.

It it claimed by those who oppose us that business conditions will not permit a reduction of hours at this time; this is disproved by the fact that one-half the printing offices in San Francisco promptly and cheerfully conceded our request and are now conducting business successfully on the nine-hour system.

The disadvantage of outside competition is also advanced by the Typothetæ as a reason for its resistance. This claim is shown to be invalid by comparing the scale paid in San Francisco with that paid in all the principal cities on the coast, and as far east as any dangerous competition could be found, for in these cities the hours are less and the wages as high, and in many instances higher.

The settlement of the difference by peaceful means was made impossible by the arbitrary action of the Typothetæ. The steps taken by the unions represented in the Allied Printing Trades Council to secure a nine-hour day were eminently fair. Some eighteen months elapsed between the adoption of the first resolution looking to a shorter workday by San Francisco Typographical Union and the date for its attempted enforcement. For many months all efforts to obtain a conference with the Typothetæ were unsuccessful. In January and February of 1898 the unions officially adopted the nine-hour scale and submitted the same to the proprietors for consideration. Meetings were finally secured at which the claims of both sides were presented. At a conference held on March 1, 1898, the Typothetæ asked the unions to rescind their action and submitted reasons for the request. This was referred back to the unions for consideration. The first to meet were the pressmen and feeders, both on March 16. On the afternoon of that date, before any union could meet, an official communication was handed in from the Typothetæ, the essential part of which was as follows: "Since no consideration has been given to our statement, it only remains for us to notify you that we will not accept the proposed amended scale."

This abrupt action cut off any chance for further conference or compromise and was equivalent to a declaration of war. The unions were therefore compelled to fight. On April 2, notices were posted up in offices controlled by the Typothetæ, that on and after April 4 their establishments would be run as "open offices," which meant that they would no longer recognize the unions, and that men and women in their employ would be compelled to work and associate with nonunion people and to compete with them for wages. This, of course, included a refusal to agree to the nine-hour day. The employes of these offices, therefore, did not return to work on Monday morning, April 4, which date was set by the unions for the enforcement of the nine-hour scale.

All overtures made to settle the difficulty peacefully have since been rejected by the Typothetæ. After the strike had been on four weeks, a committee from the Allied Trades waited upon the Typothetæ and requested a conference. This was flatly refused, with the expressed determination not to recognize the unions in any way thereafter. This left no course open for the unions to pursue but to carry on the fight to a finish.

Ample time was given the employers to adjust their business affairs to meet the new scale. We charge them with lack of fairness and a determination to break up the only organizations which better the condition of labor, to that end taking advantage of business depression and the fact that we have large numbers unemployed through the introduction of machinery.

The situation at this time might be described as a deadlock. Since the beginning of the strike, in addition to the time afforded them before the strike by ample notice on our part, the employers have not been able to replace the strikers with competent workmen. In spite of the present dull condition of business, aggravated by unforeseen causes, such as a foreign war, the typothetæ offices cannot turn out work on time, and the poor quality of their productions, together with the practical assistance of our friends and sympathizers in diverting work, is causing them a constant loss of patronage which amounts to vastly more than they possibly could have lost by paying the slight increase in wages. On the union side the men are remaining firm; but very few have deserted, and they mostly within the first week or two of the strike. It is now simply a question of endurance, for in time the workers will surely win.

The most damaging element from which the Typothetæ will suffer is the demoralizing competition which results from the absence of a uniform scale of wages. The unions have

heretofore guaranteed this uniform basis of labor cost upon which prices could be fixed, and have stood as a protection to the employing printers against unscrupulous competitors. The proprietors have all along recognized and admitted this valuable aid to a maintenance of fair prices and stability of trade. The Typothetæ are even now seeking to repair this loss by an attempt to agree upon a common scale of wages to be paid to their nonunion employes; but without any fixed degree of competency which the unions establish and without any organization among the workmen themselves it will be impossible to do this, and the outcome will be an anarchical era of price-cutting and wage-reductions ruinous alike to employer and employe.

In conclusion. Interviews have been had this week with the proprietors of all the offices running on the nine-hour basis. They unite in expressing their entire satisfaction with the change, and this in the face of constant pressure brought by the Typothetæ and the competition of ten-hour offices.

Written for THE INLAND PRINTER.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. VI.—JOHN F. CUMMING.

THE close application required by the occupation of the type engraver naturally calls for relaxation, and the most rational, while the most conducive to health, is some outdoor recreation or sport. Thus it comes about that one of the best cutters in the country is known to a much larger community as an all-round athlete and oarsman. Like most engravers of type, he is only known in the rather limited and exclusive trade circle where the product of his genius finds a market.

JOHN F. CUMMING.

John F. Cumming, the subject of this sketch, was born at Harrisville, Pennsylvania, May 20, 1852, his father being of Scotch parentage and a tanner and currier by trade. The family moved to Wisconsin in 1853, and at the age of five, John says, his education began. His *alma mater* was a typical Western log schoolhouse, his teacher a maiden lady of uncertain age, who lived in one corner of the room. Here the young ideas were taught to shoot, while the various household occupations—washing, ironing and cooking—were carried on. Mr. Cumming remembers distinctly that gaunt, angular figure, with book in one hand while the other poked the clothes in the boiler or turned the frying pork in the pan on the stove. In 1861 the family returned to Pennsylvania, where the father enlisted, and after the hardships of army life died early in 1866, soon after being mustered out. The career of the boy from this time was a checkered one and full of experience. After drifting around the West for several years, in the spring of 1874 he went to work for the Haskell Engraving Company, St. Louis. From this place he went to Meyer & Illig, and later, in 1879, to the C. H. Hanson Engraving Company, Chicago.

While in St. Louis, Mr. Cumming had gained a little insight into the type-engraving business through an acquaintance with J. A. St. John, a kindred spirit in the Modoc Rowing Club and its president, and at the same time the active, aggressive manager of the Central Type Foundry; so when he went to Boston in 1881, he sought employment at typecutting and was given a chance at the old Boston Type Foundry. He says his first work was an attempt to reduce a heavy-faced antique to a light-faced one, and it was a complete failure. However, Mr. Rogers encouraged him to try again and the work was accepted. For several years Mr. Cumming was in the employ of the Boston Type Foundry, during which time the rapid appearance of new and popular faces attested his industrious graver. His first original series was the Dresden, made in four sizes. Then followed rapidly Munich, Lubeck, Soudan, Syrian, Albino, Copley, Banner, Record, Bank Note Roman, Bank Note Italic, Weimar, Façade, Century, Morris, London, all from designs furnished by the Boston Type Foundry. Next came Rubens, from a design on a railroad time-card, and from designs furnished by the foundry. This was succeeded by Mural, Magnolia Script, Autograph Script, Clark Script, Skinner Script, and Latin Antique (the larger sizes). During the absence of Mr. Rogers from Boston, Mr. Cumming designed and cut the double great primer size of Kismet. On his return the pattern font was submitted but not approved, and this led to his resignation, though before quitting the Boston he cut Duerer and Gothic Slope. Two years afterward he was called upon to cut four other sizes of Kismet by Mr. Rogers, the productions of other foundries during that period convincing him of a demand for a type of that character.

August, 1884, Mr. Cumming engaged with the Dickinson Type Foundry, and his services have ever since been given to that foundry, now a branch of the American Type Founders' Company. Here he has produced the job faces so well known among printers seeking the artistic and novel in typographic effects, such as Karnac, Mother Hubbard, Artistic Elzevir, Caxton Title, Renaissant, Colonial, French Cursive, Masonic Text, Outing, Quaint, Stenograph, Jagged, Italic Gothic, Algonquin, Skjald, French Old Style, Grady, Algonquin Ornamented, Cushing Old Style, Globe, Virile, Russian Stenograf, Howland, Elandkay, Elzevir Italic, Visible Speech, Cushing, Cushing Italic, Gothic Script, Jenson Old Style, Florentine Old Style, Binner Gothic, Satanic, Jenson Italic, Abbott, Vertical Script. He also cut music type, various borders, ornaments and signs, besides type for the blind, Greek, etc. Mr. Cumming says a good many persons do not know what they want, but he always finds it best to go along smoothly and charge up in the bill for annoyance and injured feelings. He further says most of his work has been seen only in the specimen books, but the books of the type foundries show large quantities manufactured and sold, while the observing printer will remember to have seen all the styles enumerated above and with excellent effect.

Mr. Cumming is not inclined to claim too much for his productions, but with characteristic modesty says he has simply cut such designs as were furnished him. While this is true to a degree, he is entitled to full credit for a very skillful handling of his work, and the thousand and one little delicate features that give his work the stamp of originality. He has left the impress of his genius in every font of type he has cut.

The fondness for boating, fishing and sports in general followed Mr. Cumming from the West, where he developed and grew up, to his Eastern home at Worcester, Massachusetts. While in Boston, he was a member of the Shawmut Rowing Club, and for a number of years was stroke of the famous Bradford crew. In May, 1894, he was appointed Deputy Fish and Game Commissioner of Massachusetts, a position he has held ever since. It is his proud boast that in fulfilling his duty he has made twenty arrests for violation of the fish and game laws, and only failed in one attempt, when he "got licked."

A COMPLIMENT FOR CHICAGO.

J. Angus MacDonald, the well-known advertising man and former advertising manager for Jordan, Marsh & Co., of Boston, in an interview published in *Profitable Advertising*, has this to say in praise of Chicago skill and talent: "What city does the best general advertising, in your estimation?" "Chicago." "Why?" "There are several reasons. The first is, the writer has a more free, unconventional scope to his pen. He is not limited by tradition as he is in most Eastern cities. Then, again, the presswork and printing of the Chicago papers are beautiful, and the illustrations very artistic."

REDUCTION IN PRINTING-OFFICE INSURANCE RATES.

Secretary Herbert L. Baker, of the Buffalo Typothetæ, has issued the following report on printing-office insurance rates :

PRINTING-OFFICE INSURANCE IN BUFFALO.

The subject of insurance has been discussed in a desultory way for the last two or three years by the Buffalo Typothetæ, but no steps taken toward securing lower rates till November, 1897. At the annual convention of the United Typothetæ of America, at Nashville, in October, 1897, the writer was appointed chairman of the Insurance Committee, the other members being Mr. George A. Ellis, Boston, and Mr. William Johnston, Chicago. Soon after his return home, he conferred with various insurance men in New York City, looking for some plan to secure relief from unjust discrimination in rates against the printing business. A plan was finally evolved with the assistance of a large insurance brokerage firm of that city, which promised the desired relief if entered into by the various typothetæ members of Buffalo.

At the December meeting of the Typothetæ the insurance matter came up for discussion, and the proposed plan was fully explained. There seemed to be a general feeling among the members that it would hardly be right or fair to go out of the city for insurance without first making application to the local board of underwriters for lower rates, and giving the local men a chance to retain the business at more equitable rates if disposed to meet the Typothetæ in a spirit of concession and fairness. The result of the meeting was the appointment of a special committee to confer with the local board on the subject, and ascertain their attitude and disposition toward the desired relief. This committee consisted of Messrs. George E. Burrows, Walter Johnson and Herbert L. Baker.

At the next meeting of the Typothetæ, Chairman Burrows reported that the manager of the local board had been called upon, but that there was absolutely no disposition to favorably consider a request for general lowering of rates on printing risks; that the manager believed rates were already at lowest possible notch, commensurate with the extra-hazardous nature of the printing business; that he admitted that, in most printing plants, business was conducted on safer and more careful lines than a few years ago, but the business as a whole must continue to suffer because of the carelessness and shiftlessness of the few who still operated dirty, ill-kept establishments. He agreed to submit the matter to the board if presented in writing (which the committee did), but gave no reason to expect favorable consideration. In fact, he said making the rates was his business, subject to action of the board, of course, and it was evident he was against any lowering of present rates.

Under instruction of the Typothetæ, the special committee then printed some cards, as follows :

BUFFALO, N. Y., December 13, 1897.

Johnson & Higgins, New York City:

GENTLEMEN,— In accordance with the arrangement between Mr. W. E. Low, of your firm, and the Typothetæ of Buffalo, we offer the following amounts of insurance at rates indicated. In case you can place this insurance at rates mentioned, or at rates satisfactory to us, in companies which are acceptable to us, we agree to place the whole amount with your Buffalo agency. This offer open for 30 days from date.

On buildings, ... $..... Rate, $.....
" contents, ... $..... " $.....

Policies to be written on blanket form, to be agreed upon.

(Signed).....
Per.....

Most of our members filled out these cards, stating amount of insurance they were willing to place, and the rate which they would like to secure. The rates named ran from twenty-five to forty per cent below their old board rates. The total insurance in this Typothetæ pool was several hundred thousand dollars, an insurance prize worth a substantial reduction to get. Each risk was surveyed by the New York insurance people, and a return proposition was made, in which all propositions were accepted but two, on which the reduction requested was rather more than the risks seemed to warrant. On these two a trifle higher rate was named than asked for. Insurance at the reduced rates was offered in twelve different insurance companies, some of them very large and all apparently substantial companies, all under control of Insurance Department of the State of New York and authorized to do business in this State, no mutuals nor Lloyds.

In addition to reduced rates, a blanket form of policy was accepted, making it unnecessary to divide the amount arbitrarily among the various departments of a plant. That this operates much to the advantage of the insured is evident.

As soon as our members began taking out policies at the new rates, the local board of underwriters met every rate in board companies, and in some cases quoted even lower rates. None of our members offered to place his whole line of insurance in the pool, each one having some favored agency which he preferred not to quit. The action of the board in meeting the reduced rates gave our members the benefit of a reduction, not only on the part they placed in the pool, but also on the part reserved for their old connections.

A totally unexpected result was a general reduction of twenty per cent on all printing risks in the city (except in buildings supplied with automatic sprinklers, on which reductions were made to fit each case). Thus the entire printing interests of the city benefited by the work of the Typothetæ — and still some of them continue to ask what the Typothetæ is good for and what practical results does it accomplish.

The local board of underwriters deny that the Typothetæ had anything at all to do with the general reduction. They claim that on investigation of the insurance field in other cities they found that rates had a general tendency downward, owing to reduced losses on account of improved safety appliances, and they therefore offered a voluntary reduction of rates. It is remarkable how suddenly that "tendency" developed after we secured heavy rate reductions outside the board.

The net result of this insurance campaign is the saving of several thousand dollars per year to the printers of Buffalo. Non-members save twenty per cent of their premiums, while members save from twenty-five to forty per cent. It is a surprise to all that the result was so easily accomplished, but it is simply another illustration of the benefit of working together unitedly for a common purpose.

HERBERT L. BAKER,
Chairman Insurance Committee, United Typothetæ of America.

BUFFALO, May 20, 1898.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.— A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.— A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green, and brown — colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

SHOCKLEY BROTHERS & COOK, Oskaloosa, Iowa.— Sample referred to in your favor has not come to us as yet. If we receive it, shall be glad to comply with your request.

F. B. S., Boston.—We would suggest the purchase of "Paper Stock Estimating Simplified." This book will give all you ask for, and is a valuable book to have on your desk. Order through THE INLAND PRINTER. $5.

PERFORATING on cylinder or platen presses can be done very successfully by using steel perforating rule and soft brass for packing or tympan. This avoids "puffing up" or gathering of paper dust, and can be handled in binding as if not having been subjected to the old system of punching through soft packing.

L. D., Boston.— Deckle-edged papers are expensive and vary in price from 6 cents to 45 cents — the latter price for French and English imported papers. You can get the best assortment of Charles D. Brown & Co., 189 Congress street, Boston; Mittineague or Worthy Paper Companies, of Mittineague, Massachusetts, or John Dickinson Company, Broadway, New York. They prove good sellers and do not require extensive composition — plain type, folding and color to match tint of paper; the result is an effective job. If you do not get what you want, ask us again.

SAVING PRESSWORK WITH A NUMBERING MACHINE.— William N. Grubb, Norfolk, Virginia, writes: "I note, on page 623 of the February number of your magazine, a communication from Marcus D. Hoerner, headed 'Saving Presswork with a Numbering Machine.' I may be very dull of comprehension, but for the life of me, I cannot see where he saves by the method he gives. It looks to me that he makes

5,000 impressions to get his 5,000 checks, and has to be very careful that he does not spoil any, while if he locked his numbering machine up in the form, he would get a good register every time and only have the same 5,000 impressions. Will you kindly give me 'light' on the subject?" *Answer.*—It is seldom that the space allowed for numbering will admit of locking in the numbering machine. Mr. Hoerner's plan is a good one, and is practiced by all who have an eye to save time. If one sheet is spoiled, it is quickly changed back and run over again. Great care should be taken in cutting of stock, to have it trimmed to one gauge, so that when sheet is reversed the numbering will register.

"MAKING IT PAY" AND "MAKING A PROFIT."—Mr. J. Clifford Dando, of the Dando Printing and Publishing Company, Philadelphia, Pennsylvania, writes:

The writer was a little disappointed in your reply per March issue. He had anticipated a "roasting," and in fact calculated the tone of his letter, which you printed in same issue, would be just aggravation enough to get it; a man speaks so much nearer to the truth, or to exactly what he means, when he is a little warm under the collar, than otherwise, hence in laying wide open for a "roasting" had hoped that you would do it up to the "queen's taste" and all hands be better for it.

However, your predetermined anticipation, upon assuming the unenviable task of Estimating Editor, naturally forearmed you against showing any resentful spirit, and the moderate dressing given, while disappointing, had a soothing effect—one of those kind-regards-good-will effects—but you must not be let off at only that; the little job we were talking about is hardly worth discussion—in fact, it is a question whether any specific estimate is worth discussion, unless it is in view of the primary principles they might bear upon.

If we could all be made to understand the correct primary principles of estimating, much of the difficulty would be overcome, whereas discussion on each specific estimate could be made endless. For instance, in your reply you start off with the assertion that you had stated the price was close, but could be made to pay. Now, the fact is that job could be made to pay at less than your figures; in fact, Mr. R. J. C., of Boston, in same issue, says it could be done for $11.89. It could be done for much less than even this and still be made to pay, not at a "profit," though. It would involve the whole question of the primary principle of estimating to explain how, and this means too much; but this suffices to prove the endless discussion that could be maintained over each specific estimate without result, or rather with very little education, because the lack of knowledge as to the correct method of estimating cost, or perhaps the lack of a universal method or principle for estimating cost, prevents any two individuals agreeing upon any specific estimate unless their methods happen to be identical.

Why not, therefore, take "primary principles of estimating and how they are applied" in arriving at the correct "cost of printing" in all its allied departments for a basis of discussion?

For instance, tell us

What is fair average producing wages;
" " " expense wages;
" " " department or direct expense;
" " " office expenses or fixed charges;
" " " profit,

in each department (composition, press, bindery, etc.) on any given size plant.

Tell us how the expense wages of each department can be correctly applied so that each hour's work of each "producer" shall be made to bear its proper proportion of it.

And also its proper proportion of the department's direct expenses—that is, the expenses created directly by each respective department.

Then tell us how office expenses shall be proportioned so that each department shall bear its proper share and the composing room not have to pay part of the pressroom's portion, or vice versa, and then how each hour of each "producer" shall be made to bear its proper proportion of the whole proportion the respective department must bear of the entire office expenses—and finally tell us how to work in the profit. That item is dead easy if we only know the cost—but beware how you go about telling how to find the cost—that's hot stuff!

But what's the use of our discussing whether 3,500 copies can be made ready and printed in copying ink on a pony cylinder in 2¾ hours or 4¾ hours? It's all well enough (now that we are up in the band wagon) to say it could be done in 2¾ hours; but whether the foreman, pressman and feeder in the pressroom, who hustle ten hours per day, six days per week, would agree with us, or could even be forced to do the work, day in and day out, every day in the year, in 2¾ hours, is a question, and a very vital question when it comes to estimating.

"It's easy enough to drive a horse to water," but making him drink is different.

There is one favor the writer would like to ask: Please be very careful in sanctioning anything, and especially such plans for arriving at cost as set forth by Mr. R. J. C., of Boston, in your March issue. THE INLAND PRINTER is an authority, and anything it sanctions will be taken as authority by thousands of printers. To some extent Mr. R. J. C.'s method is on the right track, but from the skill with which you are handling your department it is evident that you either overlooked or sanctioned his basis of 306 days in haste. Why not take 313 days?

Of course, 313 is wrong, but so is 306; the deduction of seven days is quite correct to cover holidays, but why not cover everything? How about lost time, dull times, etc.?

Let us take an extreme: Suppose all the presses stood idle a day; wouldn't it be equivalent to a holiday? If R. J. C. will take all the hours his presses stand idle during a year and bunch them, he will find the equivalent of many days, or nearer 10 times 7 than only 7. Therefore, taking maximum 313 days and deducting 70 days lost, we have a minimum of 243 full ten-hour working days per annum as against Mr. R. J. C.'s 306. However, it makes very little difference, as his "total cost" construction is so radically wrong otherwise.

He cannot exclude the composing room, nor can he use wages in conjunction with operating expenses in the manner he has. What he wants to do is to find the yearly "average producing capacity" of each department separately, adopting nearer 250 days than 306 to do it with, and using the rate he pays "producers" per hour as the basis of value; but here, again, he might find it more advisable to use nearer 275 days than 306 as basis to determine how much he does pay "producers" per hour.

Then he wants to find how much yearly expense wages he has chasing around each department *respectively*, for this will show him what percentage he must add to cost of producing wages in order to earn expense wages. This done, he can add the respective totals together and find the total "producing capacity" of his plant or "cost of wages."

Then he wants to find his total operating expenses (exclusive of wages), applying direct expenses to each department respectively, and keeping office or general expenses separate,

Having gotten the "total capacity," he can easily find what "percentage" added to it will cover office or general expenses, and having found the capacity of each department separately, this "percentage" will tell him how much of the office or general expenses each department should bear (or earn), and having found the items of "direct expenses" of each department separately, he can add it to them and get the total expense each department should be made to earn, and by adding them together he finds the total amount of his expenses *on a "full capacity basis."*

It will probably turn him gray to solve the problem (writer is), but once solved, he can dead easily calculate that cost of producing wages per hour, plus the percentage he has found necessary to add to cover expense wages, plus the percentage he has found necessary to add to cover expenses or fixed charges, is what it costs him "net" to deliver from each department separately.

However, there may be differences of opinion, but this is the method our office has of working it, and the writer, like Mr R. J. C., of Boston, would be very glad to have you or him, or anyone else, tear it apart—let it be hot from the shoulder—no thin skin here.

Answer.—Very true, you laid open a place for an attack, and perhaps many would have done so; however, we are not in charge of this department to "roast" any person, although capable, and would be justified in so doing at times. No one relishes the idea of being "sat on" when in his humble way, perhaps, he has given his opinion, which at the same time may not have been as "deep" and "comprehensive" as others, but was plain, practical and to the point—one that would be understood by all who have been through the mill, who have had the advantage of the "old school" and kept pace with the new and modern appliances. All cannot be as "bright" and write as "newsy" as some of our friends, but our views are entitled to all due consideration. The writer appreciates that there is great difference of opinion upon the matter in question, and as we are after facts we see no occasion for making enemies and the department nonproductive of the good that is intended. No, indeed; I do not wish to be "let off"—I am still here, but under a new name—Mr. Wiseacre. I may not be in possession of every known method in the printing business, but twenty-five years in any business should be productive of some good, therefore I am entitled to know a thing or two. There's nothing further to be said in regard to W. N. G. (page 775, March); you have let that down easy and taken a new "tack"—"The Primary Principles of Making Estimates!" which we will take up later, when space will permit, upon a friendly basis. The writer differs from you when you say there's little education in a discussion upon small work—there is certainly something to learn, if we all lack the knowledge and correct idea for producing small work that you intimate you possess. We will not maintain the endless discussion, but take up the "primary principles" as stated, and try and get over it without turning "gray," by going at it in such a way that every printer, small or great, can thoroughly understand the scheme. We will build a plant capable of

producing $100,000 annual business and another for $25,000, and each plant to be of the semi-modern class—an average office. Let us hear from all in regard to what Mr. Dando has to say.

PRICES ON JOBS OF STRAIGHT COMPOSITION.—Putnam Field, San Diego, California, writes: "I have read much that has been said in THE INLAND PRINTER on the question of prices of jobwork. Now, the basis of price is stock and labor, and on most jobs the estimate for composition is largely a matter of guess; but in case there is straight composition it may be reduced to a certainty by the thousand, and on this

Photo by Ira E. Bennett, Coronado Beach, Cal.

THE BOSS OF THE YARD.

question I, and perhaps others, would like the opinion of your expert as to the fair price to charge for straight composition, from small takes to pamphlets of, say, from twenty to more thousands, where it would be set by day hands, where $3 a day was the ruling wages, to be imposed and ready for the press." *Answer.*—The writer will find it difficult to please all the readers of THE INLAND PRINTER upon this question. The character of every job, the conditions upon which it is placed before the printer for an estimate, the facilities of the office and the condition of its material, all tend to alter the price of composition. My method has been to divide the matter of composition, and not estimate upon that part of the work "ready for the press." For example we will take an average job, say 64-page report set in 10-point.

Composition (96,000 ems) and proofreading	$57.60
Correcting and making up, 64 pages at 10 cents	6.40
Imposition and lock, four 16-page forms at $1	4.00
	$68.00

Thus we show that the fair price for hand composition would be 75 cents per 1,000 ems, and if divided as above shown, the foreman can determine readily the time consumed upon each part of the work. Now, if we have 1,000 pages to set, make-up and lock, and only a small edition to be run, the price must be cut some, and can be done, as compositors become accustomed to the work and more accurate. There are more "fat" and blank pages, etc., and it can be done for 65 cents. Of course, circumstances will change prices. In a job office the lost time is on jobwork, too little being charged for composition on a bill-head, dodger or label—this compositor's time should be charged at 75 cents per hour, and kept busy, if you want to make money.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. $1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. $1.30.

Writer (monthly), $1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. $2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. $1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. $1.

NEW WEBSTER DICTIONARY and Complete Vest Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2⅝ by 5⅝; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum, and stamp holder, gold edges, 60 cents.

STRATEGY OR STRATEGIC?—F. W. G., Fowler, Indiana, asks whether "strategic" is right in this sentence: "Recent movements have shown our strategic board that the Spaniards are adepts in a boat race." *Answer.*—A strategic board is a board (of any kind) that practices strategy in transacting its business. A strategy board is one having to do with strategy—*i. e.*, planning action. The board that is named is called the Strategy Board, though that is not acknowledged by the authorities as an official name.

TWO CURIOUS SENTENCES.—The two sentences following were sent to us by a friend who thought it strange that we did not immediately discern their peculiarity. Who can tell what there is remarkable in them?

"Pack my box with five dozen liquor-jugs."

"A jovial swain may rack his brain
And tax his fancy's might;
To quiz is vain, for 'tis most plain
That what I say is right."

THE USEFULNESS OF CAPITALS.—The *Writer* for May contains a contributed article with this heading, with some very sensible sayings, among which is the following: "There is a manifest advantage in using capitals sometimes. They help the reader in determining the meaning of a phrase or a sentence, just as punctuation does. . . . . 'The Act of Navigation' does not mean the same as 'the act of navigation.' If one refer to some legislative measure, then a capital is used with propriety. . . . . I am persuaded that it is better to follow the good old-fashioned rules, and point to the slips of the newspapers as open to objection. Possibly something may be done by individual effort to retard 'the passing of the capital letter,' which still serves an admirable purpose on the printed page." Editorially, the *Writer* says: "Since uniformity is desirable, words, of course, must be considered in classes, and the rule for the class should be applied to individual instances, even though in the special case the use or non-use of capitals may be unimportant." These are good sayings, and

worthy of acceptation; but, like many other valuable truths, they are more frequently ignored than accepted in practice. One New York paper, for instance, uses a capital *B* in "Borough of Manhattan," "Borough of Brooklyn," but a small *s* in "state of New York," although "State" is far more truly particular, or proper, than "Borough." It uses small initials for the plainly particular or proper uses of "Capitol," "Constitution," "Government," "Cabinet," etc., though it capitalizes the plainly common use of "trust" for a monopoly, and uses many other needless if not erroneous capitals. Another New York paper is even silly enough to capitalize "Republican party," because that is its party, and to print "democratic party," with a small letter, because it opposes that party. What are you going to do about it?

Photo by J. H. Ferguson, New York.

CRAPS.

IS THERE A DECADENCE OF GOOD ENGLISH?—The New York *Times* says: "We probably devote more time to the discussion of what is the proper or improper use of language than any other people. And it really seems that with the increase of discussion comes an unfortunate decline in the so-called correct usage. At any rate, that any material result has grown from the discussion except to make people less spontaneous in the expression of their thoughts is doubtful. . . . . Purists who are egotistical enough to think that the public is interested in their discoveries are rapidly becoming obnoxious." This seems to arise from public criticism of some of the language of an instructor in English, of whom the college authorities are said to have been asked, "How is it possible for a man who doesn't write good English to teach it?" It was another professor of English who wrote that it is "little far from" criminal to teach only forms of speech from Shakespeare's writings. That is very suggestive of just such a question as the one quoted. "Little far from" is as faulty as English could be. The particular intention of this paragraph, however, is to warn proofreaders to be careful in their challenges of an author's English, and more particularly in changing it. Most authors know as well as most proofreaders how to write English. Yet the proofreader should not pass bad English too easily. He might well make a correction that would prevent such a criticism as this, from the New York *Independent:* "The Lounger of the *Critic* is 'very pleased to see that there is to be a press censor at Key West.' The first thing we would commend to his censorship is the excision of the phrase 'very pleased.'" It is not likely that a writer would object to having this changed to "very much pleased," but if one should object, then of course it would be best thereafter to leave unchallenged anything he wrote, no matter how bad.

LONGHAND CONTRACTIONS.—A. I. B., Covington, Kentucky, writes: "I mail you a copy of the *Writer*, for June, 1889, containing an interesting article on 'Longhand Contractions.' Will you let me know what you think of this English method of contracting words in writing for the printer? Has that custom obtained any foothold in the large offices in this country? If it is practicable in Great Britain, I do not see why it should not be so here, especially since the typewriter is coming into universal use. I think if a manuscript or typoscript is legible it need not be written out in full for the printer." *Answer.*—The custom has not obtained any general foothold in this country, and as a matter of personal opinion the writer of this answer hopes it never will obtain here, unless there can be a systematic preparation for it. In the *Writer's* article is this sentence: "I am aware that many prominent editors object to anything in the way of shortening words in writing, fearing that copy will thereby suffer in legibility, and contending that what is worth writing is worth writing out." What is probably meant by the objection based on suffering seems to be rather a suffering through misinterpretation by compositors, since "legibility" is purely applicable to the quality of the writing, and contractions or abbreviations may be written as clearly as whole words. That there would be liability to mistake through misunderstanding seems clearly evidenced by some of the blunders made by compositors as matters now are. For instance, in an office where it was understood that ordinarily "United States" was to be spelled out, a compositor had in his copy "U. S. Grant Post, G. A. R.," and set "United States Grant," etc. Adoption of a regular system of contractions of common words would be advantageous to reporters, but it should be supported by some equally systematic understanding on the part of all concerned. Otherwise it would greatly increase liability to error in print. Following are some of the contractions used in Great Britain, as given in the article referred to, except that in a majority of instances the last letter is superior, as in "abt" for "about":

acct	account	hd	had
aftn	afternoon	impce	importance
agn	again	impt	important
agst	against	lge	large
amg	among	mtg	meeting
amt	amount	mt	might
bec	because	notwg	notwithstanding
btwn	between	obn	objection
chn	chairman	opn	opinion
circe	circumstance	oppy	opportunity
dift	different	partr	particular
difclt	difficult	qu	question
difclty	difficulty	sevl	several
extry	extraordinary	sh	shall
evg	evening	shd	should
evy	every	togr	together
genl	general	wh	which
govt	government	wt	without
gt	great	yesty	yesterday

Not much study is needed to show that some of these, under some circumstances, would puzzle compositors not perfectly familiar with them. One of them, in fact, is the basis of one of the old-time stock of stories about compositors' errors. As the present writer heard the story it was told of the office of the New York *Tribune*, to the effect that when "govt" was written for "government" what appeared in the paper was "United States goat." It has probably been told of many offices. In the *Writer* article this is said: "That some method of contraction will sooner or later come into use, both in newspaper offices and in commercial circles, I have not the slightest shadow of a doubt." We should like to have expressions of opinion from our readers.

EDITORS' BLUNDERS.—Editors often write about printers' blunders, but are not so often subjected to criticism for their own, which are even worse sometimes than some that they criticise. Here is one from the *Traveler*, Boston: "Many of

the errors in books and papers aris ɔm mistakes in punctuation. A writer in a ladies' journa tates that 'it has become quite the fashion of late for ladies to take their tea in their hats and gloves.'" How could punctuation make that good? Immediately following it is this: "The ladies suffered more severely at the hands of a provincial reporter who, describing the costumes at a reception, had intended to say that 'Mrs. B. wore nothing in the nature of a dress that was remarkable.' He was somewhat surprised the next day when he opened the paper and read: 'Mrs. B. wore nothing in the nature of a dress. That was remarkable.'" This appears to be unjust toward the reporter, since he is not said to have written what the ladies suffered from, although his words might have been better chosen.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edward L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), $2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), $1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), $4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

Process Review and Journal of Electrotyping (monthly), $1 a year; 10 cents a number. Edited by George W. Gilson. Professional Photographer Publishing Company, Buffalo, New York.

Photogram (monthly), 4s. 6d. or $1.10 a year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), London, E. C., England.

Process Work and the Printer (monthly), $1.25; *Junior Photographer* (monthly), $1.50; *Practical Photographer* (monthly), $2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. $1.

TO LEARN ENGRAVING FOR NEWSPAPERS.—T. W. McQuarrie, West Superior, Wisconsin, writes: "I should like to learn how to make the cuts which are used for the cartoons in newspapers. I am in such a position that I cannot see any of the work done, and would like to know what book you think would be the best to teach me." *Answer.*—To learn line engraving as practiced on the newspapers, study zinc etching as described in "Photo-Engraving," by Carl Schraubstadter, which you will find in the list of books printed at the head of this department.

"TWENTY-FIVE COLOR PHOTOGRAPHS OF ITALY" is the title of that number of three-color prints put up in an envelope and sold by Brentano, 31 Union square, New York. There is no imprint on the package to denote the publisher, though they are the work of Mr. R. D. Gray. While in Italy Mr. Gray made three negatives of each scene through proper color filters. On his return he made enlarged positives from the negatives, and from these positives half-tone negatives and blocks, doing every portion of the work himself. Pressure of other work compelled him to have others do the printing. The prints are very interesting, those of Pompeii being particularly good. The printer in some cases was unfortunate in the choice of his inks. The price of these exhibits of three-color work is 50 cents.

NEGATIVES ADHERING TO COPPER.—A. S. Angell, Seattle, Washington, complains as follows: "For several months I have been using the 'dusting-in process' for half-tones, and experience a great amount of trouble from the grease used to keep negatives from adhering to copper. I first used sweet oil but now use vaseline, both with same result, the vaseline being superior, I think. My trouble is that the grease, if used in sufficient quantity to prevent sticking, adheres to the enamel and prevents proper development. Can talcum or other powder be used instead of grease?" *Answer.*—The danger of the negative adhering to the copper is one of the drawbacks to the dusting-in process, particularly during damp weather. The use of a grease, oil or powder should be fatal to the success of the dusting-in operation. I can't find any advantage myself in the dusting-in method over the enamel process, while there is much uncertainty about it. I would advise you to get Jenkins' book on half-tone and follow his instructions if you want to succeed at half-tone engraving.

HALF-TONES FROM BLUE PRINTS.—"Engraver," Los Angeles, California, asks "if there is any way to photo-engrave blue prints, or any process by which they can be copied even. I have tried it, but as blue photographs white, I have given it up until I hear from you." *Answer.*—Ferro-prussiate blue prints can be changed to a dark shade from which half-tone negatives may be made—it is presumed that that is what "Engraver" means by photo-engraving them—by the following toning solution: Make a solution of 1 ounce of ordinary potash in 40 ounces of water, and soak the blue prints in this until the blue is bleached out and a canary yellow takes its place. Rinse the prints in water and then tone them in 1 ounce of tannic acid to 30 ounces of water. When they are as dark as they evidently will become, wash them well in clean water and dry. The tone will not be a very pleasing one to the eye, but it is one that permits of the prints being photographed by the wet-plate method. Of course, blue prints can be copied perfectly by using a Cramer slow isochromatic dry plate.

MAKING HALF-TONE SCREENS.—J. Jarvis, Pittsburg, Pennsylvania, writes: "In one of your issues some time ago, you gave a formula for coating the glass for ruling a screen on. There are a few questions I would like to have answered in your next issue. I think there are others besides myself interested in this matter: (1) How to get an even coating on the glass? (2) Will an ordinary good grade of glass answer the purpose, if free from flaws? (3) What is the method of cementing the two plates together after being ruled; is the Canada balsam simply poured over their surface and then pressed together?" *Answer.*—(1) You can get an even coating on glass by whirling, as you do in coating copper with enamel. (2) Only optically flat glass should be used. (3) Canada balsam will dissolve the film through which you have ruled, so it cannot be used to cement the plates together. I do not know of a cement you can use. Those I used made in this way had no protective covering glass. It is safe to predict that after you have tried screenmaking for a while that you will wish you had never begun it.

BETTER PRICES FOR NEW YORK PROCESS WORKERS.—The first practical movement toward bettering the engraving business in New York took place on June 1, when the American Society of Photo-Engravers announced a definite scale of

prices. The price under the new scale provides for a net square-inch rate of 18 cents as a minimum charge for ordinary work, and a minimum charge of $2.50 for single cuts containing less than fourteen square inches. This understanding among the employing engravers to raise prices was brought about by a demand from Photo-Engravers' Union, No. 1, for a uniform scale of wages. This union includes about all the photo-engravers of New York City, and the minimum scale of wages which they receive after June 1 runs from $16 to $25 per week for daywork. A plan has been agreed upon between employers and employes by which any difficulties that may come up between them hereafter can be settled amicably. The outlook under these new conditions is hopeful for process workers in New York, and the result is looked forward to with interest, for the movement of living prices is bound to spread from the metropolis to other cities.

Prior's Automatic Photo-Scale.—All process men know how to find the proportions of a piece of copy when reduced or enlarged. It is usually done by running a diagonal line across the copy and bisecting this diagonal with two lines parallel with two sides of the copy. It remained for Mr. A. M. Prior, the superintendent of a large railroad printing house in Boston, to apply this principle to an automatic scale, which does away with the drawing of diagonal and parallel lines. The scale is very much like the ones already used by engravers and electrotypers to determine the number of square inches in a block, only that Mr. Prior's scale is printed on a sheet of transparent celluloid. At one corner is pivoted the end of a strip of transparent celluloid, on which is a line which can be moved to the diagonal of any copy, when the whole shows at a glance the height and width, in inches, of the copy when reduced or enlarged, and at the same time it gives the number of square inches in the finished block. Mr. Prior is to be congratulated on supplying a device that will be appreciated by everyone having process work to do.

Intensifier for Wet Plates.—"Reader," Melbourne, Australia.— You are advised to give up the lead intensifier and adopt the "copper and silver," as it is called, used generally in this country since half-tone negatives became the rule. Make two solutions :

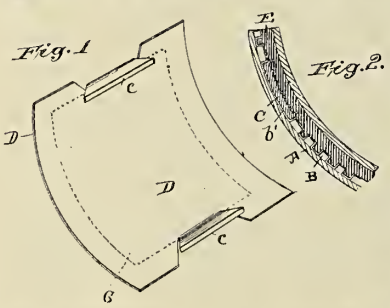
No. 1.—	Sulphate of copper	1 ounce
	Water	8 ounces
No. 2.—	Bromide of potassium	½ ounce
	Water	8 ounces

Mix equal parts of No. 1 and No. 2 and pour on the negative, after the latter has been developed, cleared and well washed. The film will turn a beautiful creamy white in less than a minute. Wash the negative again well and flow it with a solution of nitrate of silver, 30 or 40 grains to the ounce of clean water. This blackens the film, but if you wish to make it more opaque you can flow it with a solution of hydrosulphuret of ammonium, 1 ounce, in 4 ounces of water. Wash well again, and if the negative has a slight yellow stain this can be removed by flowing on and off 1 dram of muriatic acid in 1 ounce of water.

Deep Etching Copper Half-Tones.—"Confidential" writes: "One of our customers recently got some engravings from another city, which he claimed were, and we confess are, deeper and sharper etched than ours. Now, we want to be able to produce plates equally as sharp and deep. One of our men proposed rolling and powdering up as in zinc engraving after having etched and reëtched as is usual; another proposed rocking the plate continuously as in zinc engraving. We are going to experiment in both these ways, but if there is any other way to do the deed, why we want, if at all possible, to get it." *Answer.*—The secret of deep half-tone etching lies in first making the negative so that the dots in the highest lights will print strong enough to stand a deep etching; secondly, to use the etching solution weak; and lastly, to keep the metal dissolved by the mordant from remaining deposited in the etched lines. The highest lights can be had by reëtching. As to the strength of the etching solution, that cannot be formulated, for chloride of iron in solution varies in strength with each maker. Dilute that which you buy and try that first, then strengthen or dilute to suit afterward. The dissolved copper can best be removed from the etched lines by gently brushing with a soft camel's-hair brush.

Photography in Natural Colors.—The Lumière Brothers, of Lyons, France, who have given much attention to developing three-color photography, now announce the method which they believe of most practical value. It is to print from the three color-selective negatives successively on the same piece of paper, the three positive images being superimposed in exact register. The sensitive coating used on the paper is similar to the enamel solution used in half-tone, with the addition of a gelatino-bromide emulsion used in making dry plates. The proportions are: A 10 per cent solution of glue is mixed with 5 per cent of ammonium bichromate and from 5 to 10 per cent of a gelatino bromide. Emulsion paper is coated with this, dried and exposed under the negative made through the violet screen. When the print is developed in cold water the silver salt is dissolved away with hyposulphite of soda. The positive glue print is then dyed yellow, dried, and covered with a protective film of plain collodion. It is now coated again with the glue solution, printed under the negative made through the green screen, when this print is developed as before; it is dyed with a red dye and protected with a collodion film from the next coating of glue, which is printed from the negative made through the orange screen. This final print is dyed with a blue dye. The whole is entirely practical and has already been used in New York in the making of magic-lantern slides on glass. There is likely to be much trouble in retaining the register of the three superimposed prints on paper.

A composite printing-plate has been patented by Stephen H. Horgan, and a one-half interest in the same assigned to the New York *Tribune*. The patent is No. 604,472, and involves a method of combining a half-tone plate in a curved newspaper stereotype. In the illustration Fig. 1 is a half-tone plate, having two (or four) edges cut into spreading flanges, as *c*, and bent back. On the back of the plate *D* is a sheet of electrotypers' solder foil. Fig. 2 is an end section of a casting box, *A* representing the outer curve of the box, *B* the letterpress portion of the matrix, and *C* the half-tone plate, whose flanges can be seen extending into the electrotype metal *E*. In making the matrix, a dummy is inserted in the form to make an indentation in the place to be occupied by the half-tone plate. When the plate has been inserted in its place in the matrix, the portions of the foil *D* which extend beyond the edges of the plate are pressed into contact with the papier-maché matrix, and the adhesive which has been spread on the face of these portions of the foil will cause the flanges of foil to adhere firmly to the matrix and prevent the plate from getting out of place in the process of casting the stereotype. This appears to be a most satisfactory and practical method of adapting half-tones for use in newspaper illustration. A great demand has arisen for this combination in illustrating Sunday newspapers, etc., and Mr. Horgan is in the front rank of designers for providing the mechanical means to that end.



Some of the most successful magazine writers devote their talent to the advertising pages.—*Chicago News.*

Overlay made by Beck's Perfection Process.

Photo by John H. Tarbell, Asheville, N. C.

WASH DAY.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc., see also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. $3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 37 engravings; 367 pages. $3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

INK DRIES TOO QUICKLY.—E. M., of Waverly, Iowa, writes: "Our firm bought, some two years ago, two ten-pound cans of black book ink—a very quick dryer, so much so that it dries up on rollers and plate of press during the dinner time, leaving nothing but a crust on the plate and rollers, which must be scraped off before starting up again. We have some of Morrill's prussian blue that has given us much trouble also. I have used a preparation, known as Peruvian balsam, in the ink; but this makes it set off and spoil the work. I must say, however, that the balsam helped the black ink slightly." *Answer.*—A few drops of tarcolin mixed with your ink before beginning work will prevent it drying up too quickly. This is also good for washing up forms, rollers, etc. See May INLAND PRINTER, page 249, referring to the Delete Chemical Company. A small piece of vaseline will also be found quite handy to reduce ink; so will the addition of a little ordinary news ink.

THE BRONZE DOES NOT RUB OFF.—C. W. J. & Co., of Detroit, Michigan, have sent us samples of gold and green bronze labels, printed on fine enameled black paper, regarding which they write: "Will you please inform us, through the Pressroom Queries, why the bronze on inclosed labels rubs off after it is thoroughly dry. We have tried several makes of gold size, but none of them seem to work perfectly. Is there any way you can suggest that we can remedy this? We inclose you samples of the stock to experiment on." *Answer.*—There is no need of a remedy for holding on the bronze on the labels sent us, but to have *patience*—give the work sufficient time to dry in. The bronze now holds to the enameled stock as thoroughly as the enamel itself. We believe you have a very effective gold size ink, but you must give it time to dry under the solid field of metal. A little stronger impression, with an even make-ready, would better the quality of the work. We have returned you the samples sent us, that you may see the error of your impatience.

A COUNTRY PRINTER OF BROTHERLY SYMPATHY.—R. R., of Keokuk, Iowa, who is desirous of doing a philanthropic turn to neighbors, offers the following for publication, and while it may not benefit inkmakers, it cannot injure them either. Here is what he says: "Some years ago, I had occasion to use a certain shade of tint ink; but not having the desired colored ink to mix with white, I was 'up a stump,' as the saying is. Right here was a case of where 'necessity was the mother of invention.' I could not find the color I wanted in the town, and the work had to be printed. I went to an art store, and selecting a tube of oil paint, and mixing it with my white, obtained the shade of tint desired. I then learned that tube paints, mixed with white ink, make as nice tints and work as well—and, for many reasons, are preferable. Mix quantity needed for work in hand, as near as can be judged, and then throw balance away when through with. With a few pounds of 50-cent white ink and a half dozen or more tubes of oil paints, one can make any shade of tint desired, of course, in mixing tints you mix the color into the white—not the white

A LESSON IN PLAIN ENGLISH.

SYDNEY LAWYER (in Tasmania, to native) "Who is it, pray, resides in the abode at the apex of that incline yonder?"

NATIVE—"W-w-wot?"

S. L.—"Whose residence is that yonder?"

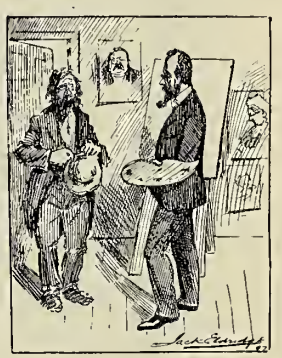
"Oh, I see what you mean now. You want to know 'oo 'angs out at the top o' that blanky rise!"—*Geo. W. Lambert in Sydney Bulletin.*

THE SPREAD OF EDUCATION.

JOHNNY-COME-LATELY (watching the cow)—"Say, deah boy, what is that cow licking?"

OLD HAND—Rock salt, sir."

JOHNNY-COME-LATELY—"Weally! I often wondered how they made corned beef."—*Sydney Bulletin.*



A FAIR TRIAL.

ARTIST—"I'll give you five shillings if you'll let me paint you."

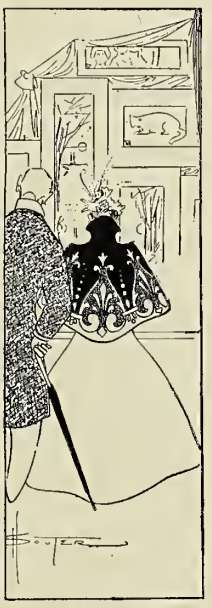
MR. HARDUP—"Look 'ere, sir; I don't mind yer painting me, if you'll only tell me how to get it off again!"—*Jack Eldridge in Sydney Bulletin.*

into the color. Take about the amount of white ink that is considered necessary for the job, put it upon a piece of glass or stone, then add the color with care, adding a little at a time." It is only necessary to say that in "emergency cases" the substitute suggested does quite well: that is, for coloring up tints. Oil paints have been utilized by pressmen many a time before, where inks could not be secured in time; but we would not advise their use when the properly made colors can be had.

PROOF POSITIVE.

"The cyclist always gets the worst of the collision. Why, the last Johnny I upset only lost three teeth, and I had no less than six spokes knocked out."—*D. H. Souter in Sydney Bulletin.*

MAKE-READY FOR HALF-TONE PROOFS ON A WASHINGTON HAND PRESS.—An ambitious engraver of St. Paul, Minnesota, who has a special desire to be set right, asks the following questions: "Will you kindly advise me, through the columns of your valuable journal, the correct way to make ready a half-tone plate for a fine proof on a Washington hand press? Also, how the inclosed letter-heads were engraved; that is, by what process? Is there published any *practical* book on wax engraving?" *Answer.*—You will find a correct and concise method of taking artists' proofs of half-tone plates on pages 15 and 16 of the printed work entitled "Presswork." The letter-heads submitted have been engraved by the wax process, aided by the camera and half-tone screen, and a first-class draftsman. A valuable work entitled "Photo-Engraving," by Carl Schraubstadter, Jr., will be found a great aid to you, as it treats in a very practical way all the more important phases of modern methods of engraving. Both books may be obtained at the office of The Inland Printer Company.



AT THE PICTURE SHOW.

"And these are works of art!"

"Some of them; others are works of imagination!"—*D. H. Souter in Sydney Bulletin.*

WANTS A GLOSS ON HIS WORK.—L. N. H., of Fort Scott, Kansas, says: "I cannot succeed in working any gloss varnish (transparent, printed over type) that I can secure. If I work it stiff, it pulls off the surface of the stock; and if I thin it with ordinary heavy reducing varnish, it does not have a gloss when dry. I used Thallman's and Nathan's, but I could not succeed with either. I wanted a scarlet gloss on an embossed job of cards. Can you help me?" *Answer.*—The fault, evidently, lies in the card stock coating peeling off. To overcome this you mixed a reducing varnish with the gloss varnish; this was your error, provided the gloss varnish was all that was desirable to produce a glossy result. Had you used first-class scarlet gloss ink, one printing could have been saved; the ink would have dried firmly and left a good gloss, which would have been greatly enhanced by the pressure of the embossing operation. Any reputable inkmaker can supply you with gloss inks. However, when you have not got such inks in stock, and have gloss varnish instead, then use a little finely scraped Castile soap with the gloss varnish (or a small piece of hog's lard), incorporate thoroughly, and the gloss varnish will lose most of its tackiness. *But let the ink dry thoroughly* before attempting to print or run gloss varnish over it.

CAN'T MAKE BLACK INK PRINT ON RED INK.—C. D. P., of Binghamton, New York, has sent us a copy of cigar-box label. It has a solid red center on which is printed the brand of a cigar in large black letters. The design and label is one of a series of stock labels which are printed in large editions and sold to small manufacturers and dealers in cigars, who furnish the printed label to printers on which to print in their address or brand of goods. These printed designs often give printers great trouble, and here is a sample of one of the complaints that come to us occasionally. This is what he writes: "Will you kindly tell me the cause of the difficulty and the remedy in the case of the inclosed cigar-box label? The specimen sent you has been through the press five times. The letters 'J. G. F.' were first printed in bronze-blue ink, costing $2 per pound. At first the color appeared all right, but on sending the work to the box factory, it was found that the blue ink had all faded out. The labels were reprinted with similar result, there being only a faint discoloration taking the place of the printing. I next tried it with the same kind of ink with varnish added. The ink so mixed would hardly print at all, and had a greasy appearance. The last resort, and the sample I send you, has been through all these processes, and finally printed twice with bond-paper ink with some varnish mixed in it. The register of the sheet sent is a little off, by reason of so many printings, and the color is as imperfect as possible. I am stuck to know what to do." *Answer.*—You evidently have had a very trying experience. The red employed in printing the label is a difficult one to print over by reason of the pigment and varnish used in its manufacture. Send a sample of the red label to a *practical* inkmaker (instead of to a printers' furnishing house), and ask him to send you a suitable grade of ink to print over the red. If you have a *good job black* that has plenty of body and color, mix into it a few drops of oil of citronella, or a small piece of hog's lard, either of which will likely cause the ink to lay solid. Sometimes the addition of a little steel-blue ink to either of these mixtures will be an improvement. Do not run the press faster than six hundred an hour, and take off the printed sheets slowly.

AT THE MUSICALE.

"I suppose a voice like that is a gift?"

"Yaas; it certainly isn't the sort one would be expected to give money for."—*The Bulletin, Sydney, N. S. W.*

PRINTING AND REGISTERING ON DECKLE-EDGED PAPERS. J. M. H., of Topeka, Kansas, writes as follows: "I wish you would tell me, through THE INLAND PRINTER, if it is possible to print sixteen pages at a time on deckle-edged stock on a cylinder press and obtain a perfect register; and if so, how?" *Answer.*—It is quite practical to print small or large forms on such stock as you mention and obtain register. This question was asked over a year ago, and the answer then published proved the possibility of its accomplishment, as several persons who were then in need of the information given put the method to the test and sent us printed demonstrations of the fact. To begin right, the secret of all good register lies in making use of *the same gauge edges of stock* on the first printing called for. It will not do to substitute other distances on the edges of the stock, especially if the sheet must be backed up by turning it over. This fact becomes more evident if we take as an instance of proof the use of point holes and points, which must be fitted into on the first or reverse side of the sheet, in order to obtain uniformity of position on the feed-board, and thus secure absolute register at the second printing, whether it be on the face or

reverse side of the sheet. This being plain, we next proceed to prepare a *gauge front* that will meet the requirements of the serrated edges found on deckle-formed papers and cards. First, cover the two steel tongues (which project from the feed-board) with strips of bristol cardboard about one and a half to two inches wide; let these run flush with the drop-guides and fasten them to the tongues with strong paste, or fish glue which is more reliable. Second, face up the two drop-guides in a similar way, the width of face to be not less than two inches in length; the off guide is to be prepared in the same way as the two front guides. We now have a properly constructed set of feed-gauges for the irregular edges of the stock, and as these edges

HASTENING SLOWLY.

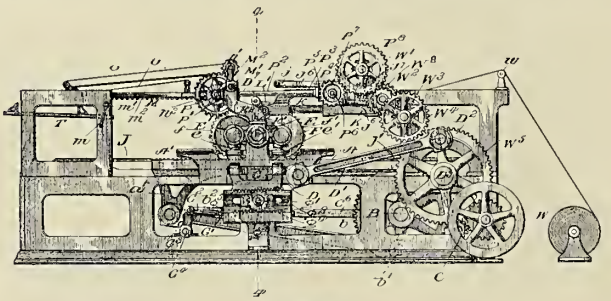
"I can't understand a fine woman like her taking up with a Johnny like that."

"Oh, I can—it's a little one for a start!"—*The Bulletin, Sydney, N. S. W.*

are rarely alike, some projecting in a very displeasing way from the more regular ones, there is, therefore, a certainty that sufficient of these edges will touch the gauge fronts so as not to permit them to "flood" the gauges nor break the more delicate points on the edges of the sheets while in the operation of feeding them. Third, feed the sheets up to the gauges with a *light touch;* because if forced to these the edges will bend over too much or break on the projecting points. Of course, there will be very weak points on some sheets which are bound to give way a little when fed up to the gauges; still, with care, these exceptions will be infinitesimal. In any case, let the sheets be fed to the gauges in the same manner as when feeding thin folio or book paper—*full to the face of the gauges.* Lastly, if two or more printings are necessary on a sheet, or if a sheet is to be turned over for register, etc., then *mark* on a smooth-edge sheet of paper the *exact position of the three gauges* employed in the first printing. Set the gauges so as to conform with the position of the marked sheet, whether the sheet is to be fed in as before, turned over for backing up, or a second form placed on the press for a like purpose. In the case of forms to be backed up, the off gauge must be set to the feeder's side of the board. It is wise to have the same feeder on every printing of the job, and to caution him about the necessity of *lightness* and *uniformity of touch* to the feed-guides.

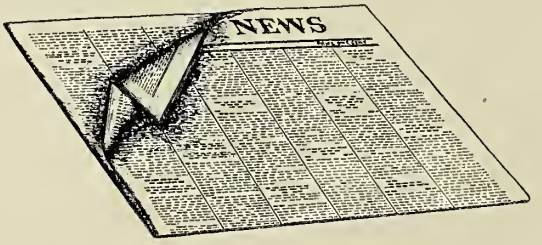
TROUBLE BY REASON OF BLACK AND RED INKS PULLING OFF COATING.—A Pressman, of St. Paul, Minnesota, writes: "Inclosed I send you a couple of samples of printing. I have been working at the printing business for the past twenty years, but never have had such trouble before. The black ink I used on the job, I have been using on coated paper for over four years, and never had trouble with the coating pulling off. I had to reduce the ink so thin that it lost its color. The red ink I had the most trouble with. I tried everything known to the profession, and had to reduce the red ink with soap; but that killed the color. It is new paper that they are using out here, and I believe the fault lies in the stock. Both of the inks I used were fresh. The half-tone I had the same trouble with: the coating would pull off and stick on the cuts." *Answer.*—The coating on the paper stock used on the red and black job is very good; that on which the half-tone is printed is not as tenacious as the first. Still, we cannot account for the ink pulling off the coating on these papers, unless the printing was done during very wet weather, which would tend to destroy the cohesiveness of the coating matter. Such a condition of atmosphere would also act disadvantageously on the inking rollers, and, necessarily, on their effectiveness in distributing and laying on the inks. Any, or all of these causes, would help to increase your trouble with both paper and ink. The statement that you have been using the same kind of black ink on coated paper for over four years does not enter into this question as a guarantee that it was not the fault of the ink; because it is a rare thing to get *exactly* the same color, grade and working merits in a second or third shipment of black ink. Soap (that is if you used pure castile) should not dull the color of red ink, unless you mixed in too much, or the color of the red was inferior. Brown soap is injurious to delicate colors because of alkalies. Hereafter, mix into any color of ink a small bit of hog's lard, because this will help to *shorten* the varnish employed in making inks. We would like to be able to compliment you on the make-ready of the cuts in the two jobs, but cannot do so in view of the fact that these have not been treated with substantial overlays. Had you made a full set of good cut-out overlays for the building and the foot-gear circulars, a much better result could have been obtained.

NEW PATENTS.—Another form of duplex web printing machine is brought to notice this month by a patent of H. F. Bechman's, assigned to the Cox Company, of Battle Creek. It is No. 604,293, and an improvement on a machine patented by Joseph L. Cox, two years ago. The peculiarity of this machine lies in the fact that both the bed and the cylinders reciprocate. The stroke of the bed is shortened by allowing



No. 604,293.

the cylinders to travel in an opposite direction, and as a consequence the speed of the press is increased. A pinion-and-rack device, g^1 and g^4, is introduced to alter the printing speed at desired points. The cylinders oscillate—that is, rotate first in one direction, then in the other. One cylinder prints during the travel in one direction, and the other cylinder takes the sheet and prints on the second side on the return stroke. The paper is fed from the roll, perforated, and then separated from the web by the pull of the cylinder grippers, since the cylinders travel faster than the tapes.

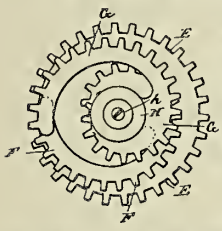


No. 602,896.

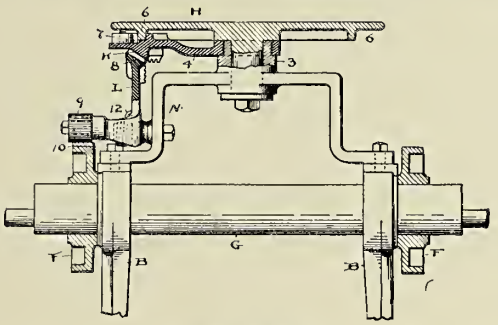
L. C. Crowell has patented and assigned to the Hoes a mechanism, attachable to a web newspaper press, for placing a staple in the corner of a newspaper after folding, so that it

cannot be returned after being read, by any unscrupulous newsdealer, claiming it to be an unsold copy. See illustration, patent No. 602,896.

A new bed movement, patented (No. 602,840) by William C. Duryea, of Blawenburg, New Jersey, employs the spiral pinion shown in the drawing, which works in a rack-hanger, in such a manner that the difference in diameter of the pinion at different points accomplishes the desired variations in speed of the bed.



The Chandler & Price Gordon has received another improvement by F. A. Burnham, in a noiseless disk-motion, the subject of patent No. 603,496. In place of the usual pawl, that makes such a rattle against the ink disk, the lever L is given a toothed segment 8,



No. 603,496.

that meshes with another segment 4. This latter segment bears a clutch, 7, that grips the rim, 6, on the ink disk, and rotates it noiselessly.

Patent 604,148, owned by the Campbell Company, in the name of John T. Hawkins, was filed ten years ago, and has only just been issued. It describes a means for clamping a curved plate to a cylinder, by means of "straining-strips" and screws.

The Beck Overlay Process and Make-Ready Methods.—A pressman signing himself "F. B.," writes from London, England, as follows: "I have read with very great interest the article on overlays in your March issue. I myself have made a special study of process work, but entirely self-taught; the result is that I find the method expounded by Mr. Beck is my own, with one exception—the method of sticking them up. I pull an impression on the cylinder sheet, and then stick them on to it, and cover up, and if the overlay has been correctly cut there is no more making ready needed. I have worked on the American Miehle, Cottrell, and the German pyramid inking machine; the latter I find gives the best result, as far as a printed impression goes; but, taken altogether, it is a cumbrous machine to work, and the output is far behind the American machines. Why does it give a better result? First, because the inking of the form roller is continual; second, the circumference of the cylinder is made perfect without the assistance of a thick board held on by a calico, both of which, in my opinion, are detrimental to half-tone work. I much prefer the bare cylinder (made as true and smooth as is possible), that needs a coating of six sheets (about the thickness of The Inland Printer cover), which, when the job is ready to print would be reduced. I contend that a piece of tissue paper on top in the making ready will have more beneficial effect under these conditions than if there was a calico and board below it. I am prepared to test my statement by submitting a sheet of my work (half-tone) for your judgment.

You cannot afford to slavishly copy another man's advertisements. By so doing you lose all the flavor of individuality that makes advertisements, no less than persons, agreeable and characteristic.—*Printers' Ink.*

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

Manual of the Art of Bookbinding.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. $2.25.

Bookbinding for Amateurs.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. $1.

Bookbinding.—By J. W. Zaehnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. $1.75.

Process for Padding.—The Commercial Printing Company, Sedalia, Ohio, inquires: "Can you inform me where I can purchase the 'Johnson Process' for padding?" *Answer.*—The Burrage Paper Company, 227 William street, New York, are the proprietors of the Johnson process. A satisfactory process is to use fish glue with perhaps a drop of glycerin, and while the glue is still wet rub into it a piece of cheese cloth.

Miss Nordhoof's Art Bindings.—Miss Nordhoof and her works have been extensively exploited in many magazines and newspapers. She is cited among advanced women as one venturing on a new field. Her bindings are certainly drawing considerable attention and command a good price. At her bindery in New York are gathered a number of enthusiastic young women all anxiously striving after the beauties and mysteries of the art, and some years hence these same young women will be giving points to our so-called art bookbinders.

Cheap Binding for 12mo Volumes.—Bindery foreman, the *Evening Advertiser*, Colorado, writes: "The *Advertiser* has received an order to print and bind 500 12mo volumes. It is a history of the residents of this town who served in the Civil War. I have been asked to furnish an attractive binding, at the same time keeping the figure low. Can The Inland Printer make a suggestion that will help me out?" *Answer.*—The cheapest binding, of course, would be a common cloth neatly blanked and stamped in gold. If you wish an attractive library binding, that at the same time is cheap, we will advise the following: Make a half-bound case, using a pebble-grained common red No. 86, Pattern J, for the back and corners. On the sides use a good waved marbled paper, red with a white or gold vein. Before pasting the sides, blank a line along the edge of the cloth on the back and corners, just where the paper is to overlap it. In this way the siding can be done accurately. With a flat piece of brass blank out space on the back for title; also blank a fillet line at top and bottom of back, and then stamp title in gold on the blanked space. This cover should not cost over 4½ cents, and if neatly executed will make an attractive binding. If the edges are cut rough with a gilt top, the final effect will be improved.

Books on Binding and Cheap Processes.—W. C. M., Princess Anne, Maryland, writes: "Kindly send list of best books on bookbinding for a country office. I want to do magazine binding principally. Also outline the cheapest plan to pursue." *Answer.*—We cannot do better than to refer you to the books named at the head of this column for instruction. Very little is required to install a bindery such as you desire. Presuming that your office boasts a cutter of some kind, the other machinery and tools can be provided at small cost. Board cutting can be done on your cutter, but board shears are so useful as to be almost a necessity. Then secure one or two sewing benches, a wooden press with two wood screws for backing, sawing out, edge gilding, etc., and a standing press,

no matter how humble, for pressing the books before cutting and after binding. Next a binders' glue pot and glue brush, several paste brushes, a dozen large bowls, and an assortment of sponges, coarse and fine. To the finisher's bench attach a wooden vise to hold the volume firmly while working. He also requires a gold-cushion made by stretching a piece of calf, wrong side out, over a padded board, about 8 by 15 inches; a gold-knife, and a pallet to hold type. Brass or copper-faced type are preferable, and yet if in good condition fine work can be done with ordinary lead type from the printing office. With this simple equipment the very finest work can be done, job binding in any case being more a matter of skill than tools. Procure a catalogue from a bookbinders' stockhouse, and you will find all the above named articles listed.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

THE COLOR PRINTER, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. $1.50. G. Gennert, New York.

CYCLOPEDIC PHOTOGRAPHY, by Edward L. Wilson, Ph.D. 552 pages; illustrated. $4. The Inland Printer Company.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. $12.

FIRST STEP IN PHOTOGRAPHY, by F. Dundas Todd, editor of the *Photo-Beacon*. 52 pages. 25 cents. The Inland Printer Company.

National Lithographer (monthly), $1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch-und Steindrucker (monthly), 6m. per year, 60pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

EXPOSURE TABLES, by F. Dundas Todd, editor of the *Photo-Beacon*. All about exposing; the various makes of plates, stops, light. 25 cents. The Inland Printer Company.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

The Litho-Gazette, organ of the International Lithographic Artists' and Engravers' T. and P. Association of the United States and Canada. Subscription, 25 cents per year. The Inland Printer Company, or 234 Cambridge avenue, Jersey City, New Jersey.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

THE CHEMISTRY OF PHOTOGRAPHY, by W. J. Harrison, F.G.S. Describes very ably all the processes of photography; valuable to the lithographer who wishes to obtain a clear knowledge of the tools and materials he is working with when engaged in photographic work. The Inland Printer Company. $3.

STYLE—IN THE FINE ARTS AND THE WORKSHOP. First series treats of The Ideal Man, in the Art of All Times, beginning with "The Antique." This series is to appear in forty-two parts, containing each twelve plates. Price per part, 35 cents; sold separately. Published by G. Hirth, Leipzig. The Inland Printer Company, Chicago. This is a timely work, compiled by Dr. Heinrich Bulle, of Munich, and can be recommended to all progressive lithographers and artisans as a most necessary auxiliary to the designing table. The other subjects to follow are: Custom and Costumes of Nations; The Animal in Myth and Fable; The Plant in Ornamentation; Exterior Architecture; Interior Decoration; Textile Art; Ceramics; Heraldry and Armor; Medallions; Allegories; Lettering, etc.

THE ALUMINOGRAPHIC PEN.—In working on roughly grained plates such as zinc or aluminum, the aluminographic pen is a great improvement over the old style. These pens are used extensively in France. A friend working in one of the large establishments in Paris having sent some to me for a trial, I can say that they have done all that was claimed for them. Litho material dealers ought to keep these pens in stock.

BRUSHES FOR APPLYING STRONG ACIDS OR ALKALINE SOLUTIONS TO ZINC OR ALUMINUM PLATES.—S. & G., Rochester, New York: The ordinary brushes would certainly not stand such a test as you have described in your letter, for purposes of alteration on metal plates. Where strong caustic solutions or pure acids are used the brushes are made of fine threads of glass or aluminum wire. You will find most everything for the allographic or zinc process at Fuchs & Lang, 29 Warren street, New York City; F. Corn, 120 Elm street, New York City, or Aluminum Plate & Press Company, New York City.

IS ZINC A USEFUL SUBSTITUTE FOR LITHO STONE?—The question has been asked: "What kind of plate was used to print the 47 by 75 inch picture, 'The Awakening,' at The A. Noble Lithographic Establishment, in St. Louis?" *Answer.*—The work was printed from fifteen patent prepared zinc plates, manufactured by the Franklin Manufacturing Company, Cambridge, Massachusetts. The work was examined by lithographic experts and pronounced by them to be "an artistic creation and a model of good printing." The bill for these plates was in the neighborhood of $100. For stone it would have been about $4,000.

LEAD-PENCIL DRAWINGS UPON ZINC OR ALUMINUM PLATES.—A number of exquisite drawings have been sent to me by Mrs. W. Km., of Baltimore, made with lead pencils of different grades of softness direct upon aluminum plates, and impressions taken therefrom. Delightfully airy, refined and artistic are the rococo ornaments and cupids, flowers, etc.; also a landscape with a misty distance, and rich and shadowy foliage in the foreground. These impressions show all the characteristics of real lead-pencil drawings, and I believe, by proper treatment in printing, will yield as many impressions as work done with the crayon. Noting the extreme sensitiveness of zinc, such work can, no doubt, be done equally as well on that metal.

PROGRESS OF LITHOGRAPHIC METHODS.—Scattering straws show the direction of an agitated current. The foremost press builders of all countries are constructing rotary presses for the use of metal surface printing. Lithographic stone supply houses are going out of business; others more progressive are taking up metal surface printing plates along with stone. My predictions of long ago are being realized: Typographic and lithographic methods will reach a point where they will meet. The simple, rapid transfer will succeed the time-robbing relief etching. The artistic product of the lithographer will soon be run off on the type-press; no more "cradle" for rocking the lithographic stone, but the revolution of the cylinder, on the plan of old mother earth. That indicates progress.

PREPARING AN ORDINARY PEN FOR DRAWING ON ALUMINUM OR ZINC PLATES.—S. A. P., Philadelphia: Regarding your complaint, found in drawing very fine lines on aluminum plates, I would suggest the method of Mr. Bodicker (art and process expert of the Aluminum Plate and Press Company) of cutting off the shoulders of an ordinary Brandauer pen, as shown in the drawing herewith. This prevents spattering, and the pen will glide smoothly over the sharpest grain of a plate, and produce a fine, steady line.

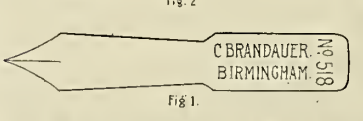


Fig. 2

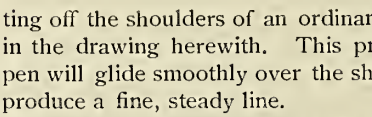


Fig 1.

ENGRAVING ON ALUMINUM.—It has been stated by many that engraving on aluminum is impossible; we find that direct ruling can easily be done on a prepared aluminum plate, by employing a good diamond, and setting it so that the diamond will not throw up a bur as it cuts the metal, but even if it should have this bur the same can be removed by a keen-edged flat scraper. Covering the metal with an etchground and tracing a design for biting-in, the same as on stone or copper plate, is a matter I am experimenting on just now, and I think I will be able to show some good results soon. As far back as 1890, Mr. Henry Albanesius, one of the foremost lithographic engravers in New York, executed engravings done with the usual litho-engraving needle and scraper on aluminum

plate, impressions of which are still in the possession of Mr. John Mullaly. They show how clear and sharp the cut inks up and prints on paper.

A Reliable Stopping-out Acid for Litho-Engraving, for Turpentine — Touche Work — or for Making White Ornaments or Letters in Black or Ruled Panels.— Some engravers use oxalic acid and gum, knowing the powerful effect of oxalic acid on stone, but it is to be used with great caution as it is apt to "run along" a line and get where you do not want it. Better take 2 parts phosphoric acid, 4 parts gallic extract, 1 part thick fresh liquid gum arabic, ⅛ part nitric acid. This preparation can be colored to suit, either red by the addition of powdered vermilion, black by calcined lampblack, or blue with prussian blue. The whole mass is then well ground down with a glass muller (a glass stopper with a flat head will answer) until it is *just liquid* enough to flow from brush or pen, then preserve in a bottle for use. This will be a safe, sure and permanent stopping-out acid for all cases where a lasting preparation of the stone is required.—*Etching and Acids.*

Sensitive Asphalt and Roentgen Rays.— H. Ro., allographist, New York, writes: "In using the sensitive bitumen on aluminum sheets, I have wondered whether the Roentgen rays could not possibly be utilized in producing more rapid results, for, as you already know, an exposure of half a day in diffused daylight is oftentimes not enough for obtaining effective results on bitumen ground." *Answer.*— The use of Roentgen or X-rays on negatives would most likely result in failure. The penetrating power of a fluid, emanating from the discharging premises of highly expanded gases, as is the case with these rays, would destroy contrast between black and white, which is the only means by which we can obtain a satisfactory exposure for the purpose in question. Similar experiments were carried on by Prof. H. Ebert in Europe, for the purpose, however, of discovering whether or not the sun's rays contained any of the peculiar properties belonging to the Roentgen rays; as yet no definite answer has been given to that question. In regard to the long time required for exposure on your ground, I would say that you may improve your sensitized asphaltum materially in following improved methods, as recommended by some of the foremost practitioners, recorded in this department from time to time ; for instance, see "Notes and Queries on Lithography," October and December, as well as future issues.

Simple Processes for Making Printing Plates.—A subscriber makes inquiry on the subject-heading. This really does not belong in my department, but I will only mention it because so many processes which are in daily use in the lithographic workshop can be made to serve in the typographic office — and vice versa — lithography and type coming closer together, as it were. The paper you speak of is prepared by being given a coating of chalk and glue, and then passed between rollers having the pattern engraved on their face. By drawing with lithographic crayon thereon, dampening slightly, and then laying on a clean zinc plate, the work can be transferred, dusted, melted and etched in the usual photo-engraving method; any engraving from wood, stone, steel plate, etc., can be thus reproduced on zinc or copper plate for the type-press. The transferring must be done by an expert transferrer. This paper is also made for drawings which are to be reduced by photo-engraving. A simple way for making plates cheaply and quickly for the type-press is by laying a sheet of tin foil upon a stippled, grained or ruled plate and forcing the leaf into all the crevices by a strong pressure, then removing the tin foil and laying upon a smooth surface, making the drawing with a blunt steel point upon the corrugated face; form off with plaster, and casting in type metal makes a serviceable printing block. Another method in line with this is that of A. Conger, Linneus, Missouri. He furnishes plates to the trade having a prepared surface like a half-tone screen. The drawing is made with an acid-resisting ink; when finished it is laid in a nitric acid bath, which etches away the metal around the work as well as around the fine dots of the screen and leaves a plate doing good service in the type-press, showing a fine, uniform tint all over the plate. The well-known rosin dust serves a similar purpose, and that is *to avoid the necessity of extremely deep etching.* But you will appreciate the fact *in favor of lithography*, that impressions can be made from any of the above plates *without etching deep* — by simply dampening the surface, and only etching very lightly. This is one of the strong points showing the great superiority of the lithographic method over all others.

The Present State of Metal-Lithography.— Much has been said and written about aluminum and zinc plates as substitutes for litho stone. Many thousands of dollars have been sunk in experiments in the search for a suitable substance to replace the old lithographic printing surface. The practical, and at the same time progressive, man does not stop to ask why all this expenditure of energy and money, for he knows full well that if lithography were to continue much longer in its old methods it would be overpowered by the type-press in its quantitative productiveness, which has already wrenched from its grasp many orders that the lithographic press, only ten years ago, thought could *never* be lost to it. It may be a difficult matter for many a proprietor of a lithographic establishment today to discriminate properly between all the mass of argument advanced for or against the various substitutes offered to take the place of stone, and yet he feels that there *is something moving*, and his foresight compels him to look ahead and not be caught napping in the race for supremacy. It is well for him not to give credence to preposterous claims of easy working, rapid printing, enormous saving of material, etc., as yet; many of those advocates are merely theorists and do not speak from the standpoint of the practical workman or investigator. Therefore, to set before the reader the plain facts as they actually appear today — explaining *what can and what cannot be done*, not forgetting what may be expected in the near future (after certain developments have taken place which are now in progress on a safe footing), leaving it free for anyone to take part in the perfecting of the processes now going on — the writer has taken pains to follow up the data upon the subject submitted through German, French and English sources, as well as investigating the conditions of affairs as practiced in the various progressive establishments in the city of New York at present, and at the same time experimenting himself, as a practical lithographer, upon the various substances offered. Allowing that there are three factors, the proper development of which will conquer for lithography new fields of productiveness and lift up commercial lithography again on a superior footing to typographic art, we find the first of these (the one forming the substance of the present article) to be: *Less costly material than stone, but equally as good ;* second, *Greater rapidity in lithographic printing ;* and third, *Greater perfection in "process work"* and more general substitution of the same for "hand work." All developments are making toward the realization of these ends. Lithography has certainly awakened from its centennial slumber, and is just beginning to realize where it is at; but all cannot be reached with one jump, much still remains to be done.

MANY OUTSIDE THE CRAFT ENJOY IT.

I am a steady reader of your superb magazine, The Inland Printer, subscribing for it through my newsdealer, J. R. Barlow, and am intensely interested in it, although I am not a printer. I have a small printing outfit which I take more pleasure in than Vanderbilt does in his steam yacht.— *J. P. Guilfoil, Secretary and Assistant Treasurer, the Guilfoil Grocery Company, Hartford, Connecticut.*

Time is money, we are told, yet most money is thrown away to kill time.—*Fliegende Blätter.*

SUMMER HOUSE GROOTE SCHUUR SOUTH AFRICA.

Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, N. Y.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.

VEST POCKET MANUAL OF PRINTING. 50 cents.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch-und Steindrucker (monthly), 6m. per year, 60 pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

PRINTER'S ART.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

La Revista Tipographica (bi-monthly), $1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a deGuerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., De Montfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), $1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleecker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¾ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

R. T. HICKMAN, Spangler, Pennsylvania.—Both of your headings are very neat.

G. M. WATERMAN, Sidney, Iowa.—Your work is excellent and shows artistic treatment.

GEORGE S. MURPHY, Mount Vernon, Ohio.—Your composition is neat and well balanced.

R. A. BRYANT, Mingo Junction, Ohio.—Your headings are neat, well balanced and properly treated.

JESTER, PRINTER, Eaton, Indiana.—Your circular is neat and a good piece of printorial advertising.

A. N. RAINVILLE, Rutland, Vermont.—Your blotter is very good indeed, and should prove a trade-getter.

HORACE A. REDFIELD, Oakland, California.—Your work is of a very pleasing character. It is of an artistic nature.

ARTHUR HEATH, Plainfield, New Jersey.—Your work is of a very good class and shows much ability as a compositor.

R. H. DIPPY, Philadelphia, Pennsylvania.—Your specimens are very artistic as to composition and harmonious as to color arrangement.

W. A. FRANCIS, Salem, Virginia.—Considering your equipment, we think your ads. evidence considerable ability on work of this class.

CHARLES M. LEHMAN, Bryan, Ohio.—Your stationery work is all very good indeed. The words "of Bryan, Ohio," on the First National Bank heading, would be much better if set in text to match the main line. "Established 1859," is a trifle too heavy.

THE HERALD JOBROOMS, Defiance, Ohio.—Your work is very neat and attractive, in composition and presswork.

B. MCCLURE, Valparaiso, Indiana.—The pages from "Showalter's Solution Book" are neat and properly treated for work of this class.

GEORGE C. HUBBS, Madison, Wisconsin.—Your work is of a pleasing character. There is not a poor piece of composition in the entire collection.

W. W. HINDS, Bardstown, Kentucky.—Your envelope flyer is quite good, but a trifle out of balance at the bottom. Your card is very neat.

THE COLUMBIA PRESS, Salem, Massachusetts.—The O'Connell ad. is a good example of forceful display. The Easter Ball page is a trifle weak.

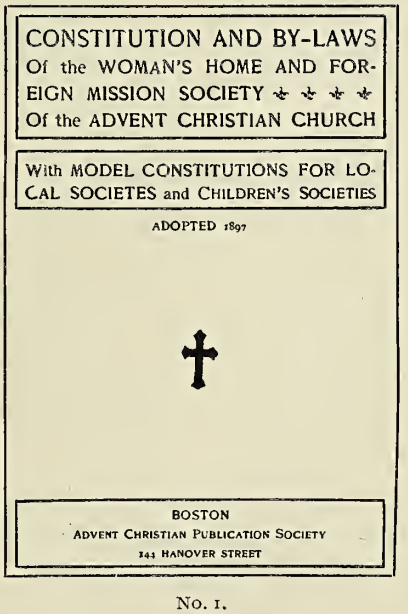
THE HILL PRINTING COMPANY, Eustis, Florida.—Your blotter is attractive and to the point. Your other advertising matter is of a good character.

F. W. THOMAS, Toledo, Ohio.—Your advertising matter, circulars and blotter, are of a superior quality. Such printing as this always brings good results.

FRANK S. STUART, Binghamton, New York.—Your programme for the Choral Club is a good piece of composition; color scheme is very harmonious; altogether an artistic job.

CHARLES W. ROLL, Pittsburg, Pennsylvania.—Your professional stationery is fine; the bill-heads neat. The type employed on the Christian Church card is not harmonious and is too nearly of one size.

CHARLES J. REED, Boston, Massachusetts.—Your pamphlet for the Christian Burden Bearers' Association is very neat. For dignified simplicity and correct treatment your cover for The



No. 1.

Woman's Home and Foreign Missionary Society is a model. We reproduce this example, No. 1. This specimen is a forceful example of the neat work which may be turned out by printers with a limited supply of material at their command.

ROBERT L. STILLSON, New York.—The specimens from your plant are decidedly artistic as to composition, stock employed and color schemes. "Our Business" booklet is one of the most artistic specimens that we have seen in many days.

STARR M. MINER, Garrett, Indiana.—Your letter-head and envelope are your best two specimens. The cards have too much border employed in their construction. The color schemes are not harmonious. The one on blue stock is the

most effectively displayed. Considering your experience and years, we think you do very well indeed.

WILLIAM BURLINGTON, St. Joseph, Missouri.—The type employed for the Church of Christ certificate is harmonious, and of the proper kind for this class of work. The ornaments should have been omitted. Your work is all of a good class.

No. 2.

T. L. TURNER, Martin, Tennessee.—Your advertisement is much the best. We do not consider the party you refer to a good judge of the ad. in question.

WARREN F. CRESSY, Bristol, Connecticut.—Your folder is good as to design, and we believe you made the best possible use of the material at your command.

THE *Herald*, Sidney, Iowa.—Your February blotter is a good one. Your card is also good. On your letter-head, the Twinklers, used in conjunction with the litho-tint, should have been omitted. This would clarify the work very much and thereby make it much neater in appearance.

RAYE R. SARGENT, Manistee, Michigan.—Your work is very neat, tasty, and possesses considerable merit. The Johnson & Nelson bill-head is especially good.

HENRY A. ANGER, Oshkosh, Wisconsin.—The specimens of your work now before us fully sustain previous estimates made on your specimens in these columns. They are all neat and attractive, and artistic as well. We reproduce two of them (Nos. 2 and 3) which are both excellent. The No. 3 example is faulty in the whiting out. More space should have been allowed at the top of the first blank, also between second and third blanks. The spaces between blank lines should always be uniform, all the lines being clear and distinct.

O. J. ANGUS
B. S. WOLCOTT

All claims must be made within three days after receipt of goods.

Oshkosh, Wis., _____ *189*__

BOUGHT OF

O. J. ANGUS & CO.

Terms _____

WHOLESALE CHEESE
BUTTER EGGS HONEY

87 State Street

No. 3.

W. F. OLDHAM, Montgomery, Alabama.—The specimens now before us reflect much credit and show a wonderful improvement over samples previously submitted.

LYTTON ALLEY, Nashville, Tennessee.—You still continue to improve your work. The specimens now before us are the best we have been called upon to criticise from you.

THE LEDGER PUBLISHING COMPANY, Longmont, Colorado. Your work is very neat and attractive. Both price-list cover and statement are well balanced and forcefully displayed.

G. W. KENNARD, Miamisburg, Ohio.—The Knights of Pythias invitation is very neat and has the proper treatment for this class of work. The Jung card should have been accorded different treatment. It is not a good plan to treat professional stationery on the lines which you have employed. Professional work should be very simple in arrangement and the display small and neat.

CHARLES HAWORTH, Manning, Iowa.—The plan of your blotter is excellent, but it contains too much wording. The Sherlock card is excellent as to design, balance and finish. The *Monitor* heading is good.

HUGH WALTERS, Cass City, Michigan.—The Heller heading is neat and well balanced. However, we would like to see the matter on the lower half of the heading constructed in a small panel at the left-hand side.

ELLIS B. WOODWORTH, Gouverneur, New York.—Your work is very pleasing in character. Neatness and simplicity in display, with a judicious employment of stock and ink, are the conspicuous features of your work.

HUGH A. LORENTZ, Buckhannon, West Virginia.—Your little folder is excellent as to design and quite artistic, but you should pay a trifle more attention to the joining of your rules. This is the only defect which we see.

A. B. HANSON, Lamoni, Iowa.—Both headings are neat and attractive. We would not advise the shading attempted on the main line of the *Herald* heading. It would look better in plain black and red—initials in red and balance in black.

GUY W. HART, Lake Odessa, Michigan.—The plan of the Lake card is good, but the type employed for the upper section is a trifle too heavy. Your letter-head is not good. There is too much border employed in its construction and the color scheme is not harmonious.

W. G. WILSON, Walnut, Illinois.—The Ennes heading is neat as to plan. The line "Dealer in" is too large. The date line should be moved down about eighteen points. There was not enough ink used in the presswork on this job, and the impression was too light to force the ink into the stock. The plan of the Ennes envelope corner is good, but the name is too weak. The envelope corner for The Walnut Lumber Company is the best.

SUN REVIEW PRINTING COMPANY, Galion, Ohio.—Your blotter is excellent as to design. The color scheme is very harmonious. We would have omitted the ornaments, which were worked in red in the corners of tint-block, and substituted therefor some appropriate reading matter.

L. HOOVER, Franklin, Tennessee.—We would have omitted the ornamentation around the main line on the Fernvale Springs heading, also ornaments in the last line on the Corlett heading. The headings of the *News* and J. E. Boyd are very neat and tasty. The card is excellently well displayed.

STARR PRINTING COMPANY, Montgomery, Alabama.—We notice considerable improvement in your work over the last parcel. The type employed on the Membership Certificate is too large. On the bill-head of the Starr Printing Company,

had the ornaments under "To" and "Dr." and the rules at each end of the line "Publishers and Printers" been omitted, this would have been a very neat job.

M. H. SCHUMAN, Norwalk, Connecticut.—The Wright card is entirely too crowded. You have employed too large type in its construction and not allowed sufficient margin at the top and bottom. The character "&" used between "Bicycles and Sundries" is wrong; it should have been spelled out.

H. H. STONE, Marion, Ohio.—The folder for the Monarch Printing Company is neat, well balanced and artistic. The statement for Smith & Irey is excellent, as is also the heading for the Y. M. C. A. The firm name on the Marion Tool Company card is too weak, too much prominence being accorded the other wording.

CLARENCE LITTLEFIELD, Kearney, Nebraska.—We think it would be much better if you were to issue blotters to advertise your business. They are very useful and do not find their way to the waste basket quite so readily as do business cards. The plan of your card is very good. The Beeman card is in excellent form. The programme is neat.

D. GRANT SMITH, Oakland, Maryland.—We fail to see anything radically wrong with the balance on your stationery headings. They compare very favorably with the general work of this class. Your blotter is excellent, both as to composition and presswork. On the specimens where you have employed the cuts we fail to see how they can be improved.

T. L. ANDERSON and C. T. ENSOR, Montezuma, Iowa.—Both ads. are good as to plan. In the Stone ad., the line "A Bargain" should have been accorded as much prominence as the line "In Shoes." Smaller type should have been used for the reading matter. You should endeavor to give your ads. as much white space as possible This makes any display much more forceful.

THE REYNOLDS PRESS, Reynolds, Illinois.—The plan of your blotter is very good indeed. Had you employed 18-point Tudor Black Text for the line "Reynolds Press" it would have materially strengthened the display and made a better job. We do not like the plan of your heading. The justification is too intricate. It is a bad plan to set panels diagonally, on account of the time consumed in composition, lock-up and presswork. The results are seldom satisfactory.

S. TH. WESTDAL, Minneota, Minnesota.—It is a bad plan to employ heavy type, like De Vinne, for firm names in conjunction with script for the business engaged in. The two fancy pointers at the left of "Contractor and Builder" on the Olson heading are in bad form. Be careful of your ornamentation and do not use ornaments which detract from the display. Your own heading is much the neater.

H. E. R., Shelbyville, Indiana.—The plan of the Stansifer heading is good. The ornamentation before the line "Fine Cigars" should have been omitted and the display line moved over to center of measure. This would have made the "balance" perfect. It is a bad plan to use ornamentation for the purpose of trying to lengthen out lines regardless of appropriateness. The Gahimer & Perkins card is excellent.

F. A. VAN GELDER, Lima, New York.—On your No. 1 specimen there is too much ornamentation. The capitals which you have employed for "Gents" and "Furnishings" are not harmonious, neither are they heavy enough in face to conform to the balance of the letter. The line "Bought of" on the Sharp heading is much too prominent. Ornaments on the Gray heading are too prominent. Be careful of ornamentation.

GEORGE E. FROST, Beverly, Massachusetts.—Your work evidences artistic talent which needs to be developed. Your most artistic specimen is the programme for the First Baptist Literary Society. The work inside the wreath, however, should not have been spread out so much. The main line of the Lynn *Evening News* heading should have been brought over to the center of the measure. Your envelope specimens are first-class.

W. T. MCLAIN, Tipton, Indiana.—Your City Elevator heading would be improved by placing this wording, "Office of City Elevator, E. W. Phares, Proprietor," over to the center of the heading and making a narrow panel of the following wording at the left, "Grain, Flour, Mill-feed and Seed." Your personal card would be much improved by the omission of the border band. Your pamphlet is the most artistic specimen and is excellent as to plan and wording.

E. E. MCCOLLISTER, Mangum, Oklahoma.—We are glad to note the improvement in the statement of the Cattlemen's Exchange Bank. We criticised this piece of work in the April number of THE INLAND PRINTER, and Mr. McCollister sends us another statement set, as near as was possible, upon the plan outlined. No. 4 is the specimen which was criticised, No. 5 the one set on the new plan. This is a decided improvement. It is folly to employ too large type for reading matter on any job, as it always gives the work a very crowded and unsatisfactory appearance, leaving small chance for effective display.

Condition of Cattlemen's Exchange Bank
At Close of Business December 31, 1897.

Made to depositors of said bank in accordance with provisions of Section 16, Chapter 4, of Session Laws of 1897.

RESOURCES.

Loans and Discounts,	*$16,878.18*
Furniture and Fixtures,	*900.00*
Due from other Banks.	*26409.33*
Cash and Sight Exchange,	*16,174.50*
	$60,362 01

LIABILITIES.

Capital Stock paid in,	*$5,000.00*
Surplus,	*900.00*
Undivided Profits,	*313.37*
Deposits,	*54,148.64*
	$60,362.01

I, J. C, Gilliland, Coshier of the above named bank do solemnly swear that the obove is true to the best of my knowledge and belief

Attest: *J. C GILLILAND, Cashier*
G. W. BOYD,
N. B. CLAUNCH, } *Directors.*

Subscribed and sworn to before me this 1st day of January 1898.
A. R. Garrett, Notary Public.
{ Seal, }
My Commission expires June 6th, 1900.

No. 4.

Condition of Cattlemen's Exchange Bank
At close of business March 31, 1898.

Made to the depositors of said bank in accordance with the provisions of Section 16, Chapter 4 of Session Laws of 1897

RESOURCES.

Loans and Discounts,	*$28,453.98*
Furniture and Fixtures,	*900.00*
Cash and Sight Exchange,	*13,263.25*
Due from other Banks,	*27,329.63*
	$69,946 86

LIABILITIES.

Capital,	*$ 5,000 00*
Surplus,	*900.00*
Undivided Profits,	*764.01*
Re-Discounts,	*2,053.33*
Deposits,	*60,328 62*
	$69,946 86

I, J. C. Gilliland, Cashier of the above named bank do solemnly swear that the above is true to the best of my knowledge and belief.

Attest: *J. C. GILLILAND, Cashier*
G. W BOYD,
N B. CLAUNCH, } *Directors*

Subscribed and sworn to before me this 2d day of April 1898. *Jarret Todd, Notary Public, Greer County, Okla.*
Seal
My Commission expires February 4, 1901

No. 5.

JAMES NEWMAN, Galveston, Texas.—Taken as a whole, your work reflects considerable credit both as to composition and presswork. Your advertising slips are very neat. The cover page of the Travelers' Protective Association pamphlet and the first page of the Texas Bankers' Association folder are your most artistic specimens—the latter being the best. Your stationery work evidences a great amount of time spent in rule-work. We would not advise so much elaboration in this regard.

J. FARLEY, St. Louis, Missouri.—Taken as a whole your work possesses considerable merit. The catalogue cover of the Great Western Printing Co. is quite artistic and an excellent piece of composition. The type employed on the letter-head of the Enterprise Press and Sign Co. is too large, and has the fault of all the lines being too uniform as to size. Your best letter-heads are those of Joseph Welding Glass Company

and the Syenite Granite Company. We would not advise employment of curved lines as evidenced on folder of SS. Mary and Joseph Council.

Homer L. Knight, Seneca Falls, New York.—The type employed on the greater part of your work does not harmonize very well. You use a trifle too many type faces. You should confine yourself to not more than three faces of type on any one job for the display. In stationery work, the firm name is the most important thing, with the business a close second. We think you have reversed this order on several of your specimens. Your envelope corner is your best job. The Police Court heading and envelope corner are excellent.

U. A. McBride, Jr., Warrensburg, Missouri.—Had you omitted the ornament in the upper right-hand corner of border on your Poland China Hog Catalogue it would have been much better. It is an excellent job as it is. We would not advise the employment of these corner pieces. We see that you have used them on several jobs, and they have not added anything to their appearance. We would also warn you to be careful of bent-rule work. The above are the only defects which we see in your large and varied parcel of work. Your specimens are above the average and reflect much credit.

Hal Marchbanks, Ennis, Texas.—Taken as a whole your work is very neat and attractive. We have noticed the practice some printers have of using a large outline letter for the firm name in stationery work and then employing black-faced type for the balance of the job. We reproduce one of the specimens (No. 6) which has this fault. This renders the type used in conjunction inharmonious. Had the line "W. Jolesch & Son" been set in a 14-point gothic letter this heading would have been beyond criticism.

ENNIS, TEXAS, ... 189....

M.....

BOUGHT OF

W. JOLESCH & SON,

WHOLESALE AND RETAIL

DRY GOODS AND CLOTHING.

ENNIS, FERRIS AND WAXAHACHIE.

102-104 SOUTH MAIN STREET.

No. 6.

George W. Brown, Simcoe, Ontario.—Your work evidences considerable artistic talent. Strive after simplicity and effective display. This is exemplified in the little pamphlet for Hayes & Co. The ornaments in red on the other folder should have been omitted and the wording placed in the center of the panel. This would have improved this job very much. The border on the Epworth League pamphlet is entirely too heavy. We would have omitted the border entirely, also the border around the motto. Had the motto been set in italics, and given much less prominence, this would have been an excellent job.

A. S. Werremeyer, St. Louis, Missouri.—We fail to see how any firm can make a profit at the prices which you say your competitor quoted on the circular referred to. The work is of the very cheapest sort and the composition very inferior. We think you are making some improvement in your composition. Be careful and do not use too many display lines on any job. A few display lines properly placed with plenty of white space around them will make a much more attractive and artistic piece of composition. Be careful of your margins and do not make them so scant as on programme of picnic for the Eva Circle.

D. Edgar Burnett, Newton, Mississippi.—You use a trifle too large type on your stationery work. It is not a good plan to employ type which takes up so much of the heading. On the statement for Deer Bros., in the line "Merchants and Cotton Buyers," we see no reason why so much prominence should be given the word "Merchants." The ornamentation on the statement of W. H. Chambliss is more prominent than the type. The display on the first page of the Newton High School programme is too much on the "long-line, short-line" order. We cannot state a reasonable price for this job owing to the fact that you did not mention how many copies were issued.

T. W., Tuckahoe, New York.—The pamphlet cover with the words "De Koven Quartet" is very harmonious as to color combinations. The wording was spread out a trifle too much over the stock. It would have been better to let this wording occupy the central portion and omit the ornaments at the side, which now have a very isolated appearance. On the bill-head of Holdredge & Clarey we would have set the words "Wall Paper" in 18-point De Vinne upper and lower case, and the words at the right of the heading in a little smaller type. The ad. of Waverly Greenhouses is very good, as is also the one for Edward Holt.

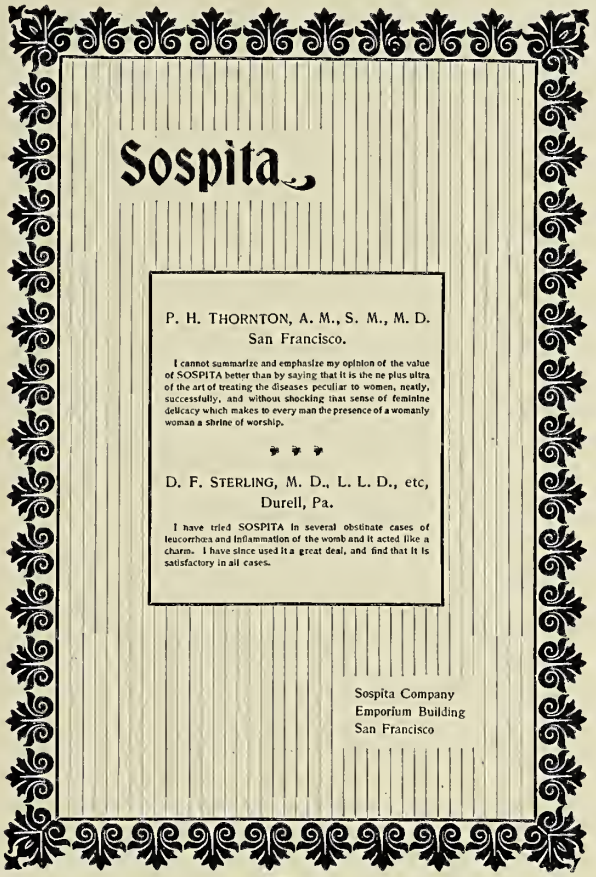
George Macintyre, Paisley, N. B., Scotland.—The cover and title-page of "Application and Testimonials" is an excellent piece of composition—simple in design, forceful in display. The Robin & Houston folder is a trifle out of balance. You should avoid giving your jobs a ragged appearance. Square them up, as it were. Where you employ sections of type isolated from the main display try and get them to balance each other. We think you have made an excellent beginning and believe that you will soon excel in this style as well as you have in the prevalent style in your community. Your specimens are all very good indeed.

T. W. Hummel, Stockton, California.—There is entirely too much matter on your card. The litho-tint is not suitable for a card of this plan. There are too many different kinds of ornaments on the first page of the "6th Infantry March," some of which are entirely inappropriate—notably the cat with the hump on its back. We do not say this to hurt your feelings but rather in the hope that it will lead you to study up on appropriate ornaments. On work of this class ornaments should always be indicative of the theme, and great care should be exercised in the selection of ornaments on any job. It is far better to use no ornaments at all than to have them inappropriate.

F. B. Estabrook, Marlboro, Massachusetts.—The left-hand side of your heading is all right, but the main display at the right is wrong. The type is not harmonious and the display has been much weakened by injudicious ornamentation. We would advise you to omit the ornamentation altogether. Set the firm name in 18-point Jenson caps, "Fine Book and Job Printing" in about 14-point Jenson. Let the balance on the heading remain as it is, with the exception of the date line, for which employ 18-point Cosmopolitan. With the exception of the ornaments between the words on the Ober card, and the

separating of the town from the State, this is a very good job. Your blotter is very good indeed.

J. T. SHORT, San Francisco, California.—Your specimens are artistic, well balanced and very forceful as to display. We reproduce one of these (No. 7), which we presume to be a



No. 7.

page advertisement for Sospita. This is a most excellent design and well worthy of close study.

MATT. KUMP, Xenia, Ohio.—Your work is of an artistic and high-class nature, taken as a whole. The presswork is most excellent. We have a criticism to make on the Grice folder which has the following wording: "List of Refreshing Beverages. Grice's Perfect Soda Water, L. Grice & Son, 19 Green St., Xenia, Ohio." This was a two-color job in red and blue. Three faces of type were employed in its construction—Bradley, Jenson and Cosmopolitan. The most prominence was accorded "Grice's Perfect Soda Water," which was set in Cosmopolitan, worked in red ink of a very brilliant cast, and was set "stairstep" in three lines. At the right of the word "Perfect" a heavy floret was worked in blue. "List of Refreshing Beverages" occupied the upper left-hand corner. "Grice & Son" was placed in the lower left-hand corner, both being worked in blue. A panel of laurel border extending from one edge of the card to the other, vertically, was worked in red with a band of *fleurs de lis* running the entire length in blue. "19 Green St., Xenia," occupied the upper right-hand corner and was set in Jenson. We would omit the floret and place the words "Grice's Perfect Soda Water" in the center of the card, occupying three lines, on the square plan, in the same type and sizes as now employed. Then take "Xenia" and place it in the lower right-hand corner. This would completely balance the card, and, to our mind, better its appearance.

EDWINA—Don't you think short skirts make a woman look shorter?

ETHEL—Yes; but they make the men look longer.—*Typographical Journal.*

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Adverliser and Publisher (monthly), $1 per year. New York.

Nebraska Editor (monthly), $1 per year. Beaver City, Nebraska.

Ohio Newspaper Maker (monthly), $1 per year. Mansfield, Ohio.

Michigan Bulletin (monthly), 50 cents per year. Howard City, Michigan.

Pointers and Newspaper West (monthly), 50 cents per year. Kansas City, Missouri.

Newspaper Maker (weekly), $2 per year. Frank H. Lancaster, Temple Court, New York.

Newspaperdom (weekly), $1 per year. C. S. Patteson, 25 City Hall Place, New York.

Fourth Estate (weekly), $2 per year. F. F. Birmingham, St. Paul Building, New York.

National Printer-Journalist (monthly), $2 per year. B. B. Herbert, 334 Dearborn street, Chicago.

Press and Printer (weekly), $4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.

Country Editor (monthly), 50 cents per year. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.

Massachusells Editor (weekly), $1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.

Kansas Newspaper World (monthly), $1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.

The Journalist (weekly), $4 a year; 10 cents a number. Edited by Allan Forman, 20 Liberty street, New York; 338 Rookery, Chicago.

Canadian Printer and Publisher (monthly), $2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

Wheelock's Weekly, Fergus Falls, Minnesota, recently issued an interesting sixteen-page bicycle edition.

THE *Hill Top* is a new sixteen-page weekly, published at Jersey City, New Jersey, by Berggren & Bennett.

THE *Seebote*, of Milwaukee, the oldest German paper in Wisconsin, has been consolidated with *Der Herold*.

THE Memorial Day edition of the Albion (Ind.) *Democrat* was inclosed in a cover resplendent with the national colors.

MR. E. A. HALL, of Greenfield, Massachusetts, is publishing a daily paper in connection with the weekly *Gazette and Courier*.

EWING HERBERT, editor of the Brown County *World*, Hiawatha, Kansas, has been appointed postmaster at that place after an interesting contest.

A BELATED Easter edition has just reached me. It is of the Bayonne (N. J.) *Budget*, and has an illuminated cover, many well-set ads., and is a creditable issue.

Packages is a new monthly published at Milwaukee, Wisconsin. The immense quantity of news items relating to the package making and using trade, is quite astonishing.

THE Crowley (La.) *Signal* issued a "Prosperity Number" in May, consisting of thirty-two nicely printed pages and illuminated cover. The issue was a credit to the office.

THE Columbia (Mo.) *Herald* has reduced the size of its pages and now consists of sixteen four-column pages and cover. In its new form it is a model and a big dollar's worth.

THE "Bicycle Edition" of the Canastota (N. Y.) *Bee* was one of which its publishers may be justly proud. It contained a fund of interesting matter, was nicely printed, and had many attractive ads.

ST. JOSEPH, Missouri, had two days of a "Jubilee of Prosperity," in May, and the *Herald* issued an appropriate special issue of thirty-two pages, giving an excellent description of the industries of St. Joseph.

THE Erie (Pa.) *Times* celebrated its tenth anniversary by publishing a neatly bound volume of 100 pages as a part of its regular issue. About one-third of these pages contained well-set ads., the remaining two-thirds being used exclusively for

illustrations of the buildings, industries and attractive features of the city. There was no reading matter. It was a great special edition.

THE Superior *Evening Telegram*, West Superior, Wisconsin, has installed a Scott U. N. No. 15 perfecting press, speed 12,000 an hour, of the latest pattern.

E. DUKE NAVEN, editor and publisher of the La Porte (Iowa) *Progress-Review*, has been elected grand master of the Iowa Workmen. He has been a member of the order for eight years, and is eminently fitted to fill the office.

THE next annual meeting of the United Typothetæ of America will be held in Milwaukee, August 23-26. The local body is planning to make the session a most interesting one, and large delegations from all parts of the country are expected.

MR. J. A. HORTON, of Greenfield, Massachusetts, for the past twenty years foreman of the *Gazette* and *Courier* of that place, has resigned that position, and will in the future devote his time to manufacturing and selling the Horton Mailer, of which he is the inventor.

THE Bement (Ill.) *Register* presented each of its readers with a tiny silk flag with the issue of May 26. Three inches of blank space were left at the top of a first-page column in which the flag was pinned. It required sixty-eight yards of ribbon to complete the subscription list.

EARLY in May the *Wisconsin State Journal* book plant, at Madison, put in over two tons of 8 and 10 point body letter. A linotype for bookwork had been under consideration, but the purchase of the foundry stock seems to preclude the possibility of one for some time to come. One linotype is now employed on composition for the paper.

Saturday Herald, Sullivan, Illinois.—The *Herald* was criticised in THE INLAND PRINTER for May. Borders are now used on a few of the ads., which is an improvement. You should get a few figures to match the date line. The *Herald* devotes nearly the entire eighth page to correspondence, which appears to excellent advantage.

IN the death of J. Fred Meyers, for twenty-five years editor of the Denison *Review*, the Iowa weekly press loses one of its brightest writers. He was chief of division in the Treasury Department under Lincoln, Grant and Harrison, and was at one time associate editor with James G. Blaine in the publication of a magazine called the *Republic*.

THE *International Review*, the first number of which appeared at the beginning of the year at La Crosse, Wisconsin, continues to be a very creditable and attractive monthly, containing carefully selected matter from the leading periodicals of the day. Its well-displayed advertising is interspersed with fine half-tones, which are an added charm.

Nelson Record, Bardstown, Kentucky.—A copy of the *Record* has been received from W. Wright Hinds, superintendent of mechanical department. Judging from the amount of advertising—twenty-three columns out of forty—the paper is in a most flourishing condition. Criticism was not requested, but I am forced to remark that if this condition continues there should be an increase in size.

JOHN C. WAGNER, publisher of the Shippensburg (Pa.) *News*, urges every woman interested in a soldier boy to make up a "housewife" for his benefit. Among the articles enumerated to be placed therein—needles, thread, buttons, etc.—is mentioned a corkscrew. Editor Wagner has "been there," and probably speaks from experience when he suggests that this latter article be included.

GROVE CITY (Minn.) *Times*.—It is a bad plan to scatter your local items all over the page. Short headed items could be used to fill in below the advertising on the first page if you are obliged to run it in this way. There is one fairly good ad., that of Jens J Grimsgard. In the others there is an attempt to display too much. Look at the ad. of B. Bresden, for example. In Nelson & Grimsgard's ad., "Prepared to meet all demands and competition" should have been run in with the three lines above and set in roman. Presswork is good.

STRYKER (Ohio) *Advance*.—"An independent newspaper for independent people"; that's good. Your paper is well printed and carefully made up. Ad. display is good. The department of "Business Pointers," under which is run all paid readers, is a commendable one. If you secure much more advertising it will be necessary to drop two ready-print pages to make room for local matter.

THE Commercial Printing & Publishing Company, of Red Wing, Minnesota, sends a copy of the Red Wing *Argus* (criticism of which appeared last month) with this comment: "We think we have as neat and well gotten-up paper as is published in this vicinity, and we feel confident that you will bear us out in this belief." The *Argus* will compare favorably with some of the leading weeklies of the country.

SIOUX VALLEY *News*, Correctionville, Iowa.—A couple of display heads similar to that on the eighth, with a few more leads, would add to the appearance of your first page. The make-up is good, as is also the ad. display, particularly that of the larger ones. Something should be done with the headline "E. C. Laub & Co."—if it cannot be improved it would be better to duplicate the line at the bottom.

THE Chatham (N. Y.) *Courier* very wisely makes a specialty of correspondence, every village being well represented in its columns. Not only this, but it publishes Rensselaer and Kinderhook editions on the day following its regular issue, the last being a new venture. Not only the heading is changed, but a large portion of the matter on the fourth, fifth and eighth pages, making it of direct local value to these places.

ELIZABETH (Pa.) *Herald*.—A wide-awake local paper that looks neat from beginning to end. Put a couple of extra leads through your display heads; they are too crowded for a leaded page. The ads. look well, the only bad tendency being toward displaying too much. There was a bad make-up of plate in the second column, sixth page, issue of May 6; the order of the short articles should have been reversed, putting the longer ones first.

COHOCTON (N. Y.) *Index*.—A newsy paper from start to finish. "Indexings" should be all kept together. This could be done by putting single heads on the longer items, even down to eight lines if necessary to accomplish the purpose. Leave out the line "Editorial Comment" unless there is such comment—but there always should be. The paper is well printed and ads. are set in good taste, rule being used as border to good advantage.

Fame is using a good scheme to insure the persual of its ads. Readers are given an opportunity to secure free any article advertised within the value of $5. A coupon is printed which is to be filled out, stating the article desired. These coupons are numbered as received, and at the end of each week it will be ascertained which article is in greatest demand, and this will be awarded to the person whose coupon was first received asking for that particular thing.

THE following death notice and "obituary" recently appeared in the Omaha *Bee:*

> RUSHLEAU—Wm., aged 37 years. Funeral Wednesday, May 11, 2 P.M., from late residence, 1616 Oak st. Interment at Laurel Hill cemetery. Friends invited.
>
> Late to bed and early to rise prepares a man for his home in the skies. Early to bed and a Little Early Riser, the pill that makes life longer and better and wiser.

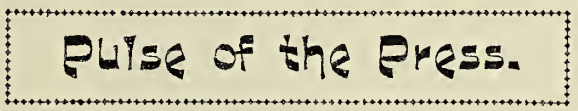
THE Illinois Press Association, always awake to the interests of the newspaper, calls the attention of publishers to the fact that many township officers have not complied with the law requiring them to publish their annual statements, and urges

them to notify officials that they must do so or be reported to the grand jury. Unless the law is enforced an attempt will be made to repeal it, and publishers should realize the importance of using their efforts in the direction suggested.

GERING (Neb.) *Weekly Courier.*—Joe Verner sends two copies of the *Courier* for criticism. More care should be taken with the presswork; the register is out, and color uneven. Try running the paper dry; after a few weeks I am sure you would be pleased with the change. Ad. display needs no criticism. The readers of the *Courier* are not getting their due. Rates should be raised in order to decrease the amount of advertising, or two additional pages should be printed at home to make room for more local matter.

Valley Express, Valley Junction, Iowa.—An excellent specimen of neat ad. display and attractive make-up. Nearly every ad. above two inches has a border, which is a large factor in its

praiseworthy appearance. I reproduce one of the ads., that of H. L. Seyfert—of course, they are not all as elaborate as this, but it shows what the ad. man on the *Express* can do, if occasion requires, without tipping lines or twisting rule. The head,



Couldn't Locate the Running Gear.

Mt. Pleasant Journal.

Some irresponsible papers in this city and elsewhere seem to have been unable to ascertain Senator Gear's position on the Cuban question, and have hinted that his patriotism was not of the highest order.

"Pulse of the Press," is from an interesting department on the editorial page—the first item is also given to show the pleasing style in which it is set.

PLYMOUTH (Wis.) *Review.*—There are a large number of very neat weeklies before me this month, and the *Review* is among the leaders—nicely made up and well printed. Ad. display shows thoughtful work, with excellent results. The opening in the double-column panel head, on the first page, should have been at the bottom—it would have looked just as well if made continuous. I should object very strongly to running medical notices as pure reading matter, particularly in the first column of the fourth page.

BARRIE (Ont.) *Gazette.*—There is considerable improvement in the *Gazette* since criticism appeared in these columns. The items of local news and correspondence are now graded and look much better. There should be a nonpareil at the head of all columns, except where an ad. has an unusual amount of white space. Where border effects are attempted in the ad. display, they are well carried out. First page ads. are all good; many of the others follow too closely the "long line, short line" style. There is still an opportunity to better the presswork, particularly by running a more even color.

Deerfield Valley Times, Wilmington, Vermont.—The most remarkable feature of the *Times* is its large amount of correspondence. It is all carefully graded and well arranged—the 10-point gothic headings are just the thing. Ad. display is fair; it could be improved by the use of a few borders. The running of a line of "tear drop" border, with alternate pieces inverted, at top and bottom of a paint ad., looked well and was particularly appropriate. Presswork is good. The weakest point in the paper is the sandwiched column of readers on the seventh page. Insist on running these all together and advertisers will yield.

THE Ladies' Literary Society had charge of the Santa Maria (Cal.) *Graphic* for the issue of May 6, and published a decidedly interesting paper, which was typographically neat and attractive. The presswork was done on a one-roller Washington hand press, and is excellent, as is also the ad. composition. (The pages were half the size of the regular issue.) The regular edition of the *Graphic* has the same commendable appearance, except that the display work on the smaller ads. is weak through an endeavor to use as big type as in the larger ones. I think you could improve on the "ear" at the right of the title; an ad. for the job department should have no defects.

THE *Cuyler Sun*, Chicago, has been consolidated with the *Lake Breeze*, and its youthful publisher will retire from the journalistic field for a time and devote his attention to his job printing business. Clyde A. Dickinson, although at present but nineteen years of age, has successfully edited and published the *Sun* for nearly four years. Beginning as a diminutive sheet, 2¼ by 3 inches, his paper closes its career with a souvenir edition of eight four-column pages that is a model of neatness. Mr. Dickinson intends to take up a line of study that will better fit him for his chosen vocation, and it is intimated that the public may look for a new monthly publication in the near future.

FORT PLAIN (N. Y.) *Standard.*—First of all I must compliment you on your presswork. The three successive issues before me show an even color and impression, which many of the large-page papers fail to accomplish. You should grade the items of correspondence, and use a little more care in keeping the columns even at the top. Ad. display is above the average, that of the two and three column ads. being particularly good. Borders on a few of the smaller ads. would break up the monotonous appearance of these columns. Elsewhere I give the text of one of these for a competition. The *Standard* contains an unusually large amount of news and interesting local matter.

Jackson Examiner, Independence, Missouri.—William Southern, Jr., editor of the *Examiner*, writes: "I inclose you copy of our issue of last week [May 7]. It is the twelfth number issued and we think a very creditable paper. On last Saturday we had on our books 1,101 genuine subscribers. We believe this to be the record for a country paper of twelve weeks' age." It may or may not be the record; in any event, it is a good one. The *Examiner* is a bright, newsy paper, attractively made up and well printed. Most of the ads. are excellent—that of McCoy & McAfee is an exception. "From the sheep to the man" should have been made prominent, with the rest much smaller.

WARREN BROTHERS, publishers of the Rich Hill *Critic*, a new weekly, sent a neat eight-page announcement to prospective advertisers previous to the first issue of their paper. It contained but a few words, and this fact made what was said the more impressive. The first, third, fifth and seventh pages were the only ones used, the last named containing these words: "The publishers of the *Critic* have a recently compiled list of 6,000 names of Bates and northern Vernon

county residents, and a copy of the paper will be sent to each one of these persons during the next thirty days. Would an advertisement during that time be of value to you?" Warren Brothers should have added one more word, or perhaps two, to their booklet — the name of their State.

COXSACKIE (N. Y.) *Times*.—A good showing of news on the fourth and fifth pages, which are neatly made up and well printed. In the ads. the mistake is made of using too much display. If the second and fourth lines of S. H. Van Dyck's ad. had been set in 10-point roman, lower case, its appearance would have been greatly changed for the better. In the ad. of Bachus the two center lines should have been set in a 12-point letter, and would have looked well in neat panel. I will mention one other; that of Clark & Hotaling. "Electric lights and trolley cars" was intended for an eye-catcher and should have been larger, using two lines if necessary. The wording following — including the firm name, which is given sufficient prominence at the bottom — down to "matting," set in 10-point roman, lower case. You have the material to make your ads. very attractive, and with a little attention along the line suggested they will become so.

SEVERAL successive issues of the Sheldon (N. D.) *Progress* have been received which bear out the mention made in THE INLAND PRINTER for February. The editor, M. B. De la Bere, and his assistant turn out a very attractive and interesting paper. Reproduced herewith are samples of the neat headings

which are used on correspondence and all other departments of short items. Other papers use the same style and it is one that many more could emulate to advantage. I would leave off "The" before "Local News," and omit the repetition in successive columns. The *Progress* contains a well executed reproduction of the American flag with rules, which has the correct number of stars and stripes — an unusual case.

CANISTEO (N. Y.) *Republican*.—There is a good supply of news, but the fourth page is weak through absence of editorial comment. An effort should be made to fill that first column, at least, with set matter. The paper is printed on a hand press and is well done. In the make-up there is a tendency to fill the columns too full, and an extra lead should be run between the single heads and the dash above. The plate matter should be kept even at the top. Aside from these few defects, the paper looks well. The display heads in the issues of April 20 and 27 are all right; the one in that of May 4 would have been, also, but for the imperfect pyramid at the bottom, and that the third part should have been one line. Most of the ads. look well. In that of L. Davison, if the three lines near the top and the three near the bottom had been set in 10-point roman it would have made a vast improvement. Barker's ad. in the issue of April 27 has the same fault; the change of May 4 is excellent. You certainly did well with the Burd shooting affair.

ANOTHER AD.-SETTING CONTEST.—The Schlenker ad. was so well received that I have decided to give the readers of these columns another opportunity to display their skill as ad. compositors. The one given this month is from the columns of the Fort Plain (N. Y.) *Standard*, and is one of those "snags" which every compositor strikes occasionally, and one which every member of the craft would be glad to learn how to set in an artistic and attractive manner. See what you can do with this, setting it in a three-inch, single-column space, and the best three specimens received will be reproduced in this department of THE INLAND PRINTER for September. Press proofs should be sent where possible and should reach me by August 1. Following is the text: "E. S. Gregory & Son, 18 Canal street, Fort Plain, New York. Dealers in drugs, medicines, chemicals, perfumery, fancy toilet articles, surgical instruments, trusses, shoulder braces, syringes, paints, oils, varnishes and dyestuffs. Physicians' prescriptions carefully prepared." I know this is a hard one, but I will give you something easier next time.

"FIRST OF ALL, THE NEWS."—This is unquestionably the best motto in the country editor's vocabulary, but I fear there is many a one with this laudable maxim at the head of his paper who devotes his energies to setting type, or some other office work, when he should be out of doors searching for this same news. Perhaps he goes out for an hour or two on press day, but he barely gets one-quarter of the happenings of the week, and then has not time to write them up. He should religiously devote two hours every afternoon to the sole purpose of visiting every possible source of news. Call upon the ministers and learn of weddings and church happenings; physicians, undertaker, postmaster, the justice of the peace, the "corner grocery," and the barber shop—never neglect the barber shop. Now a word as to what is news. I do not believe with the many writers who decry the mention of anything that will advertise something or somebody who does not pay for an ad. To my judgment it is better to court the good will of a possible advertiser before an ad. is secured than to wait until afterward. But aside from this, all happenings or prospective happenings should be treated with your text in mind, "First of all, the news." If an item is news it should be printed. If a local church gives a strawberry festival, mention it — in the small village it is certainly news. It is not necessary to say it will be the best festival ever given; the mere fact is sufficient. It might be well to have it understood that "an advertisement in another column gives particulars" would be added to the item providing such an ad. was inserted. In treating church occurrences where an admission is charged, as well as other matters, it is well to remember that a majority of a community are more or less directly interested in church affairs, and that undoubtedly three-fourths of your readers come from among this majority. If you are located in a larger town, or small city, and a music teacher gives an invitation musicale to advertise himself, which is attended by two or three hundred persons, it is a bigoted policy that will not mention it because the teacher does not advertise in your paper. It is news, and those who attend will be looking for an expression of opinion on the different numbers of the programme. Here is another case: A banquet is given; an excellent repast is served; many have wondered who catered, but he does not advertise, and consequently they will never know. The same thought applies to the firm that furnishes unusually attractive floral or other decorations. Publish the news; it will please your readers, including some people who do not advertise. Your chances of getting an ad. from a person who is occasionally pleased are much greater than from one whose name is universally omitted, and you probably owe him something as a subscriber. "First of all, the news."

"I've noticed, on our Laird's court-day,
An' mony a time my heart's been wae,
Poor tenant bodies, scant o' cash,
How they maun thole a factor's snash,
He'll stamp an' threaten, curse an' swear,
He'll apprehend them, poind their gear,
While they maun staun', wi' aspect humble,
An' bear it a', and fear an' tremble."—*Burns*.

WHILE I know nothing about printing, yet I cannot refrain from buying THE INLAND PRINTER, as it seems as though every copy was an art number in itself.—*I. H. Page, Pres. and Treas., J. A. Stevens Arms & Tool Company, Chicopee Falls, Massachusetts.*

Dewey Series

Sizes and Prices:

6 Point
24 A 50 a . . $3 00
8 Point
20 A 40 a . . $3 00
10 Point
18 A 36 a . . $3 25
12 Point
15 A 30 a . . $3 50
18 Point
10 A 20 a . . $3 75
24 Point
8 A 12 a . . . $4 30
36 Point
5 A 8 a . . . $5 75
48 Point
5 A 8 a . . . $8 55
60 Point
4 A 6 a . . . $10 30
72 Point
4 A 5 a . . . $12 50

Dewey Series

is admirably adapted to all classes of printing--chaste and beautiful, and wherever used, it will not offend the classic eye.

STORY OF DEWEY'S VICTORY.

From the Chicago Record.

The American Asiatic squadron, consisting of the flagship Olympia, Baltimore, Raleigh, Boston, Concord, Petrel and McCulloch, and under command of Commodore Dewey, accompanied by the transports Nanshan and Zafiro, left Mirs Bay at 2 p. m., April 27, for Manila. The fleet proceeded in regular formation across the China Sea, 640 miles, and sighted Cape Bolinoa at 3:30 a. m. April 30. This point is about 115 miles north of the entrance to Manila Bay. The Boston and Concord and later the Baltimore, were then sent in advance of the fleet as scouts, and to explore Subig Bay for two Spanish warships, reported to be there. At 5:15 o'clock on the afternoon of April 30, the squadron came to a stop, and was rejoined by the Baltimore, Boston and Concord, which failed to find the Spaniards. A conference of commanders was held. It was decided to run past the forts of Corregidor Island in the mouth of the bay, which was said to be strongly fortified, that night.

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.
FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA, AND DEALERS IN PRINTING MATERIAL GENERALLY.

How Dewey Won

The records do not show that he is either a chemist, pharmacist or biologist, but the fact remains that

HE MADE THE SPANISH FLY

Those who witnessed the overwhelming victory won by the United States fleet in Manila bay can scarcely understand how the ships and the men of Admiral Dewey's vessels came out of the battle unhurt and practically unmarked. Soon after midnight on Sunday morning, May 1, the American fleet, with the Olympia leading, passed the batteries which were attempting to guard the wide entrance to the harbor. The fleet was fired upon from the Corregidor island batteries at the north and the Restingo fort at the south, but none of the shots took effect, and the shore batteries were silenced by the guns of part of the fleet. When the fleet forced an entrance into the bay the ships were darkened and proceeded in the following order: Olympia, Baltimore, Raleigh, Petrel, Concord.

This series of type is named in honor of Commodore Dewey, now Rear Admiral, who, at Manila, without losing a single life, so successfully accomplished the complete annihilation of the Spanish fleet, comprising the following vessels: Castillo, Reina Christina, Don Antonio De Ulloa, Isla de Cuba, General Lezo, Marques de Duero, Corrso, Velasco, Isle de Mindanao, a transport and water battery at Cavite. Rear admiral Dewey is now about sixty-one years of age. He was born in Vermont, and was appointed to the naval academy from that state in Sept., 1854. He received his commission as commodore on February 28, 1896, and at about the same time was made president of the board of inspection and survey. This place he held until he was put in command of the Asiatic station, in January, 1898.

Incidentally it may be mentioned, without spoiling the trend of the story, that he made the fur fly. In fact, the Dons were up against the worst shell game that ever happened.

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.
FOR SALE BY GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; MINNESOTA TYPE FOUNDRY CO., ST. PAUL; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.
AND DEALERS IN PRINTING MATERIAL GENERALLY.

Specimens Touraine Old Style Italic

PATENT APPLIED FOR

42 Point — 4 A 6 a $7.25

Proofs from some type lines of Touraine Old Style Italic Modeled by Jean Goujon, a celebrated French artist 152

36 Point — 4 A 8 a $5.50

Other Sizes of the Touraine Old Style Italic are now being made For Sale at all Branches of the American Type Founders Co.

30 Point — 5 A 10 a $5.00

LES CARACTÈRES "TOURAINE" sont coupés d'après le genre de lettres dont se servait le sculpteur français Jean Goujon, qui se trouvait à la hauteur de sa gloire au commencement du 15e siècle. Ses meilleurs ouvrages se trouvent dans et aux en

FOR SALE AT ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

60 POINT 3 A 5a $8 50

Bradley Outline Series

Leads all Contour Styles

24 POINT 5 A 16a $3 50

Beautiful **Color Effects** are produced by printing the Bradley in a Delicate Tint and then registering the Bradley Outline over it in a Darker Color Ink

36 POINT 4A 10a $5 00

Chromatic Type Designs Give **Life and Lustre** to Otherwise Commonplace Jobs

18 POINT 8A 25a $3 25

Bradley Outline is submitted as an aid to printers who desire to give their customers **artistic effects in color harmonies** That office which does not use our beautiful and very useful Bradley Series has deprived itself and customers of a great pleasure

48 POINT 3 A 8a $6 75

Makes an **Attractive** Showing Combining Beauty with Utility

---

Originated by the American Type Founders Company

PRICE PER DOZEN, FOR ONE COLOR, $2.50 *44 Point American Flags* PRICE PER HALF DOZEN PAIRS, FOR TWO COLORS, $2.50

CAST ELECTROTYPES

FLAG BORDERS

There is nothing better suited to the times than Flag Border, made in three sizes, for enclosing advertisements and for job work in general. The one-color characters are cut sufficiently deep to adapt them for use in daily and weekly newspapers.

COLOR EFFECTS

The Flag Border and 44 Point American Flags look more real when printed in colors. Note prices for color fonts. Use Milori Blue, $3.00 per pound, and Scarlet Lake, $4.00 per pound, to get the best results. These Inks for sale at all Branches.

18 POINT NO. 1, FOR ONE COLOR, 60 INCHES $3.35 **18 POINT FLAG BORDER** 18 POINT NO. 2, FOR TWO COLORS, 30 INCHES $3.35

OLD GLORY EMBOSSING SETS

This Embossed Flag is, we believe, the most beautiful of the many American Flags yet produced. A printed specimen of Set B will be sent you upon application to nearest Branch. Sets A and C are precisely the same as Set B in design.

	Per Set.
Set A. Length (staff), 2 ins.; width over all, 1¾ ins.	$3.00
Set B. Length (staff), 4 ins.; width over all, 3¼ ins.	4.50
Set C. Length (staff), 5¾ ins.; width over all, 4½ ins.	6.00

A set includes plates for printing in three colors and an electro embossing die.

PATRIOTIC EMBLEMS

Send to nearest Branch for our two broadsides of Patriotic Emblems, American and Cuban Flags, for printing in one, two or more colors. All of our electros are taken from original wood cuts. We and our predecessors have expended many thousands of dollars on the patriotic designs shown on these sheets and in our various Specimen Books.

12 POINT NO. 1, FOR ONE COLOR, 72 INCHES $3 50 **12 POINT FLAG BORDER** 12 POINT NO. 2, FOR TWO COLORS, 36 INCHES $3 50

THE ABOVE SOLD AT ALL BRANCHES OF THE

American Type Founders Company

24 POINT NO. 1, FOR ONE COLOR, 60 INCHES $4 40 **24 POINT FLAG BORDER** 24 POINT NO. 2, FOR TWO COLORS, 30 INCHES $4.40

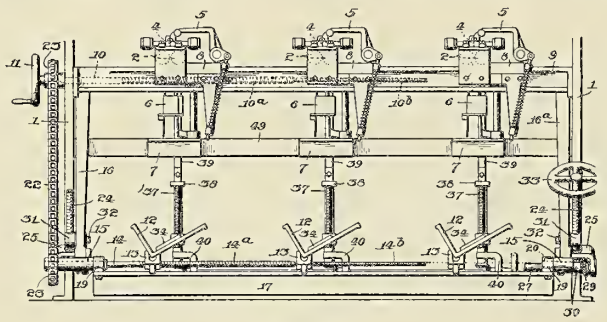
PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

THE Cottrells have in patent No. 604,004 a comprehensive machine designed as an adjunct to a perfecting press for book, magazine and pamphlet work, and serving to cut the printed sheets as they come from a continuous web, assembling several sheets together, folding them at one operation, and slitting into signatures at one operation, and finally delivering the signatures in condition for stitching. The mechanism is too complicated for intelligent description here.

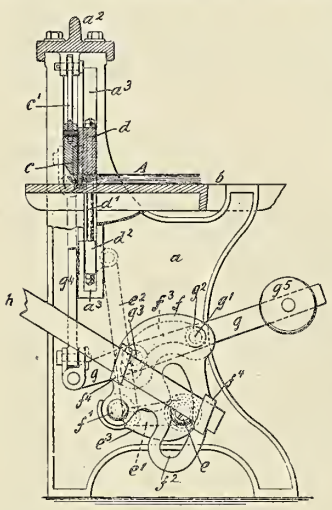
An improvement to the Chambers folding machinery has been patented by H. K. King, of Philadelphia, No. 602,990. The invention relates to the class of machines in which large



No. 602,990.

sheets are divided into several signatures, which are delivered into respective packing-troughs. Devices are introduced for simultaneous vertical adjustment of the packing-troughs 12, through the medium of a hand-wheel 11, the pitches on the threads 14*a* 14*b* at each section of the connecting screws being doubled, so that the third has twice the motion of the second.

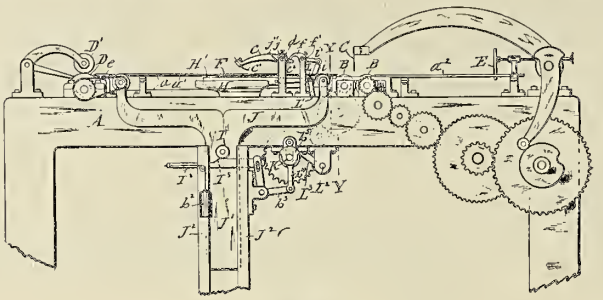
Swan Smith, of Brooklyn, has devised a patent paper-cutter, No. 602,882, having the self-clamping accomplished by a curious combination of levers and curved slots, as shown in the cut, in which *h* represents the hand lever, and e^2 the connecting rod that draws down the clamp *d* on the paper *A*.



No. 602,882.

An attachment for a book-cover machine has been patented by Frederick P. Hill, of Chicago, No. 604,170. Book-covers, or cases, as they are more commonly termed in the trade, are now made by machine. At the point in the machine where the cloth web is cut to suit the boards, this attachment feeds in a web of paper, cuts off a section suitable for forming a lining for the back of the case, and applies it firmly to the cement-coated surface of the cloth web, which extends between the two boards and forms the back. After the application of this lining-strip the advancing edge or flap of fabric is folded over by the action of a suitable folder, and after each cutting operation to sever from the web, with the superimposed boards, a section, the rearward-projecting flap of the latter is turned forward and laid against the opposite end portions of the boards by another end-folder. The final operation of the machine is performed by side-folders operating to fold over the lateral edges of the boards the projecting side flaps of the fabric, thereby causing them to adhere.

Talbot C. Dexter has taken patent No. 602,898, on a paper-registering machine, as a part of a paper-folding machine. A sheet is brought to the guides on traveling tapes, and then raised above the tapes by means of slats on a table, which rise between the tapes, lifting the paper and shifting it about slightly until the slits in the paper engage the points, when the register

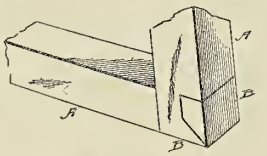


No. 602,898.

is secured and the slats and table subside. In the drawing the tape is *a*, shifting slat table *F*, and register point c^1. To the right of the drawing is the chop folder.

The Dexter folding machines have received a valuable addition in patent No. 602,816, which has to do with the paper-assembling and stapling devices originally patented in March, 1895, and now perfected. Forty-nine claims are made in connection with this patent, which deals with automatic devices for controlling the machine in case of accidental defects in performance, which are bound to occur in machines handling several sheets at the same time. This machine will handle a pamphlet of two sheets and cover—that is a main sheet, insert and cover—at one operation, delivering the product stapled or stitched as may be desired. The mechanism for insuring correct working is highly ingenious.

An adjustable chase is the subject of James Tunnah's patent, No. 603,214. Interchangeable bars of graded sizes are provided on each end with a form of notch that adapts them to be firmly hooked together at right angles, so that a chase can be formed of any two equal pairs of bars. The manner in which the corner of the chase is formed is shown in the cut.



No. 603,214.

An apparatus for casting type has been patented by J. G. Pavyer, of St. Louis, No. 604,635. It includes a device for forming a cavity in the foot of the type, in such manner that any sprue or irregularity of the cast is within the hole so formed. The object of this is to do away with the necessity of casting a sprue or extension on a type, which has to be removed by cutting it off. It is evidently designed for use only with large sizes of type.

THE INLAND PRINTER accepts the following correction from the *Trident*, of Cleveland, Ohio, and publishes it with pleasure, suggesting, however, that the information came from a citizen of Cleveland, and in good faith, and with no intention to lessen the high esteem in which Father Addison was and is held:

THE INLAND PRINTER, a strictly up-to-date journal for printers, published for printers and others interested in the craft, reproduces an excellent likeness of "Father" Addison in its May issue, together with a short sketch of the life of the old gentleman The only mistake that occurs in the article is when the writer refers to "Father" Addison as a "harmless, half-witted old man, who had outlived all of his younger-day friends, who spent his time wandering about whistling and mending umbrellas." Now, we do not know where THE INLAND PRINTER people got hold of the picture of "Father" Addison, and it was a good one, but as far as the foregoing sentence is concerned, it is entirely false. The venerable old gentleman may have been a trifle eccentric, but half-witted, never. And so far as his mending umbrellas is concerned, we do not think that he ever made an attempt to repair a shower stick in his life. "Father" Addison was a resident of this portion of the city, and was a familiar figure in our midst, and we are positive that our readers will bear us out in the above statements. We are great admirers of THE INLAND PRINTER, but with all due respect to the editor of this publication, we think he should make this correction in the statements regarding the greatly beloved and much respected "Father" Addison.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

THE *Linotype Machine Operator* is the name of a new trade paper issued from Minneapolis.

MESSRS. COWAN & SONS, of Adelaide, Australia, have purchased six additional linotypes.

THE Thorne Company reports a large number of sales and a very satisfactory run of business.

THE Linotype Company, limited, has sold, in London, debenture 4's amounting to £250,000 at 102.

R. R. DONNELLEY & SONS COMPANY, of Chicago, have leased two linotype machines and they are now in use in that office.

THE Empire Typesetting Machine Company has perfected its new automatic justifier and reports a largely increased business in consequence.

NEW YORK TYPOGRAPHICAL UNION, No. 6, pays out $1,600 weekly to its unemployed members whose enforced idleness is caused by the machines.

THE offices of Gates & Goodenough, selling agents of the linotype, present an air of activity which is refreshing to witness during the present period of business relaxation.

THE interest awakened by the accomplishments of the Dow composing machine among the book printers is increasing daily. All parties are anxious to see its performance in practical use.

THE appellate division of the New York Supreme Court decided in favor of Mr. Warren C. Browne in his suit against the Empire Typesetting Machine Company for alleged nonfulfillment of contract.

THE Lewiston (Me.) *Journal* reports that its Lanston machine is running satisfactorily, the keyboard averaging 4,520 ems per hour and the casting machine 3,456 ems per hour. These averages were taken from a month's run.

OTTMAR MERGENTHALER, inventor of the linotype, who two years ago sold his dwelling at Park avenue and Monument street, Baltimore, and went to the plains of Arizona and New Mexico in search of health, has returned to that city.

CANADA and Australia are both credited with using about the same number of linotypes. From a late list Canada has 117 and Australia 128. However, this list does not contain the fourteen machines recently installed by the Montreal *Star*.

MR. W. H. HONISS, of Hartford, Connecticut, who has made a long and successful study of automatic justification by machinery, and whose name appears frequently in our patent office reports, made this office a friendly call lately while visiting the city.

THE Cox typesetting machine will soon be much in evidence in our book offices. The simplicity of its automatic justifier will undoubtedly make it a popular seller. Parties wishing information regarding this machine should write to Barnhart Brothers & Spindler, Chicago.

NEW YORK TYPOGRAPHICAL UNION, No. 6, has sent out a notice to chairmen notifying them that all time worked over nine and one-half hours (nine hours in machine offices) must be charged for as overtime. This prevents the members from making up a Saturday half-holiday at single price.

WHEN Dewey's victory at Manila was received at the New York *Journal* and *World* offices the linotypes were knocked out as completely as were the Spaniards. Nothing short of great primer type would do for such an exciting event, and the hand compositors scored a victory over their iron rival.

THE linotype machines in the Philadelphia *Ledger* are being run upon the piece system, the operators receiving 12 cents per thousand ems for nonpareil and agate and 14 cents for minion. Good money is reported to be made at these prices, although the machines have but recently been placed in the office.

THE best evidence that machine composition is popular is the fact that all the machine book plants in New York City, at least, are busy, many of them working overtime. Whether this extra work is at the sacrifice of non-machine offices is hard to determine, but it is more than probable that it is.

THE Mergenthaler Company has issued a neat little two-color folder entitled "A Triumph of Genius," devoted to the new two-letter matrix which it has so opportunely placed upon the market, thus enabling the composition of italics and small caps from the same keyboard as is the regular font.

THE Mergenthaler Company has taken patent No. 604,378, by L. Fisher and E. W. Reynolds, of Brooklyn, which covers an improvement in the transfer fingers of the assembling elevator, dispensing with one of the carriages, and at the same time permitting convenient horizontal adjustment of the fingers to suit various measures.

IT is alleged that in Germany there is no standard height for type, each foundry manufacturing its sizes independent of any other, and without regard to the convenience of customers. In order to adapt itself to this peculiar situation the Linotype Company has been obliged to make not less than fourteen different styles of matrices.

PATTERSON & WHITE, printers, of Philadelphia, having four linotype machines, have printed a beautiful and valuable booklet of linotype specimen faces in use in their office. With their linotype faces printed in this attractive form for their patrons to select from, many obstacles in the way of securing work for the users of the linotype machine are removed.

WILLIAM P. ATKINS, of New York City, has removed his office from No. 18 Chambers street to No. 15 Spruce street. Rogowski will do the machine composition on his periodicals. Mr. Atkins was the first book printer in the city to try the linotype upon bookwork, but as the linotype had not arrived at the high degree of perfection that it is today, his experience was not such as to induce him to retain them.

THE STAR WHEEL.—H. E., of Newark, Ohio, writes: "Could not a curved steel spring be made to take the place of the assembler star? It would not be susceptible to the rapid wear of the present device." *Answer.*—We cannot conceive how a curved steel spring could be made to properly perform the functions of the star. If you have studied the problem we should be pleased to hear further from you concerning it.

J. F. MCFARLAND, an old Chicago boy, is in charge of a Mergenthaler on the Washington *Post*. Mac has only one arm, the right, and the way he chases after those keys is a caution. It is interesting to watch him, and those who do not know the gentleman would be surprised at his expertness. Mac gets along as well as any two-handed operator in the city while at work, but he is considerably handicapped in his other walks in life.

A LABOR exchange says: "Great efforts have been and are still being made to introduce the Mergenthaler into country towns. The country publishers are wary about the advantage of one machine in a 22-cent town. Typographical unions in the smaller towns, however, should exercise the greatest care in preparation of a scale when once confronted with the advent

of the machine. A scale has always more than a local significance. It has a direct bearing on the scale of prices and the influence may be good or bad, just as the wisdom of the union making the scale is demonstrated."

Uneven Lines.—C. S., Pittsburg, asks the cause of lines coming out uneven. *Answer.*—This is nearly always caused by the bevel pieces which hold the vise-elevator against the frame becoming worn or worked out of place. It is impossible to say which one is out; the machinist must experiment until he sees the elevator "line up" the matrices freely just before the line is cast. There are other causes, but the above is the most common.

Thaddeus Cahill, of New York, who recently patented a keyboard mechanism, applicable to both composing machines and typewriters, and designed to be played like the keyboard of a pianoforte, has taken out another patent, No. 604,001. The description deals with minor details of improvement, but includes no less than 158 new claims for combinations. Evidently Mr. Cahill means to get on the ground floor with his invention.

Feed Pipes.—C. S., of Wilmington, Delaware, asks if the gas pipes can be placed on the ceiling, and thence to the machines? *Answer.*—Yes, you can do so, but a much more desirable way, if it is possible to do so, is to have the supply pipe under the floor, and have the feed pipes come up close alongside the machine about on a line or a little back of the mold disk. A governor placed on the supply pipe will be of considerable value in equalizing the pressure.

At the opening of the Electrical Exhibition at Madison Square Garden, New York City, in May, a telegram from President McKinley, and a telephone message from Vice-President Hobart, were taken direct from the wires by a linotype operator upon a machine placed in the hall, and, after being set up, were printed in a two-page form upon a Colt's Armory Press, and afterward cut upon a Brown & Carver paper cutter and distributed to the audience. Each machine was electrically operated.

During the past month Empire machines have been sold to the following firms: Thomas & Matill, Cleveland, Ohio, 2; Lawrence Publishing Company, Cleveland, Ohio, 1 (this firm publishes the *Ohio Farmer*, which was previously set upon the linotype); Publishing House, Reformed Church in the United States, Cleveland, Ohio, 1; Roanoke Publishing Company, Roanoke, Va., 3; G. M. Hausauer, Buffalo, N. Y., 2. This firm was using Empires, and upon being burned out ordered the above two to be delivered at once.

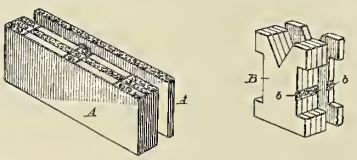
The investment in a typesetting machine is about $3,000, says *Press and Printer*. This displaces four men who, together with the one man who is retained to operate the machine, would cost the employer, at the rate of $3 per day for one year of 313 working days, $4,695. The operator receives wages at the rate of $3.50 per day, which would amount to $1,095 in one year. Thus it will be seen that the operator pays for the machine in the first year, with $600 to spare. There is a clear gain of $3,600 each succeeding year after the first cost is paid, so long as the thing doesn't get out of order.

Mr. Philip T. Dodge, president of the Mergenthaler Linotype Company, is an enthusiastic yachtsman. He is having a splendid schooner of new design built at Tottenville, Staten Island, and there is every promise that it will be among the best of its class. Mr. Dodge is not only an enthusiastic yachtsman, but he is a master sailor, handling his boats with consummate skill in all sorts of weather. He also has the unique experience of being able to carry his own obituary notice in his pocket. This notice was printed at a time when he was reported lost during a yachting trip, and it very truthfully gives him a great "send off."

In the office of the London *Times* the machine compositor takes the place of a typewriter in transcribing the stenographic notes of the reporters stationed in the House of Commons. The reporters in the house read their notes by telephone directly connected with the *Times* composing room, where men stationed at the receivers repeat the matter to the machine operators. In this way the reports are set up in type almost as rapidly as they could be transcribed by an expert typewriter; and it is said that the number of errors that creep in are so numerous as to make the work of correcting proof greater than by the old system, while a considerable saving in time and expense is effected.

Owing to the adoption of the two-letter matrices, the Mergenthaler Company has issued the following list of prices: Price of simplex machine fitted with two-letter matrices for body face, italics and small caps, complete, $3,125; same machine on rental, per year, $550; rental of duplex attachments, including two-letter matrices, $125; duplex attachments, including two-letter matrices, if purchased, $250; attachment to old machines, including mold, two-letter matrices and other parts, $150; attachment to old machines, without two-letter matrices, $90; two-letter matrices per font, $60; two-letter matrices, each 4 cents.

Another linotype improvement comes from George E. Lincoln, and is assigned to the Mergenthaler Company. It consists in the making of figure matrices with the face turned one-fourth around, so that a slug may be cast of a column of figures reading down the length, as shown in the illustration. This will increase the usefulness of the linotype for figure work, since it will be often more convenient to place vertical columns of figures on a slug running lengthwise of the column.



Gunthorp-Warren Printing Company, Chicago, write: "We are getting on our Lanston Monotype machine an average of 3,000 ems solid small pica and 4,000 ems solid brevier per hour from the casters. The product of the keyboard depends upon the expertness of the operator, in which time and experience will prove to be a factor. Our keyboard men at present are producing about 4,000 ems per hour. We expect a large product with a greater experience. It must be borne in mind these operators eight months ago were taken out of our composing room without any experience whatever. We are expecting much from the improved Lanston, which will cast italic as well as the regular face. The machine is also promised to run at a considerably higher rate of speed than the present one."

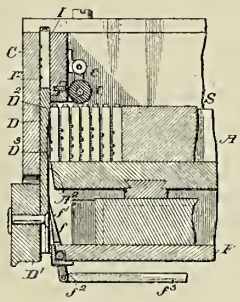
J. D. Harvey, San Francisco, writes: "I see by recent numbers of The Inland Printer that the Mergenthaler Linotype Company claims to have invented an improvement on its machine whereby it is possible to use roman and italic on the same machine without loss of time. Please permit me to say that the honor of making the invention and improvement belongs wholly to myself, and I have had an application for a patent on the same pending before the Patent Office for many moons, and expect every day to hear that the application has been granted. My device is very cheap, can be readily attached to machines now in use at a very low price, and when building new machines will not cost $5 additional to the present cost. As soon as the patent issues I will be prepared to deal with prospective patrons, and will give a description of the improvement."

The advertisement in a London trade journal of a firm in that city doing linotype composition for the trade is of interest to American printers in the same line. In this announcement the offer is made to set either news or book work, fifteen ems pica measure, and deliver on galleys, at the following rates: Long primer or bourgeois, 28 cents per thousand; nonpareil or brevier, 30 cents per thousand. The same charge is made for

various measures up to twenty-five ems. Perhaps the most extraordinary thing in the advertisement is the offer to do the larger sizes of type at a less price than the smaller, which is contrary to the logic of experience, clearly pointing to the fact that the larger the body the higher the charge must be, if the printer is to make a profit. The proprietor of a New York concern, doing an extensive business in the finest linotype composition, states that he would rather have, for instance, 30 cents per thousand for minion in newspaper measure than 40 cents for long primer in the same measure.

A TYPEPRINTING telegraphic receiver, called a "telescriptor," the invention of Bernard Hoffman, of Austria, is described. In appearance the instrument somewhat resembles a typewriting machine. Each key on the keyboard is associated with a corresponding bar of a commutator. On the same axle as the commutator is the type-wheel, arranged so that each bar corresponds to a letter or to a figure. This axle also carries ratchet-wheels for controlling and synchronizing the type-wheel. If an earth return is used, only one line wire is necessary. The line current is unidirectional, and the same instrument is available for sending or for receiving. One pole of the line battery is connected to earth; the other is connected to the keyboard, and thence to one or other of the bars of the commutator. From the commutator brush connection is then made through the coil of a relay to line. The local circuit of the relay controls the clockwork that drives the type-wheel; it also actuates an electro-magnet for approaching or withdrawing the slip to and from the type-wheel. The instrument is very simple, but its working speed is small; it would seem to have a place between the Hughes printer and the Wheatstone A, B, C apparatus.

IT will be remembered by those who have read the descriptions of the Cox typesetting machine that appeared in THE INLAND PRINTER, that the system embraced a composing machine, a distributer, and a third machine for discarding leads, spaces and quads. This space-discarder was first patented in 1895, but another patent, No. 604,305, has just been issued on improvements. The use of the crimp space in the Cox composing machine introduces a character in the type that cannot be conveniently handled by a distributer, as the variations given to the form of the spaces when compressing them preclude any regular nicking. Mr. Cox has found it convenient to use the space-discarder also for ejecting leads and quads, so that the dead matter when taken to the distributer is free from these, and can be handled more readily and rapidly. The illustration shows the line-lifting and lead-stacking portion of the machine.



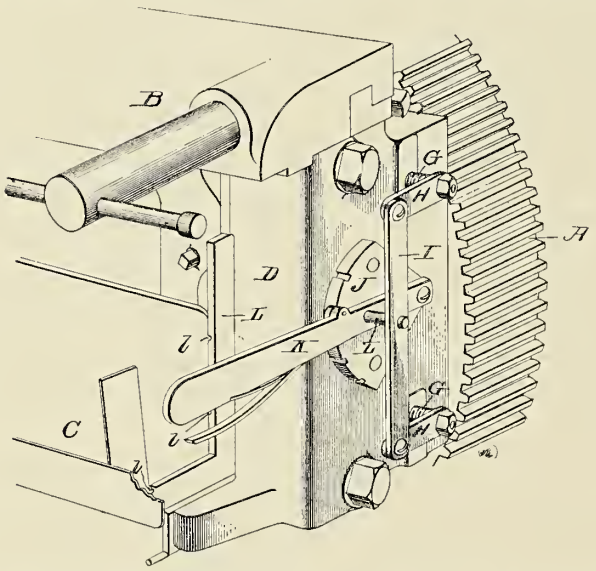
THE adoption of the linotype machine outstripped the provision of auxiliary appliances to meet the new order of things and make the machine in the fullest degree economical. Whether or not a trained machinist is employed to care for a battery of linotypes, it has been found necessary to devise means for storing in a handy manner fonts of matrices, sorts, adjustable and other parts, tools and supplies. In hundreds of offices there has been felt the need of just such a well-planned cabinet for the use of the machinist as has been devised by William H. Moore, in charge of the plant of the Manhattan Typesetting Company, Lupton building, New York. Mr. Moore has had built a combined "chest of drawers" and workbench, in which there is provided cases of regular size, each for a single body of matrices—agate, nonpareil, minion, brevier, long primer and small pica. These six cases are uniformly partitioned, with rows of boxes for lower case, capitals, small capitals, italics, figures, diphthongs, etc., extra characters and accents. An ingenious arrangement is made in each case for storing liners, so that each has its particular niche, and they are kept from marring each other. Below these six cases for matrices are two others, each of the same size and depth as regular type cases, but differently partitioned—one for molds and the other for small parts. In addition, there is a case three inches deep for tools, etc. The cabinet is made extra strong and the right height for a workbench, with a heavy top projecting slightly, to which a vise may be secured.

W. HAND, Buffalo, writes: "Will you kindly allow me space for the following: My attention was called to a small circular issued by the Mergenthaler Company, giving notice of prices to be charged for an improvement they have made in the shape of a two-letter matrix. Upon reading it I learn that these two-letter matrices enable the machine to set italics and small capitals with the same facility as the ordinary font, which could not formerly be done without the greatest loss of time. If this improvement goes to perfect the machine, and consequently make it more salable and more in demand, why is this extra price charged? It appears to me a very peculiar business policy to make one's patrons pay for perfecting a machine which enables it to accomplish satisfactorily its intended purposes. Usually the manufacturers are but too eager to adopt these improvements, knowing that any valuable change in their machines will increase their popularity and sales, and thus quickly reimburse the outlay. While the linotype is a very popular machine, still it has many imperfections which will no doubt in time be improved, but if the purchaser learns that he will be charged as these improvements are from time to time adopted, it will make him rather wary and weary of entering upon its use. But in the present case where an item of $125 is tacked to a $3,000 machine it will have the tendency to curb the sales. The average manufacturer would willingly expend this item upon a much smaller priced machine if it would increase its sales. It looks very much to me as though the Mergenthaler Company imagines that the printers cannot get along without their machine, and that they can obtain this extra sum out of them; but in this go-ahead, inventive age, no one can have a perpetual 'cinch' upon anything, much less a piece of machinery, as they will learn to their cost."

PRESSWORK FROM LINOTYPE.—"Quoin" writes us: "Having followed with much interest the evolution of the machine in composition, and having an ideal view of that perfection in the craft that we are all looking for, I wish to lay before the readers of THE INLAND PRINTER the result of such experience as I have had in printing from linotype slugs, hoping that an honest expression of my views on the subject may lead to such improvement as will remove the objections that I find prevalent among pressmen. That my criticism may be more effective, I desire to state that I thoroughly believe in the abolition of hand labor in all crafts, that if approached in the right spirit the introduction of the machine to replace hand labor will be productive of nothing but good; but just as certainly commercial instinct must be blended—yes, even subordinated to desire for superior quality of workmanship. I have found two classes of defects in such linotype matter as has come under my supervision; one I believe attributable to the machine, the other to the operators. The first class embraces unevenness in height to paper and imperfect faces of letters. The unevenness could probably be remedied by more careful dressing of the feet of bars after casting. It is a source of great annoyance to a pressman on taking an impression from a form to find the impression on some lines strong enough to form a mold for stereotyping, and other lines so low as to require underlaying. Yet this is not uncommon. With regard to imperfect letters it is a more serious matter. I find that if one or two letters in a word appear weak that an attempt to bring them up by overlaying usually results in forcing them completely out of sight. The cause of the imperfections I ascribe to blow holes in the metal, and I am informed by operators that they are caused by variations in the temperature of the metal, which they, by force of the employer's desire to get big results, are unable to keep at the proper stage. I presume the poor lining, the uneven length

of bars and generally slovenly appearance of the work are due to the same greed. There is such a thing as killing the "goose that lays the golden egg," and it might not be bad policy for the owners of linotype machines to reflect that as production of linotype matter for miscellaneous work is largely a distinct business, depending for its support on the book and job printing trade generally, it is just possible that when their customers find that their presswork from linotype matter costs them a great deal more than from type or plates they may conclude to discard the former almost entirely. That it does cost more, and by reason of the defects I have noted, I have ocular demonstration daily in one of the largest pressrooms in the East. There should be no great difficulty in remedying such a condition, and it is for those engaged in linotype production to furnish the remedy."

A LINOTYPE attachment has been patented (No. 602,904) by F. A. Hill and W. E. Shehan, consisting of a lever or handle, K, that may be set to any one of three angles, and serving to shift the shaving-knife so that it will trim the ribs on



a linotype slug to a thickness of either two points or one point, or shave them off altogether, thus effecting a virtual alteration of leading of the matter set by the simple throwing of the handle K to another notch.

E. MALLEY, New York City, sends the following: "Two years have passed since I prophesied that within two years all body type for bookwork would be machine set. I reasoned from the fact that as the newspapers had universally adopted the linotype at that time the book printers would more quickly adopt them when their attention was seriously and intelligently brought to the subject. And two years ago I know there were active measures taken among the book printers and quite a number of our best offices installed from one to possibly four linotypes each. Each one of these offices, which I consulted at the time of adopting the machines, assured me that should they prove satisfactory, it was their intention to place additional machines forthwith. But they have not done so, although two years is surely ample time to demonstrate the usefulness of any piece of machinery, and six months should be sufficient for a typesetting machine. I have asked many of these men since how they liked their linotypes and whether they had increased their original number. To the former question they gave but indifferent answers, but always with the inference that they were doing very well. But few—very, very few—I found, had placed additional machines in their composing rooms. Again, at the time I made my prophesy, I could hear weekly of some book printer purchasing one or more of these machines in the different book printing centers, and judged that with these offices using machines it would only be a question of a short time until all book printers would be compelled to use them to save their trade. But such is not the case. Now, why is it? Are the machines at fault, or are the book printers satisfied to lose their composition, or is the Linotype Company not exerting itself to extend its field into the book offices as it formerly did? I would be pleased to hear from the readers of THE INLAND PRINTER their candid views upon this vital question."

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, marked "MUSGROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

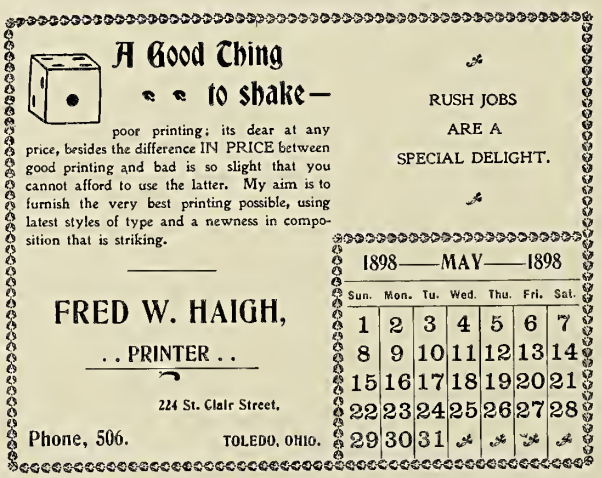
Art in Advertising (monthly), $1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

Profitable Advertising (monthly), $1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

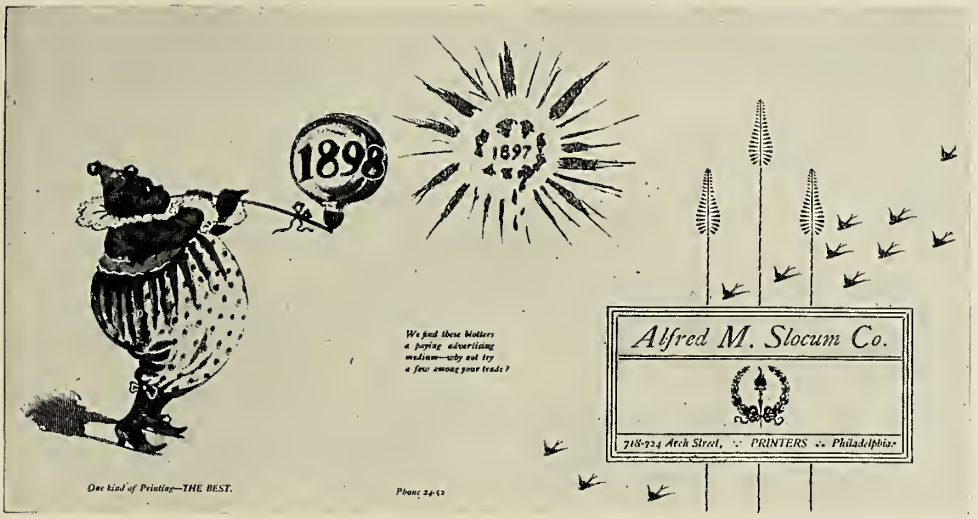
Printers' Ink (weekly), $5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

Advertising Experience (monthly), $1 per year; 10 cents per copy. Irving G. McColl, Marquette building, Chicago, Ill.

WHY is it that trade paper advertising is generally so absolutely bad? The wholesaler employs the brightest and most up-to-date salesmen that he can afford. He would not have one in his place that could not talk, or who did not look well—yet he uses advertisements in his trade paper space that would not sell the best goods to the most anxious buyer. I am not saying too much when I say that the average trade paper ad. does not return the price of its insertion. The reasons are plain. The advertisement contains no good business reasons for opening negotiations; the advertisement is generally unattractive in display, and almost always trite and lame in wording. When it is different, the wording is invariably, I might say, "fresh" and vulgar, for it seems to be the aim of those who write the generality of trade paper advertisements that assume to be up-to-date, to make an impression of smartness. Smartness may be all right in a salesman, if he has tact—and every salesman has more or less; but when the ad. man gets smart he lacks the appreciation of the fact that his smartness goes to *all* men alike, and has no opportunity of tempering the smart ad. to suit the different ideas of humor of the different people who read it. I do not want to convey the impression that I would not be snappy and up-to-date. Probably no class of men in the world appreciate a lively, snappy ad. more than the readers of trade papers—it is like an oasis in the desert—and no class of men respond more quickly to good advertising than they.



MR. HAIGH'S May calendar card is better than the few preceding.



THE above is a good example of a well-displayed blotter, on which there is very little said. The original was in colors and the plates are half-tones.

LAMSON CONSOLIDATED STORE SERVICE COMPANY, Lowell, Massachusetts, send me a little pamphlet very neatly printed, entitled "Modern Methods." It is a suggestion to the business managers of newspapers where the transmission of copy from the editorial and business offices calls for a special equipment. Extensive printers would find the booklet suggestive. Their Lamson Company's pneumatic service or the trolley service is saving thousands of dollars for such papers as the Boston *Herald*, the Boston *Journal*, the Boston *Transcript*, Philadelphia *Press*, New York *Evening Post* and a number of others. The mechanical execution of the booklet is fair, fine paper being used, and the half-tones toning up very well. The written matter is not so good. It lacks in detail and information, and is not quite clear in business argument.

HERE is an example of the sort of advertising that even now, after all the educating of advertisers and printers done by such journals as THE INLAND PRINTER, continues to go out to create nothing for the advertiser. I reproduce the pages as marked by a printer friend of this department, who justly says: "The author and the printer have vied with each other to see which could do the worse."

JENSEN-KELLEY PRINTING COMPANY, 1816 S. Eighth street, Minneapolis, Minnesota.—The blotter is good advertising as a means of advertisng—always for printers. In the sample you send, however, I am sorry to say that your cartoonist's technical ability is not up to the standard of his ideas. The plates are poor, while the drawing is crude. Put a little more care on that part, then your work will gain in pulling power. You have too many faces of type displayed on your card. Two is generally sufficient. The Jenson and Bradley would have been the proper thing, leaving out the Lining Gothic and the De Vinne.

THE idea of this blotter was worthy of better treatment. If the designs had been made larger and more prominently displayed, it would have caught more attention, I think.

JOHN J. O'BRIEN, 93 Liberty street, New York City, sends out a pad, each sheet of which has a motto and his address at the top, above the perforation; each page printed in a different colored ink. The idea is good. I should warn Mr. O'Brien against expecting results too soon. His letter leads me to believe that he thinks the pad is going to bring business at once.

THE *Courier*, Coloma, Michigan, sends out four cards tied together by a string, entitled "Regarding Printing." The inside is illustrated by the Speaker series, and the letterpress contains some good points. The colors on the cover are very poor, the blue being distinctly bad, as it is thin and watery.

THE BOWKER FERTILIZER COMPANY, Boston, Massachusetts, send out a little card on which there is a button with Old Glory in a silk bow attached, as a souvenir to their patrons and friends. A good ad. for these times, even if there are lots of such things going the rounds.

GRIFFITH, AXTELL & CADY COMPANY, Holyoke, Massachusetts, send me the best batch of patriotic advertising that has come to hand. This company

Spring and Summer 1898.

DEAR SIR:-

While soliciting your patronage, a few cogent reasons why, men of good taste experience a difficulty in obtaining well made, correctly cut and artistically designed garments may be considered apropo's.

A sine-qua-non in the make-up of a proficient cutter and which is lacking in at least 75 per cent of men earning their living in that capacity,—1st:-Knowledge "PRACTICAL" of the construction of garments; as, cut and make, must vary—in unison—to harmonize with the form of man to be clothed. No two men being exactly alike in build, it is self evident, all efforts to produce satisfactory results without this knowledge must prove futile; the cutter being incapable of conveying intelligent instruction to his workmen in this essential particular.

"SECONDLY:-SCIENTIFC KNOWLEDGE OF CUTTING," acquired by the study of Anatomy. This enables a man to construct his own system of cutting and also to understand the vagaries of the human form; and last, but not least, that artistic intuition which enables him to guide his clients in their choice of goods, and style of garments; some forms requiring a close fit while a fit more in the nature of a Drape, is more becoming to others, all with a view to the toning down of any incongruities and the turning out his patron an embodiment of elegance and good taste.

I beg leave to inform the gentlemen of Boston that I have had over 20 years experience, acquired in high class trades in England and am thoroughly proficient in the Sartorial art and will be pleased to show samples of fit, style and finish, upon personal application, or receipt of postal, together with a Recherche assortment of woolens, including all the latest Foreign novelties, being a duplicate of the stock, of the largest importers in America, located in New York.

My terms are cash, and this enables me to offer a 25 per cent reduction from the prices of long credit and non-practical firms, for strictly high class work.

Yours respectfully,

WM. J. KEEP.

104 & 106 State St., Boston,
Up one flight.

makes a feature of furnishing these specialties to large advertisers. Mr. Eveleth Griffith, the secretary of the company, has charge of this department of the firm's business, and he tells me that it has proven very successful.

THE SPARRELL PRINT, 55 Franklin street, Boston, Massachusetts, send out the following card and with it a booklet, the cover of which contains an illustration of Thomas. The card will attract attention, and it is brightly written. Here it is:

The booklet I shall speak of in next issue.

HERE is a well-worded postal:

ANY OLD THING

Will not do for the progressive business man who advertises. (And a business man who does not advertise is surely not progressive.) A bright man knows that poorly printed stationery, circulars or catalogues will do more harm than good. As no one wishes to deal with a slovenly shopkeeper, so there is no inducement to purchase goods of a man who tries to sell them through the medium of cheap printing of the back-number kind.

WHAT YOU NEED TO BRING IN ORDERS

Is some of that kind of printing that is neat, attractive and artistic. People appreciate such, and rally around the man who is wise in choosing his printer.

Many are the wise ones found today,
Who send their orders up our way.

BURNETT PRINTING CO.,
25 South Water street, Rochester, N. Y.

GEORGE H. BUCHANAN & CO., Printers, 418-420 Library street, Philadelphia, send out an advertisement in the shape of a booklet containing our national songs—of course the flag appears in colors on the cover. It is a good idea. The publishers offer to sell the booklet to advertisers who wish to show their patriotism.

THE STANDARD JOB PRINT, Putnam, Connecticut, got out a neat little booklet, "How Cobwebs May be Kept Out of Goods." It is quite well put and the mechanical execution speaks well for the job department. There are several right good things in the little book. This one, for instance:

TO CURE COBWEBS ADVERTISING IS NECESSARY,

and as long as it is necessary, it must be used to its full advantage.

A nail squarely hit on the head, and well driven, will hold better than one bent in the driving. One point remembered is better than ten forgotten.

Ninety-nine per cent of all advertisements contain too many words to be displayed properly. Poor advertising has paid, and always will pay, for give advertising any chance and it will hring return. It is simply a question of making advertising pay better. Foolish indeed must be the man who is satisfied with five or ten per cent profit, when one per cent of extra effort will bring him twenty per cent profit. If poor advertising pays, it is all the more reasonable that good advertising should be resorted to, that it may pay better.

A VETERAN KNIFE MANUFACTURER.

On the facing page we show a picture of Mr. Loring Coes, head of the firm of Loring Coes & Co., manufacturers of machine knives, Worcester, Massachusetts, who celebrated his eighty-sixth anniversary on April 22. His son, Frank L. Coes, writes THE INLAND PRINTER that his father is feeling very well and is again getting ready to make his annual trip to the Rangeley Lakes in Maine, which he has visited for many years past. Mr. Coes, when in Worcester, makes it a point to be at the factory every day, and takes a lively interest in all of the affairs of business. He has just completed a new series of physical tests of material, and has proven to his satisfaction, and to that of the firm, that the claims made by his company, for added strength in their output over other factories, is about fifteen per cent too low, the tests proving that they have in point of fact an average of 42.2 per cent increase in strength over any other knives made. This is certainly interesting. Mr. Coes is an enthusiastic reader of THE INLAND PRINTER and considers it the finest finished publication in all ways that he knows of.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

ELECTROTYPING.—By J. W. Urquhart. $2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. $2. Munn & Co.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. $1.50.

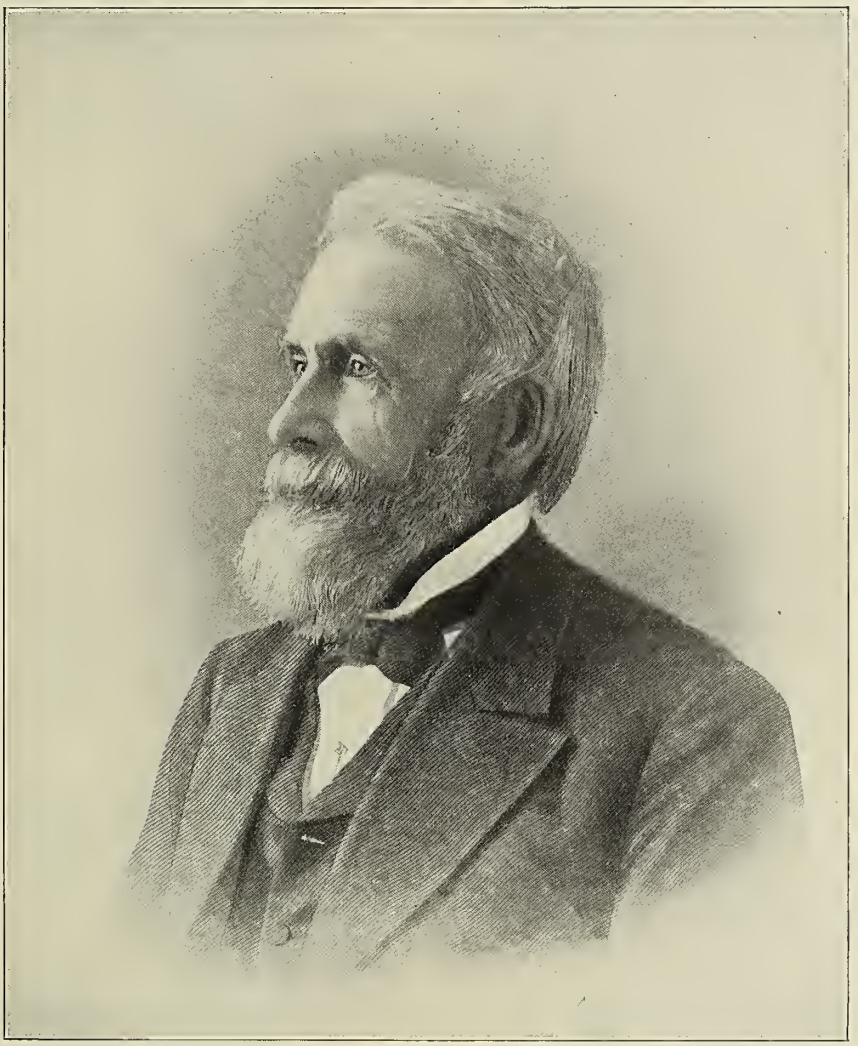
ELECTROTYPING IN AMERICA.—According to the *Typothetæ and Platemaker* there are 372 firms in the United States and Canada who make electrotyping their sole business, and New York City has about ten per cent of them.

CONFISCATION OF ELECTROTYPE PLATES.—Engravers and electrotypers who have been making and furnishing plates of Confederate currency have been notified by the secret service to discontinue making such plates, and such plates as have been found have been confiscated by the agents of the Government. It is claimed by the department that these bills have been passed on unsuspecting persons, and in other instances the figures have been used to raise the denomination of our national currency.

STEREOTYPER'S BACKING POWDER.—C. F. L., Springfield, Ohio, writes: "Will you please inform me through the medium of your valuable paper the proportion of ingredients used in

making stereotyper's backing powder?" *Answer.*—The following formulas are taken from the specifications of the patentees: No. 1, four parts lime, one part wheat flour; No. 2, equal parts lime, wheat flour and plaster of paris, and one-sixteenth part alum; No. 3, forty-three parts marble dust and seven parts wheat flour. These compounds are patented.

A NEW matrix-drying apparatus for paper matrices as used in newspaper stereotyping is the subject of patent No. 603,897 by B. F. Jackson, of Cambridge, Massachusetts, assignor to A. M. Child, of Boston. The moist matrix is placed in a box surrounded by a steam chest, the steam being generated by leading water from a tank down a small tube, and exposing the fine stream in a generator heated by gas flames. Steam is thus created almost instantaneously with the starting of the apparatus, and it is claimed that the time of drying the matrix is reduced as compared with any other method in use.



LORING COES.

TO SOFTEN STEREOTYPE METAL.—B. R., Bainbridge, New York, writes: "We would like to call upon you once more for advice, and if there is any charge let us know. We have some stereotype metal which has been used so much that it has become too hard to make perfect plates from, so we are told, and we have written to the manufacturers of the same asking what should be used to bring it to the proper conditions, and they are in doubt whether to use block tin (pure) or lead. If you can help us in this line we shall be very thankful. How much of it should be used to make it right for one hundred pounds of metal? What metal should be used? You will notice that the surface of the metal is full of little pin holes, and we are told that the metal is too hard, which is the cause." *Answer.*—Use pure lead for softening until a strip of the metal, when cold, will bend slightly without breaking. We cannot say just how much will be required, probably from five to ten pounds of lead to one hundred pounds of stereotype metal. Do not use tin under any consideration.

COPPER AND LEAD CASES.—A correspondent writes as follows: "I wish to put in an agitator, but at present our cases being of thin copper, I fear the agitation would thoroughly disarrange things in the tank and mix the cases up with the molds pretty badly. Our molder believes that it is impossible to do perfect molding on cases which have a heavy backing to hold the heat, the back retaining heat being to his mind the cause for concave work. If I can prove to him that perfect work can be done with lead-backed cases we will adopt them, but our molder is turning out excellent work, and we do not think it would be good policy to combat him in any non-essential detail, as it might result in deterioration of our work. I would like to know if the ground taken by him is tenable." *Answer.* Your molder is probably quite correct in his theory as to the cause, or one of the causes, of concave work, but the difficulty lies not so much in the weight of metal in the case as in the method of warming it. Where a heavy metal case is warmed by laying it on a steam table and heating it through from the back, it is obvious that by the time the surface of the wax is soft enough to mold, the wax nearest the metal will be too soft, and will be maintained in that condition for some time by reason of the heat retained in the back, but this difficulty disappears when the case is warmed from the face, or when it is kept at a uniform temperature in a heated box. The fact that the use of lead cases is now almost universal, and that good work is the rule rather than the exception, is sufficient proof of their merit.

AGITATION OF SOLUTIONS.—A letter from Battle Creek, Michigan, contains the following four questions regarding the agitation of electrotyping solutions: "1st. How does agitation increase the rapidity of deposition? 2d. It is claimed that the deposit obtained in an agitated solution is of superior quality. If this is true, why is it? 3d. An Eastern manufacturer claims that the increased rate of deposition is obtained without increasing the demand on the dynamo. I do not understand how this can be true, and would like to know your opinion. 4th. If the capacity of a dynamo operating under the usual conditions is forty square feet, what would be its capacity with an agitated solution?" *Answer.*—The acid constituent of the bath has a tendency to sink to the bottom of the vat. The evil resulting from this condition has been recently described in this journal. Agitation keeps the contents of the vat thoroughly mixed, and to this extent it facilitates deposition somewhat, even when the current strength is not changed, but there will be no material increase in the rate of deposition unless the current is increased. The weight of metal deposited is exactly

proportioned to the current strength and time exposure — that is to say, it will require double the number of amperes to deposit two pounds of copper per hour that it will to deposit one pound, the conditions being the same. The principal advantage of agitation is that it permits the employment of a stronger current than would be practicable with a quiescent solution. It is the writer's experience that the current may be augmented nearly or quite one hundred per cent when the solution is in a state of continuous agitation. 2d. The quality of deposited copper is improved by agitation, because the bath is thereby maintained in a state of perfect homogeneity. A quiescent solution is always heaviest at the bottom and lightest at the top. It is, therefore, richer and more conductive near the bottom. A result of this condition is that deposition takes place with greater rapidity in spots where there is the least resistance, causing roughness, nodules and excrescences on the shell, particularly when the current is strong or there is an excess of acid in the solution. Agitation, within certain limits of current strength, prevents such formations, but when this limit is exceeded the deposit will exhibit a rough and granular appearance, particularly around the edges. 3d. From what has been already said it is obvious that to materially increase the rate of deposition it would be necessary to increase the current, which means a higher speed for the dynamo, or the installation of a larger machine. In either case the power required to drive the dynamo would be proportionately greater. It would be theoretically possible to double the rate of deposition without increasing the speed of the dynamo by changing the baths from series to multiple. To illustrate, suppose a dynamo to be connected to two vats in series, and developing 2½ volts or 1¼ volts in each vat. Now, if the two vats are connected as one (in multiple) the current strength would be doubled because confined to one vat instead of divided between two, but for the same reason the quantity of work which could be performed at one time would be cut in two. While it is theoretically possible to double the rate of deposition on one-half of the cathode surface, in practice it is found that no small dynamo will deliver the current fast enough without heating and sparking, for the reason that the brushes and connections are not large enough to carry it. As a matter of fact, a dynamo built to deposit forty feet in series at 2½ volts (1¼ to each vat) will not deposit more than ten feet in multiple at the same voltage without overheating the machine.

A Popular "Huber" Salesman and His Mascots.

TRADE NOTES.

The Chicago office of the Oswego Machine Works has been moved to 319 Dearborn street.

The Typo Mercantile Agency has removed from 156 Fifth avenue, New York, to 87 Nassau street.

The Dickinson Type Foundery branch of the American Type Founders' Company has removed to 270 Congress street, Boston.

Carl Nemethy, formerly with the Walton Engraving Company, Chicago, has been appointed art manager for the Advance Engraving Company, of that city.

The Osgood Art Colortype Company, Chicago, has recently put in a complete plant for the three-color process work. A more extended notice of it will be given next month.

The Bardeen Paper Company, Otsego, Michigan, has established a free reading room for its employes and a free kindergarten for their children. The desire of President George E. Bardeen has tended in this direction for years, and it is a matter of congratulation to all concerned.

The Chicago Photo-Engraving Company, which was temporarily embarrassed a short time ago, and compelled to make an assignment for the benefit of its creditors, announces that matters have been adjusted and that it is now filling orders again at the old stand, 81 Fifth avenue.

Mr. John F. Bellows, formerly business manager of the *Ladies' Home Journal*, of Philadelphia, has taken charge of the display advertising department of the Philadelphia *Press*. Mr. Bellows is a thoroughly practical man of large experience, and will undoubtedly make a success of his new position.

The main offices and management of the firm of Jaenecke Brothers & Fr. Schneemann have been removed to their factory in Newark, New Jersey, in order to facilitate the execution of orders with still greater promptness than heretofore. The office and warehouse at 536 Pearl street, New York, will be retained, but all correspondence is to be directed to Newark.

Earl C. Greenman, the western manager of C. B. Cottrell & Sons' Company, Chicago, has been with that firm for the last twenty-four years, having been identified with several branches of the business. He is thoroughly trained in the mechanical details of press building. Mr. Greenman comes to Chicago from Philadelphia, where he had charge of the selling department for several of the eastern States.

Three of the workmen in the factory of Karl Krause, Leipsic, Germany, have recently been recognized by His Majesty King Albert of Saxony, having been presented with the medal of faith and good workmanship by him. These men, whose names are Franz Heinze, Friedrich Schönherr and Adolf Rössler, fitters of machines, have been in Mr. Krause's employ continuously for thirty years.

The Electro-Tint Engraving Company, Philadelphia, on June 1 removed to new quarters at 1227-1229 Race street, which they had specially built and adapted to the requirements of the various processes of engraving which they do. They have the most modern machinery and everything in connection with the plant is up to date. They have gone quite extensively into the three-color process and are turning out some very fine work in this line.

Thomas D. Parker, well known to the printing trade in Chicago, has disposed of his interest in the Review Printing & Stationery Company, of Decatur, Illinois, in which place he had been for the past three years. Mr. Parker is now business manager and mechanical superintendent of the *Gazette*, of Champaign, Illinois, in which position he finds greater opportunities and a larger volume of work to be done than existed in Decatur.

Lionel Moses, dealer in Japanese and Chinese papers, has secured permanently the desirable store at 10 Warren street, New York City. He had occupied continuously for forty years

PRESIDENT WILLIAM McKINLEY.

REAR-ADMIRAL GEORGE DEWEY, U. S. NAVY.

UNITED STATES BATTLESHIP INDIANA.

MAJOR-GENERAL NELSON A. MILES, U. S. ARMY.

REAR-ADMIRAL WILLIAM T. SAMPSON U. S. NAVY.

Half-tones by
ELECTRO-TINT ENGRAVING COMPANY,
1227-1229 Race Street, Philadelphia.
Duplicates for sale.
A full line of warship cuts in stock.

Nos. 25 and 27 South William street, which was recently destroyed by fire with its entire contents. Although his monetary loss was covered by insurance, the nature of the stock, which is so unique, delicate and beautiful, makes the loss more than ordinarily regrettable. However, his new stock has arrived, and customers have now the advantage of selecting from the very latest Oriental fashions and ideas in papers for fine art printing.

CINCINNATI TYPOTHETÆ has elected the following delegates and alternates to the national meeting of the Typothetæ of America in Milwaukee, August 23 to 26: Delegates—W. B. Carpenter, Allan Collier, J. B. Davidson, Robert Morgan, A. H. Pugh, N. A. Stuart, Fred Spencer, A. L. Whitaker, George C. James. Alternates—Robert Allison, T. W. Keating, C. J. Krehbiel, J. E. Richardson, John Sullivan, S. Rosenthal, F. B. Wiborg, Charles B. Wing, Harry F. Woods.

AN embarrassing error was made in the advertisement of John M. Jones & Co. in the June INLAND PRINTER. A cut of the Jones Gordon was used in place of one showing the Lightning Jobber, this error having a tendency to deceive those who might be looking into the merits of this press. While too much cannot be said of the merits of the Lightning Jobber, the Jones Gordon cut does not properly represent it. The Lightning Jobber is just as strong, more simple, but is not as highly finished as the Gordon.

ONE of the most interesting of modern printing establishments will be that of the W. B. Conkey Company, at Hammond, Indiana. Mr. Conkey will have a building covering five acres of ground, demonstrating a new plan of lighting, whereby it will be unnecessary to have artificial light of any kind in the building during daylight. The fact that the motive power for each of the machines will be direct-connected motors, together with the highest point of efficiency in compound condensing tandem engines of the Corliss type, with direct-connected generators revolving at 120 revolutions, and a building absolutely fireproof, will be of the greatest interest to printers.

THE *Manufacturer*, published by the F. Wesel Manufacturing Company, in its latest issue publishes an elaborate half-tone insert of the electrotyping and stereotyping machinery driven by direct electric motor power without main or counter shafting, recently installed by the Wesel Company in Berlin, Germany, for the "Galvanoplastic," forming the first and only foundry of a like character in the world. Mr. Wesel, the president of the Wesel Manufacturing Company, personally superintended the installation, and so satisfactory has the work proved that although a very brief time has elapsed since his return to America, additional orders have been already placed for the machines of the Wesel Company in localities in the vicinity of Berlin.

CONCERNING the comment of Mr. Jahn on the Harris press, in the article "A German View of American Pressrooms," published last month, it is interesting to note the different estimates placed upon its speed. A recent writer in THE INLAND PRINTER stated that the press would make 9,000 impressions per hour. The manufacturers say that although their guarantee is 5,000 per hour, they ordinarily arrange the pulleys to give a maximum speed of 12,000 to 14,000 per hour, which is easily maintained, and that at least one user has changed the pulley on his main shaft, and commonly runs his press at 16,000 impressions per hour on envelope work, if not on card work. The general use of the Harris press in envelope printing seems to have escaped the eye of the German investigator. The Harris Company announce that they have recently installed three presses on the Pacific Coast.

THE suitability of type and binding to the subject matter of a book reveals the art of the printer. When the direction of any description of printing is that of the trained artist, the accomplished work is a revelation to printers who have been content to govern their type arrangements by trade usage or tradition. The versatile talents of Mr. Howard Pyle have enabled him to produce examples in typography in the catalogue "Life of General Washington and Colonial Life," by the use of the XV Century and XV Century Italic, which has challenged the admiration of experts, and led to his cordial appreciation of the enterprise of Barnhart Bros. & Spindler, the originators and manufacturers of the type. A handsome catalogue has been issued by Messrs. Barnhart Bros. & Spindler, showing the various faces and styles of the XV Century letter. It should be studied by every printer who makes any pretense to art in printing.

THE large printing and blank-book manufacturing establishment of the Dorsey Printing Company, of Dallas, Texas, was entirely destroyed by fire on the 27th ult. They had just completed the remodeling and enlargement of their building, and their line of stationery, blank books, bank, county and office furniture and supplies was one of the largest and best selected to be found anywhere in the South. Their plant was thoroughly equipped with improved machinery, and was strictly up to date. They estimate their loss, aside from valuable forms, records, etc., and the temporary interruption of business, at nothing less than $30,000. They are rebuilding as rapidly as possible at the same location, and expect to put in a much larger and better plant than they had before. Their new building will be 200 feet deep, 50 feet wide, three stories, and will have a handsome plate-glass front. The new plant, which will cost not less than $60,000, will be purchased at once, and they expect to be in operation by October 15 next. They feel that their success has been largely due to the employes they had with them, and every honorable means will be adopted to keep them together, and they will resume work with the same force.

PRINTERS generally will be greatly interested in the announcement that the Thorne Typesetting Machine Company and the Cox Typesetting Machine Company have consolidated their interests and have formed a company to be known as the Unitype Company, with offices in New York and Chicago, and factory at Manchester, near Hartford, Connecticut. The Unitype Company will build the Thorne machine, without an automatic justifier, but so arranged as to be a one-man machine. The Cox machine will also be built, practically as it is now constructed. The chief effort of the new company, however, will be the manufacture of a machine combining a modified and improved form of the Thorne distributing and setting mechanism with the automatic justifying apparatus of the Cox machine. This machine will be capable of simultaneously distributing, setting and automatically justifying type at great speed, and will require only one operator. The directors of the new company believe that there is a field for all three machines, and propose to give the printers a choice of three highly effective machines. It is expected, however, that the combined Cox-Thorne will be the machine chiefly called for. Type for use with the machines can be bought from the Unitype Company or from type founders. The problem of reducing the cost of composition without lowering the standard of typographical excellence has been solved by this combination of machines.

IN the new Eastern offices of the Inland Printer Company, at 34 Park Row, New York City, is being collected and placed upon exhibition an interesting illustrated display of the various industries which are advertised in the columns of THE INLAND PRINTER. That our patrons recognize the advantages which will be derived from the publicity thus offered them is evidenced by the promptness and the courteous responses to the suggestion offering them this new method of presenting their different articles of manufacture to the gaze of our visitors, who they well reckoned would be interested parties in everything which pertained to the printing and allied crafts. And from the manner in which these exhibits are daily inspected and commented upon by everyone who has thus far visited these offices, their conclusions as to the value of thus being arrayed have been verified. The effect of this display upon the appearance

of the offices is most pleasing and attractive, and impresses the visitors and the management alike that they are surrounded by familiar firms and old acquaintances. Up to the present time the following firms have sent in their contributions, although almost daily others are arriving: The Hamilton Manufacturing Company, Brown Folding Machine Company, Dexter Folder Company, Chambers Folder Company, Chandler & Price, American Type Founders' Company, Barnhart Bros. & Spindler, Inland Type Foundry, A. D. Farmer & Son, P. H. Bresnan, Sprague Electric Company, Levey & Co., Charles Hellmuth, Charles Eneu Johnson & Co., Okie & Co., Babcock Printing Press Company, Campbell Printing Press & Manufacturing Company, C. B. Cottrell & Sons Company, Harris Automatic Press Company, Whitlock Machine Company, R. Hoe & Co., Loring Coes & Co., Seybold Machine Company, T. W. & C. B. Sheridan, Van Allens & Boughton, Carver & Swift, Oswego Machine Company, F. Wesel Manufacturing Company, F. P. Rosback, Eastern Brass Type Foundry, Mergenthaler Linotype Company, Thorne Typesetting Machine Company, Cox Typesetting Machine Company, and Empire Typesetting Machine Company. These contributions consist of photographs of machinery, appliances and specimens of different inks, all nicely framed; type specimen books, hangers and circulars, etc. Every one of these is worthy of and deserves special mention, and such is the intention in a future number of THE INLAND PRINTER, but owing to the number of firms who are preparing something which has not arrived, it is best to wait. It will be a pleasure for us to hear from any patrons of our journal who would like to be represented in our New York offices.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

"CUBA AT A GLANCE," by Emma Kaufman and Anne O'Hagen, has just been issued by R. H. Russell, New York. The book gives the correspondence of the Cuban Junta and much historical and statistical matter bearing on the intervention of the United States in the Cuban cause. A good map accompanies the book.

THE *American Antiquarian*, Chicago, presents an improved appearance in the March-April, 1898, number, and the use of numerous half-tone illustrations of Western scenery gives an additional attractiveness to its already interesting pages. As its name indicates, the magazine is devoted to the study of the past, and the contributions are from writers of acknowledged authority in their several fields.

ADMIRAL DEWEY, the hero of Manila, is represented in an excellent piece of embossed portraiture produced by Walcutt Bros., 139-143 Centre street, New York. The work could not be excelled. The delicacy and softness of the details rival the models of finished sculptors. A dark-green mat sets off the portrait admirably. No better souvenir could be secured by the many admirers of the conqueror of Manila.

MR. CONAN DOYLE has proved his versatility in "A Desert Drama, Being the Tragedy of the *Korosko*" (J. B. Lippincott Company). A group of tourists are taken prisoners by the troops of the Kahlifa, and after many vicissitudes are rescued by the Egyptian Camel Corps. There is plenty of incident and the book is very readable. There are thirty-two spirited wash drawings by I. Paget. The mechanical part of the book is excellent. Price, $1.50.

BINNER'S advertising creations are represented in every prominent magazine in the country, and their well-earned reputation is indicative of the adaptability of the artists to present the desirable qualities of the goods offered by advertisers in a fresh, attractive and artistic style. We are in receipt of a handsome brochure, entitled "Binner's Nineteen-Story Creations," showing a collection of the Binner ads., in which every style of pictorial advertising is represented in colors and in black-and-white. A description would be altogether inadequate. The work must be seen to be appreciated. Its price is $1, and no advertiser will regret the investment.

THE SPANIARD IN HISTORY, by James C. Fernald. 12mo, cloth, 144 pages. With colored maps of Spain and Cuba. Price, 75 cents. New York and London: Funk & Wagnalls Company.

To review within the space of one hundred and forty-four pages the eventful history of Spain for two thousand years is no slight undertaking, but has been carefully done in this work. The book will be found thoroughly readable, and many portions are of thrilling interest. Among the most striking chapters are: "The Conquest of Granada," "The Inquisition," "The Expulsion of Jews and Moors," "The Spaniard on the Throne," "The Spaniard in the Netherlands," and "The Spaniard on the Sea."

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

ERNEST C. ROACH, with the Home Journal Printing Company, Lafayette, Indiana.—The specimens submitted are good samples of up-to-date typography, the display being good and presswork excellent.

PROGRAMME, eight pages and cover, 7½ by 10 inches, from the Review Print, Williamsport, Indiana. Composition is first-class, ads. being well displayed and nicely balanced. Presswork is fair. Specimens of jobwork are good.

"A FEW FACTS" is the title of a booklet of eight pages and cover by J. W. Collins, Times Job Print, Rumford Falls, Maine. Composition is neatly displayed and presswork good, but fewer colors of ink might have been used with advantage.

"DEWEY," Alabama.—The two programmes submitted are both good; the Isbell College is the best. The idea of printing complimentary notices on back of envelope is a good one from an advertising point of view and ought to bring good returns.

WEBB & WINSLOW, Hudson, New York, send a few samples of jobwork, composition and presswork on which are very good. The Michigan Mutual Life Insurance card is a vast improvement over the copy from which it was set, and is original in its design.

THE Bolton Printing Company, Baltimore, Maryland.—Specimens submitted are capable of much improvement in display. On the blotter your name should be much larger and the line above much smaller. On the letterhead make the address about one-half the size, then it will look fifty per cent better.

J. H. SAUNDERS, with the Brunswick Publishing Company, Brunswick, Georgia.—The business card is of good design, but would be better if the red had been omitted from the words "Times Job Office." The initial letters B, P, C on the bill-head might have been a size smaller; otherwise the job is a neat piece of work.

MR. J. B. COMSTOCK, of the W. Bingham Company, Cleveland, Ohio, favors us with a "Handy Book of Price Lists and Information for the Office and Workshop." An astonishing quantity of useful information is contained in the little volume, and it is, therefore, a valuable mode of advertising for the great hardware firm. Send a stamp for one.

THE Shoe Ad. and Cut Company, 59 Fifth avenue, New York, issues a monthly bulletin of shoe ads. and cuts. A copy of the bulletin, No. 26, has been received, containing a number of samples of attractive illustrations for the shoe trade. Printers who do work for people in that line can find good material to make ads. attractive in these monthly sheets.

A NEATLY printed booklet of eight pages and cover, in two colors, on tinted deckle-edged stock, comes from E. W. Stephens, Columbia, Missouri, descriptive of his office and facilities for turning out first-class work, and is illustrated with half-tone views of the various departments of the establishment. The composition and presswork are both well done.

THE Carver & Swift Stamping Press Manufacturing Company, Philadelphia, Pennsylvania, has issued a booklet containing samples of die-stamping in various colors and bronzes, showing the capabilities of the presses turned out from its establishment. Heretofore one color at a time has been the product of one press, but samples are shown where two dies and two colors

at one impression can now be obtained. The work was done by the Brandon Printing Company, Nashville, Tennessee, and is very neatly executed. The design on the last page, in red, silver and gold, is an artistic piece of engraving and printing.

"PRACTICAL SPECIMENS, No. 8," is a collection of samples of plain jobwork, by F. H. McCulloch, Austin, Minnesota. Eighteen specimens are shown, comprising cards, letter-heads, bill-heads, bank checks, etc., printed in one or more colors on enameled stock, 5½ by 9 inches, oblong, in style such as job printers in offices of moderate size could easily duplicate. Presswork is good.

WILLIAM RITEZEL & CO., Warren, Ohio, have issued an announcement of their removal to new quarters. It is printed on a folded card in blue and gold, embossed in the form of two books, a small one laid on top of a larger one, making a neat and attractive souvenir. A business card in three colors is a good piece of printing. Composition on both specimens is artistic and presswork of a high grade.

BOULDER, Colorado, is well to the fore in the matter of up-to-date printing. The samples received from the *Daily Herald* are equal in composition and presswork to any turned out from metropolitan printing offices. Artists are employed in the composing and press rooms, and a stock of the latest faces in type and borders is on hand. The Herald Press certainly does printing "as it should be done."

R. S. MARTIN & SON, Hedrick, Iowa.—The samples submitted by you are not the best that you could do. The population of your town ought not to have any influence on the quality of your work. The letter-head is too much spread out over the sheet and too much one size of type. Your blotter could be made more attractive by using a plainer and bolder type than the text for "Just a Few Minutes' Time" and your name.

CHARLES ROLOFF, 3009 Manchester avenue, St. Louis, Missouri.—The package of samples submitted by you show that your ability as a job compositor is of a fair grade. Most of the business cards are good, one or two, however, being weak in design. The bill and letter heads, dodgers, etc., show variety and neatness in design and execution. The package will be forwarded to Mr. Ralph for circulation in the Specimen Exchange.

THE Zenner-Raymond Disinfectant Company, Detroit, Michigan, has issued a booklet entitled "Sheep in America," showing many half-tone cuts of the best breeds of sheep imported and raised in the United States. The brochure is well printed, and is the work of Wing & Staub, of Detroit, and an artistic scrollwork design on the front cover is by Fred W. Goudy, whose excellent work as an artist is not unknown to readers of THE INLAND PRINTER.

FROM Offenbach-am-Main there comes to us a booklet showing new series of borders, card ornaments and tint backgrounds, made by the Rudhard'schen type foundry of that German city. These are set in attractive designs, showing how they may be used in combination with type for artistic work, and are printed in various colored inks and gold. Many of the ornaments are delicate pieces of engraving, and will no doubt find many admirers on this side the Atlantic.

A SOUVENIR programme of "The Indiana District Turnfest," at Danville, Illinois, June, 1898, is a book of thirty-two pages and cover, 8½ by 12 inches in size, oblong, printed by the Illinois Printing Company, at Danville. The composition throughout is excellent, the ads. being artistically displayed. Many half-tone portraits and views illustrate the souvenir, and the presswork does full justice to them. The souvenir will no doubt be treasured by all those fortunate enough to possess a copy.

THE Baltimore branch of the American Type Founders' Company has sent THE INLAND PRINTER a novelty in the way of a paper weight. It is in the form of a roller proofpress with matter on the galley ready for the proof to be pulled. It is a very clever conception well carried out, but if the type upon the galley had been made to read as type does, instead of like a printed sheet, the scheme would have been more perfect. It says: "The best of everything for the printer. LET US PROVE IT."

A PACKAGE containing a varied assortment of printing, both plain and in colors, has been received from Charles H. Morris, with the Charles W. Palm Printing Company, Los Angeles, California. They are all fine specimens of typography, ranging from a small business card to an elaborate programme in six or seven colors. The composition is artistic and the presswork excellent. Mr. Morris deserves the success that has attended his efforts, as evidenced by the high positions that have been filled by him in the past few years.

THE American Type Founders' Company is always in the front rank with up-to-date requirements in type designs. A recent hanger issued by the company shows United States and Cuban flags and emblems in all sizes and for one or two colors; also large type faces suitable for war news scare heads, either for single column or across page, comprising various kinds of gothics, antiques, titles, etc. "Everything for the Printer" is the motto of the company, and to live up to its motto seems to be the endeavor of all its various branches.

RICHARD M. H. WHARTON, foreman of book and job department of the Harrisburg Publishing Company, Harrisburg, Pennsylvania, sends a souvenir and ball programme of the forty-fifth annual conclave of Pennsylvania Knights Templar. The composition and presswork on both are far above the average in quality, the printing and embossing on the front page of the programme being exceptionally rich and striking. The souvenir is a booklet of seventy-two pages, 4¼ by 7¾ inches, printed with red border on each page, the ad. display being very artistic. It is a pleasure to look at such good typography.

J. W. HOBSON, JR., Easton, Pennsylvania.—The samples of work submitted by you are attractive, up-to-date, original in design and artistic in execution. You speak within the lines of truth when you say, "Artistic printing is the kind we do." Your advertising ideas are striking and original. The Warner B. Snyder and H. L. Shiffer letter-heads are the neatest we have seen for a long time. Your composition is very artistic and presswork admirable.

A WAR chart of the most comprehensive character has just been issued under copyright by the Strobridge Lithographing Company, of Cincinnati, Ohio. Arranged one within another, alternately in red and blue, are diagrams of the shells used in the United States Navy, actual size, from the great thirteen-inch projectiles down to the one-pounders. On each shell is marked its weight and the amount of powder required, with the length and weight of the guns using it and the names of the ships so armed. It is an admirable idea. The price of the chart is 15 cents.

"TO PLEASE THE EYE" is the title of a pamphlet issued by the United Brethren Publishing House, Dayton, Ohio, consisting of twelve pages printed on rough deckle-edged stock, 8½ by 10 inches, and sixteen pages on calendered stock, showing half-tone views of their establishment The cover is a neat

"REMEMBER THE MAINE."

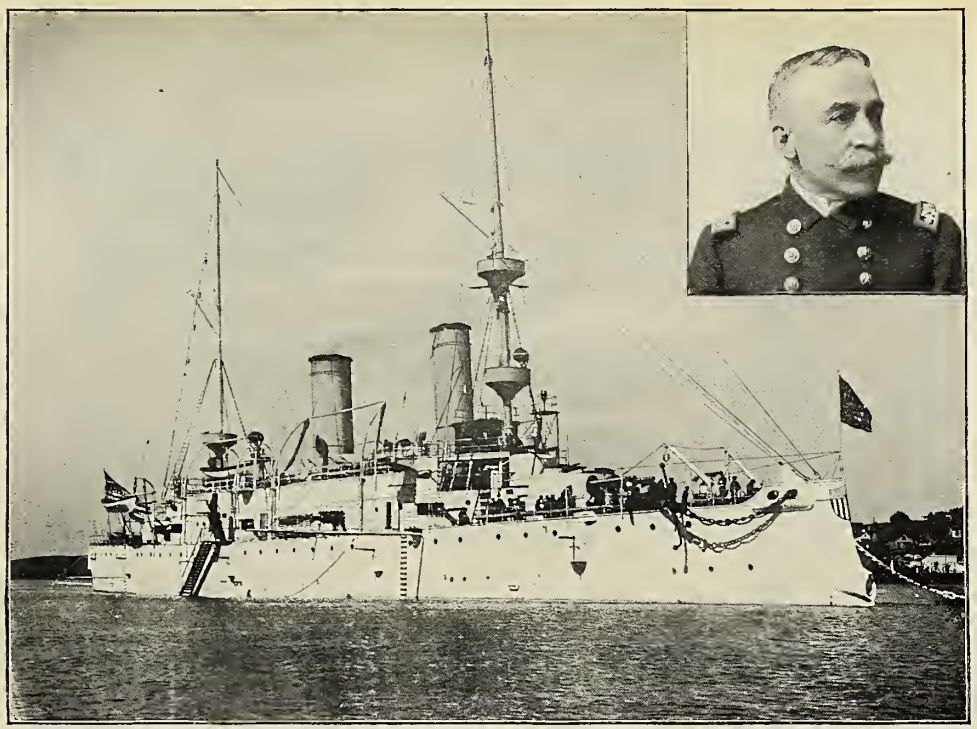
design printed in three colors on white alligator stock. It is a handsome piece of typography throughout, and reflects much credit on W. L. Blocher, superintendent of the printing department, under whose care a large quantity of excellent work has recently been issued.

SEVERAL samples of jobwork received from A. B. Maney, with the Whitewater (Wis.) *Gazette*, show that he is a fairly good compositor, most of the work being of a high grade; but the type used on the note-head of Clohisy Brothers for the name and business is not at all suitable for the purpose. A bolder type—either lining gothic or lining antique—would be better. Never use caps of a text letter, as you have done in the letter-head of "The Bonton." It is hard to read and does not look pretty, to say the least. Your presswork is good. The blotters are excellent.

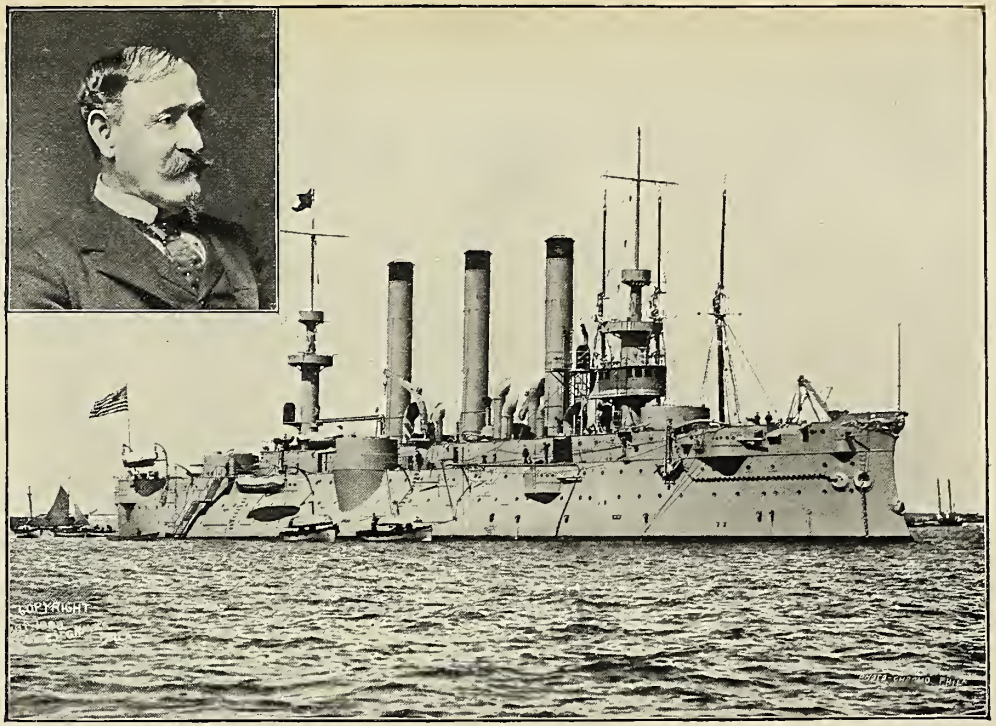
THE Rockford Folder Company has sent out a unique advertisement in the shape of a small canvas sack with the following wording thereon: "Do you keep your electros in a ——? If you do, untie the string." Within the sack is an envelope on which is printed, "You'll find the meat of the nut inside as usual." In the envelope is a card cut into eight sections, which, when arranged in order, tell of a cabinet made by the company for taking care of electros. The idea is an ingenious one, and will no doubt attract a good deal of attention from all who receive one of the sacks.

IN "Glimpses of Peoria" J. W. Franks & Sons, of Peoria, Illinois, have published a finely illustrated historical souvenir of the second city in the State of Illinois that is far in advance of the usual style of such pamphlets. It is a work of 168 pages, 6½ by 10 inches, oblong, with attractive lithographed cover. The literary portion is by H. W. Lewis, and is a well-written, interesting narrative descriptive of the city and its surroundings, its people, manufactories, residences, officials and public buildings and institutions. Eighty half-tone portraits of leading citizens adorn its pages, while more than seventy views of the city and its principal points of interest are shown. The composition throughout is good, the few advertisements being set in an attractive manner; the presswork is artistic, and the work is a credit to the establishment of J. W. Franks & Sons, who carry on an extensive printing and lithographing business. It is a souvenir well worthy of preservation.

A PAMPHLET entitled "Modern Methods for the Annihilation of Time in the Transmission of Copy" has recently been issued by the Lamson Consolidated Store Service Company, of Lowell, Massachusetts, which contains a number of half-tone cuts showing the uses to which their pneumatic tubes, cable manuscript carriers, message carriers, etc., can be put in business offices, composing rooms and editorial rooms of those in the printing and publishing business. The pamphlet is quite interesting. As the saving of time is today one of the most important matters in connection with publishing



ADMIRAL DEWEY AND HIS FLAGSHIP U. S. S. OLYMPIA.



COMMODORE SCHLEY AND HIS FLAGSHIP U. S. S. BROOKLYN.

ADMIRAL DEWEY.

ADMIRAL SAMPSON.

COMMODORE SCHLEY.

ADMIRAL SAMPSON AND HIS FLAGSHIP U. S. S. NEW YORK.

GENERAL SHAFTER.

GENERAL MILES.

LIEUTENANT HOBSON.

Half-tone reproductions by Photo-Chromotype Engraving Company, 719-723 Vine street, Philadelphia. Duplicates for sale.

a paper or doing printing, any device that accomplishes this will be well received. Old-fashioned methods are not being adopted by those already in business, and houses using other systems are changing to better ones when such are brought to their attention. The pamphlet was printed by the Sparrell Print, of Boston.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

ATTENTION is called to the full-page advertisement of John M. Jones & Co., Palmyra, New York, appearing on page 439 of this issue. The company has recently been reorganized, and is in position to fully look after its trade in a most satisfactory way. The Jones-Gordon press has always been well thought of and will be manufactured in a thorough and workmanlike manner. Their other press is called the "Lightning Jobber," and also is a first-class machine. Their paper cutter, the "Ideal," has all the latest improvements and is a thoroughly reliable machine.

OLD GLORY EMBOSSING SETS.

The American Type Founders' Company is selling embossing sets of three sizes of American flags, consisting of plates for three colors and an embossing die to fit the plates. These sets cost $3.50, $4.50 and $6, respectively. The design of the flag is the most beautiful yet presented to printers. A specimen of the $4.50 set will be sent upon application to nearest branch, and on this specimen particulars of the sizes of the smaller and larger sets are given.

A NEW SIZE OF JENSON OLD STYLE.

All printers who use Jenson Old Style will be interested to learn that a new 6-point size has been added by the American Type Founders' Company. The new size has a wide range of usefulness. Fonts, 35 A, 50 a, $2.50. Indispensable for use with the Jenson Old Style series; a dainty type for menus, concert programmes, and other nice affairs, where elegance is required.

WAUPACA, WISCONSIN.

A queer name, but an ideal summer resort. Nestled in the wild pine forest, the Chain o' Lakes gives one a variety of scenery as well as fine fishing. Hotel accommodations unexcelled, affording rest and comfort. Easily reached via Wisconsin Central Lines' fast trains, running daily between Chicago and Milwaukee, and St. Paul, Minneapolis, Ashland and Duluth. Ask your nearest ticket agent for information. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

GOLF SUITS OR SWELL CLOTHES

May be worn at pleasure by the Four Hundred or the Four Thousand, at any one of the nine hundred and ninety-nine delightful summer resorts along the lines of the Chicago, Milwaukee & St. Paul Railway in the cool regions of Wisconsin, Minnesota, Iowa and Michigan, not omitting the famous Excelsior Springs of Missouri. Within three hours' ride of Chicago are some of the most beautiful lake and country resorts in Wisconsin. Oconomowoc, Waukesha and Delavan are among the list. A little farther away are Elkhart Lake and the Dells of the Wisconsin River; and beyond are Marquette — with its magnificent Hotel Superior — Minocqua, Star Lake, Lake Minnetonka, Lakes Okoboji, Spirit Lake, and hundreds of other deliciously inviting and invigorating spots where energy will be revived and life prolonged by a visit of a few days or a sojourn of a few weeks. The season opens early in June and lasts until late in September. Excursion tickets are sold every day during the summer months. Our summer guide-book, with list of hotels and boarding houses, will be sent free upon application to George H. Heafford, General Passenger Agent, Old Colony Building, Chicago, Illinois.

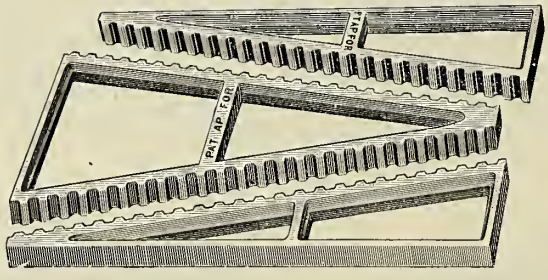
O'BRIEN'S PATENT GEARED FURNITURE.

Mr. W. J. Kelly, of New York, favors THE INLAND PRINTER with the following description of a new furniture recently patented by Mr. W. H. O'Brien, of Akron, Ohio, and advertised elsewhere in this issue:

Notwithstanding the many improvements which have been introduced to correct and systematize the preparatory detail of the printing office, in the nature of labor-saving devices, it has remained for Mr. W. H. O'Brien, a practical pressman, of Akron, Ohio, to invent one specially adapted to the needs of the pressroom; and it is a very important one, too, because of its great simplicity and actual practicability.

Mr. O'Brien's invention consists of a scheme of simple mathematics — so simple that the reader will wonder why he, personally, was not the lucky exemplar. It is a combined harmony of obliques, oblongs and rectangulars, all perfectly worked so as to form a "set" of three pieces, and to be known and hereafter used as "adjustable iron furniture" in the pressroom. These pieces are for use on the beds of book and job printing presses, where small or medium sized forms require to be locked up on large press beds. This furniture, from its peculiar construction, is designed to almost instantly and with absolute safety fill up the intervening blank space between the chase and the points of lock-up, and to entirely discard the use of wooden furniture for such purposes.

By aid of the illustration here shown, a brief description of this simple device will suffice to convince the reader of its commendable mechanical utility, two sizes of which are made, and are called "sets." This furniture can be used on presses for lock-ups anywhere that wooden furniture can be so employed and space permits. It may be used at head, foot or sides of forms; and is far more reliable on the press bed than wooden

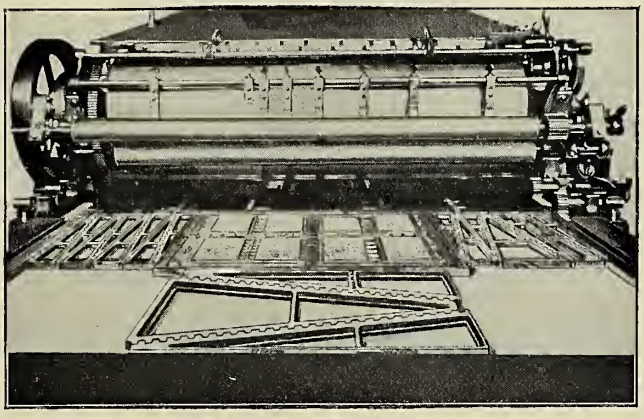


furniture, because *it will hold the form down to the bed*, will not shrink nor yield in cold, warm or wet weather — thus insuring rigidity and absolute register, however long the run and until an edition is completed.

The small size of this furniture is made in three sectional pieces, twelve inches long, by seven inches wide, when all three are adjusted end to end. The two side pieces are alike — oblique-angled — and are shaped to represent a right and left oblique angle, the top of each section being three and one-eighth inches wide and one-half inch at the bottom. The third sectional piece is in the shape of an isosceles triangle, or wedge shape; it is six inches wide at the top and one inch at the bottom of the angle. Both the side sections have gear teeth on

one side, the other side being planed smooth; the wedge-shaped center has gear-teeth on both sides of the angles, *which fit into the side pieces at any point.* These gears are one quarter of an inch deep, and are capable of holding the strongest strain that may be found necessary.

If the two adjacent sections are placed on the sides of the center piece, so that their widest points are parallel with the one inch point of the third section, we have a rectangular square, 7 by 12 inches, which is formed instantly by meshing the three pieces. If the center piece is withdrawn, and the ends of the two outside sections reversed, and the two placed together, we have a similar shaped square of 3½ by 12 inches. These widths can be increased or diminished at will, without removal from the press bed; this is done by merely shifting the pieces up or down. The following cut will show their application to form and press bed.



The large size of this furniture is made up in a similar way to the preceding size, the inclines of the angles and parallels being on the same scale of construction, so that both sizes may be utilized and be in full harmony and *interchangeable*, whether the sections become mixed or not. The length of each of the three parts is 24 inches, their united width, when end to end, being 12⅞ inches. The width of the wedge-shaped section at the top is 12 inches, and at the bottom 1 inch. The sides are each 6 inches at the top and half-inch at the bottom. By simply raising or lowering the angles of these parts the width of expansion may be decreased or extended to over 16 inches, and this by a single movement or adjustment. Thus by combining the two side sections we may reduce the width of expansion to less than four inches, while by combining the three sections and spreading them out to a possible limit, we may adjust them so as to expand to nearly twenty-six inches.

From what has been said, and when I add that this furniture can be adjusted down to a nonpareil, the reader may judge of the importance of Mr. O'Brien's invention; besides the fact that there is not at present a single adjunct which can fill the want of this furniture in the pressroom, it is but natural to predict that pressmen everywhere will hail with joy this useful device.

A NEW WHITLOCK AGENCY.

The Whitlock Machine Company marks another period in the unusually successful development of its business by the inauguration of a Southern agency with headquarters at Atlanta, Georgia. Mr. J. H. Schroeter, long and favorably known to printers all through the South, will be the agent for the celebrated Whitlock machines in the Southern territory. In conjunction with the agency of the Whitlock Machine Company, Mr. Schroeter will have the finest printing press machine shop in the South, fitted with an entire new outfit of the latest and most modern tools. Intending purchasers of cylinder presses in the South will do well to communicate with him at 36 West Mitchell street, Atlanta, Georgia.

DEXTER BIBLE FOLDING MACHINE.

We are glad to call the attention of our readers to the full-page advertisement of the Dexter Folder Company appearing elsewhere in this issue of THE INLAND PRINTER. The testimonial letter from the well-known New York binders (Edwin Ives & Sons) is a strong indorsement of the Dexter quadruple machine, especially as they use four of them almost exclusively for Bible work. Bible folding on rapid drop roll folders is only made possible by the use of automatic pointing attachments which are supplied with the Dexter folding machines.

AMERICAN FLAGS.

With its customary enterprise the American Type Founders' Company has put on the market the following flags and flag borders, which cannot fail to be appreciated in the present patriotic temper of our citizens.

44-Point American Flags (cast), $2.50 per dozen.
For two colors (electro), $2.50 per half dozen of each color.

24-Point Flag Border No. 1, 60 inches, $4.40.
24-Point Flag Border No. 2, for colors, 30 inches each color, $4.40.

18-Point Flag Border No. 1, 60 inches, $3.35.
18-Point Flag Border No. 2, for colors, 30 inches each color, $3.35.

12-Point Flag Border No. 1, 72 inches, $3.50.
12-Point Flag Border No. 2, for colors, 36 inches each color, $3.50.

These flags are cut deep for use on newspaper advertisements. They will capture attention wherever used. They will look well in the finest jobwork, especially when worked in colors. After discounts are deducted the net cost of all is quite small. The time to use the flag border is when Americans demand that the flag shall be shown everywhere, and that is—*now!* Whether it is in the East, South, North or West, Cuba, the Philippines, Porto Rico, or Hawaii, up with the flag!

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BOOK FOR PRINTERS, young and old. "Bishop's Practical Printer"; 200 pages, $1. All type founders sell it.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, $1. THE INLAND PRINTER CO., Chicago.

BOOKS.

FOR SALE—200 copies of the "Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, $1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

PRINTERS, Do you understand the value of knowing how to manufacture all kinds of printing and lithographic ink and their varnishes? Mail money order for $3 and secure copy of book that will teach you. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

SUGGESTIONS IN TYPOGRAPHY: A book of specimens by the publisher of "The Printer's Art." Fifty pages of up-to-date type display, printed in black and colors; full of practical and suggestive ideas for everyday jobwork; size 6 by 8 inches; price 50 cents. A. A. STEWART, 59 Pinckney street, Boston, Mass.

"THE LINOTYPE OPERATOR'S COMPANION"—A Treatise on How to Operate and Care for the Linotype Machine. Its aim is to advance the interests of operators. Published by JAMES BARCLAY, Cincinnati, Ohio. Price, $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

BUSINESS OPPORTUNITIES.

AGENTS WANTED—To sell elegant steel-plate portraits of the late William Ewart Gladstone, made from recent photograph taken in his library at Hawarden; a magnificent work. Send $1 for 16 by 19 india-proof copy, or 50 cents for 12 by 16 plain steel-plate copy, postpaid. Big money can be made on these. Write for terms to agents. [THE INLAND PRINTER assures its readers that these portraits are works of art, and well worth the price asked.] Address THE HENRY O. SHEPARD COMPANY, 214 Monroe street, Chicago.

FOR SALE—A well-established weekly newspaper and job printing plant, in best town in North Dakota; population, 1,600; excellent opportunity; $1,800, part time. "J 770," INLAND PRINTER.

FOR SALE—An ideal book and job printing plant in a Massachusetts city of 50,000; presses and type all new; doing a large business, a great deal of which is municipal government work; plant is worth $7,000; will sell very cheap. "J 748," INLAND PRINTER.

FOR SALE—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

FOR SALE—Job printing department of Iowa daily newspaper in city of 12,000, comprising pony cylinder, Gordon presses, wire stapler, perforator, etc. Opportunity for good manager who can reduce expenses; annual business averages $6,000 last seven years. "A. B.," 1151 Marquette Building, Chicago.

FOR SALE—Old-established weekly in thriving town in richest section of western New York; continued ill health of present owner makes sale imperative. Fine opening for enterprising man; fullest investigation courted. "O. P. Q.," Am. Type Founders' Co., Buffalo, N. Y.

FOR SALE—Old-established weekly; best field in North Dakota; three railroads, business to match; plant complete; steam power; large list; good thing. W. L. STRAUB, Grand Forks, N. D.

FOR SALE—Only paper in Minnesota town of 1,000; everything new; established two years; $1,000 cash takes it. Write for particulars and booklet to C. CRANSTON, Pelican Rapids, Minn.

FOR SALE—Photo-engraving plant, $1,000 cash, in town with a future, doing good business; splendid opportunity for one or two practical men. E. S. CURTIS, 614 Second avenue, Seattle, Wash.

TO PUBLISHERS—I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling—am out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

TO PUBLISHERS—Will sell entire output of the best subscription book on the market today. Reason for selling is lack of money to push the same. Any book house with money can make a great fortune in five years' time. Address "J 40," INLAND PRINTER.

$1,500 Will buy a small job office in Peoria, Ill; good location; good business; investigate. "J 718," INLAND PRINTER.

FOR SALE.

A COMPLETE printing outfit, cost $3,600, in prime condition: three presses, electric motor; on easy terms, at half price. W. S. BELDEN, Sioux City, Iowa.

FOR SALE—A bargain, Cranston two-revolution press, bed 38 by 54; all modern improvements. R. PRESTON, 146 Franklin street, Boston.

FOR SALE CHEAP—Belmont folder, 30 by 40 inches, three folds; smallest fold 3 by 5; new and complete; point guide; steam fixtures on machine. F. J. STOKES MACHINE CO., Thirteenth and Noble streets, Philadelphia.

FOR SALE—Harris automatic card and envelope press, good as new; bargain to cash buyer. "J 728," INLAND PRINTER.

FOR SALE—One Otto gas engine, improved pattern, 8 horse-power, in running order. One Black & Clawson perforator, good as new. One Densmore typewriter, with fine oak case, good as new. One three-revolution Hoe, bed 38 by 55, good as new. Will sell on long time, with approved security. THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

FOR SALE—Overstocked with cylinder newspaper presses; will sell low; every press guaranteed. R. PRESTON, 146 Franklin street, Boston.

JOB printing office for sale under order of court. Includes five job presses from sizes 6 by 9 to 23 by 29; electric motor, shafting, hangers, pulleys, type, cabinets and furniture; all complete and in good condition, much of it new. Inventory sent on application. Address undersigned at Johnston Building, Cincinnati. ROBERT S. FULTON, Attorney.

SHERIDAN BOOK TRIMMER, in first-class order, for sale. Who wants it? Might trade. What you got? LON HARDMAN, St. Joseph, Mo.

HELP WANTED.

LINOTYPE OPERATOR—One who understands taking care of a machine. Address CHRISTIAN UNITY PUBLISHING CO., Springfield, Mass.

WEB PRESSMAN AND STEREOTYPER for a Campbell New Model; permanent position to capable person; name lowest salary. "TRIBUNE," Greensburg, Pa.

PERSONAL.

THERE are bright prospects in store for Mr. Geo. H. Harris if he will communicate with his wife. Should this meet the eye of anyone knowing his whereabouts, kindly send his address to MRS. ALMA HARRIS, 905 Plummer street, Seattle, Wash.

WANTED TO PURCHASE.

WANTED—A secondhand wire stitcher, round-corner cutter, and a backing machine; state maker of each; must be cheap and in first-class condition. "J 766," INLAND PRINTER.

WANTED—To buy a Steen or Carver & Swift die-stamping press, cheap; state condition and price. "J 747," INLAND PRINTER.

SITUATIONS WANTED.

A GENTLEMAN having ten years' experience in the newspaper business would like a position as manager. "J 711," INLAND PRINTER.

A FIRST-CLASS cylinder and platen pressman, member I. P. P. U., will be out of a situation July 15. "J 743," INLAND PRINTER.

A FIRST-CLASS STONE MAN of ten years' experience desires a position; satisfaction guaranteed. "J 745," INLAND PRINTER.

ALL-ROUND BOOKBINDER desires situation. "J 742," INLAND PRINTER.

AN ALL-ROUND MAN wants position in bindery; can finish, rule and forward. "J 751," INLAND PRINTER.

AN ALL-ROUND PRINTER, familiar with all branches of the business; first-class job man and stone hand; can take charge; sober and industrious; best references. "J 727," INLAND PRINTER.

AN UP-TO-DATE job printer, 4 years working foreman in large office, desires a change; A1 stone hand. "J 763," INLAND PRINTER.

A PRACTICAL book and job printer of twenty-five years' experience desires position as foreman. Competent to estimate on all classes of printing; A1 references. "J 778," INLAND PRINTER.

A PRACTICAL BOOKBINDER, now holding position as foreman, would like to hear of a similar position. Modern methods, a hustler and knows how to estimate on all classes of work. "J 754," INLAND PRINTER.

ARTIST desires position on newspaper; pen-and-ink or chalk plates. "J 772," INLAND PRINTER.

ARTIST, pen-and-ink or chalk, wants situation on good newspaper; has formula for recoating chalk plates that is not patented; can do his own casting and finishing. "J 730," INLAND PRINTER.

THE QUEEN'S BODYGUARD.

WHEN you look through the printing offices you will discover that the best printers and pressmen have a remarkable attachment for pets. Of course the editor has his cat which thrives on spring poetry, paste, and other odds and ends. But downstairs in the pressroom you will find everyone devoted to the pets that give the best results on the press. Do you know why the pressmen's pets among inks are

The Queen City Inks?

Because they have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties that you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

QUEEN CITY PRINTING INK COMPANY,

HOME OFFICE:

CINCINNATI, OHIO.

Branch—347 Dearborn St., Chicago, Ill.

See pages 454 and 507.

A Fair Exterior is a Silent Recommendation.

—*Publius Syrus.*

THE above cuts will indicate that the exterior of our new Sample Book of Book Paper is fair, but the interior, which will interest every buyer of Book Paper, we insist is the

Fairest of the Fair!

This book represents the largest and best regular stock of Book Papers carried anywhere. This is not an idle claim, but a fact!—The book will prove it. You may have it free, if you are entitled to it. This proposition is also fair. Shall we send you one?

J. W. Butler Paper Company,

212-218 Monroe Street, CHICAGO.

One of the Best-Printed Newspapers in the World.

The ROME SENTINEL, printed on a "MULTIPRESS."

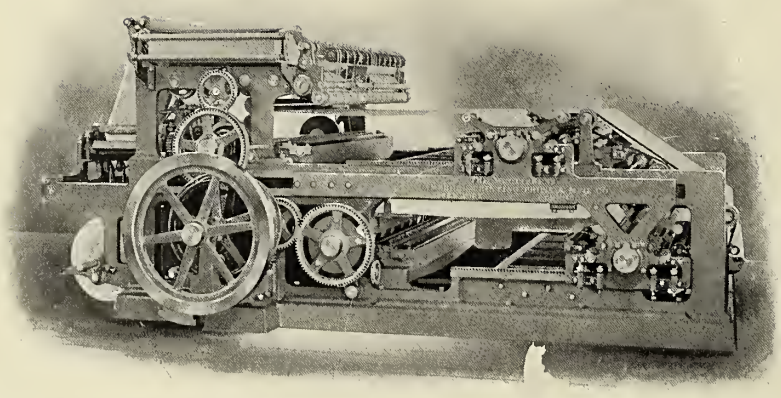
The Rome Daily Sentinel.

OUR LOSSES ARE HEAVY

OVER ONE THOUSAND KILLED AND WOUNDED

CORNELL AND PENN. WIN THE BOAT RACES

HARD TO COMBAT.



The "MULTIPRESS" prints a 4, 6, or 8 page paper on a Web from Flat Forms of Type and delivers same folded at from 5,000 to 6,000 an hour.

NOTE.—We also build a 6-column, 4, 6, 8 and *10 page* "MULTIPRESS."

In simplicity, speed, convenience and durability *no machine* can approach the "Multipress." Write us about it.

THE CAMPBELL COMPANY,

334 Dearborn St., CHICAGO, ILL. 5 Bridewell Place, E. C., LONDON. 5 Madison Avenue, NEW YORK.

ROME SENTINEL COMPANY,
PRINTERS AND PUBLISHERS.

A. C. KESSINGER, President.
A. R. KESSINGER, Vice-President.
F. B. BEERS, Secretary and Treasurer.

The Rome Sentinel,

DAILY AND SEMI-WEEKLY.

CIRCULATION OVER 7,800.

Rome, N. Y., July 9, 1898.

The Campbell Printing Press & Mfg. Co.

Dear Sirs,—

In reply to your inquiry we are free to say that the "MULTIPRESS" exactly fills the bill. It does good work rapidly, is easy to handle and is ready to go the moment the last form is on. We have run for long periods of time without breaking the web and, when threading is necessary, have threaded up in four minutes. The mechanical threader is a nice thing; the loopers start and stop the sheet easily; the register is good; the margins even and the pasting, cutting and folding are very accurate. We find the lower bed and cylinder readily accessible, and that the change of tympan sheets is easily made. The ink distribution is first-class, the impression firm, without a slur at the head or foot. We like the "MULTIPRESS" very much, and consider it a high class, up-to-date machine. We think the appearance of the Sentinel fairly shows the good quality of work the press is capable of producing. We can heartily recommend your machine to our contemporaries in the publishing business. The "MULTIPRESS", in our opinion, is a complete success.

Very truly yours,

ROME SENTINEL CO.

A. C. Kessinger,
President.

The Tournament of the "Century"

We beg to state

That the formal decision of the Judges, together with full particulars concerning the winners and their work, has not been received in time to make an announcement in this number.

The fact that some competitors submitted sheets from as many as 60 or 70 different forms, and that all sheets and statements had to be carefully examined, will enable one to appreciate the time and labor involved in same.

Whoever the winners may be, the work submitted is all highly creditable, and we feel sure that the decision of the Judges will be noted with interest, and that the record of the winners will be an object lesson to those printers who, as yet, have not realized the immense earning capacity of the "CENTURY" Press.

The names of the winners of the $1,000 award in the Grand Final Contest will surely appear in the September number.

The Campbell Company

NOTICE!

Our Insert in the July number of THE INLAND PRINTER has called forth so much comment and so many inquiries that we publish herewith a letter from the Campbell-Priebe Company regarding it that will be of unusual interest to those familiar with register work.

Even under favorable conditions precise register is a difficult matter, and knowing this, practical men we believe will unite in unstinted praise of the combination of mechanism and skill which assures a result of the kind shown. Register nowadays is no longer "hair line" but "stipple," and we are pleased beyond measure in having been the first to produce a press capable of yielding the degree of perfection required. Our Continuous Register Rack and Gear have made it possible.

Campbell-Priebe Co.

Printers and Designers
Telephone Main 2929
79 Fifth Avenue
Chicago

July 15, 1898.

CAMPBELL PRINTING PRESS & MFG. CO.
5 MADISON AVE., N. Y.

Gentlemen,—It may interest you to know that when we undertook the printing of the insert sheets for you which appeared in the July number of THE INLAND PRINTER there were quite a few experienced printers who declared that such accurate register as would be required could not be obtained from any two-revolution press.

The Century had been in our pressroom two and a half years, and for the past eighteen months we had printed the entire edition of *Ad Sense* upon it — the cover of which was printed in four or five colors every month with a perfect register — therefore we knew what the press would do, and without any hesitation undertook to print the inserts above referred to and in the manner specified.

Over 17,000 sheets were printed; and as each was run through twice, 34,000 impressions were made — of these only 400 and some odd were not in absolute register, in the majority of which the variation was not perceptible to the naked eye. We believe this is a remarkable showing, and one of which we are justly proud, as it attests to the perfection of our plant and the skill of our operatives.

We must congratulate you, gentlemen, upon having designed a press which so preëminently combines all the registering qualities of a stop-cylinder with the speed and convenience of the two-revolution.

Sincerely yours,

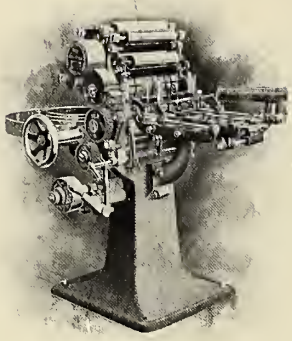
CAMPBELL-PRIEBE CO.

THE CAMPBELL COMPANY,

334 Dearborn Street,
CHICAGO, ILL.

5 Bridewell Place, E. C.
LONDON.

5 Madison Avenue,
NEW YORK.



QUESTIONS FOR THE TYPOTHETÆ

The following questions are respectfully submitted to the National Typothetæ in Convention Assembled:

Is not the Money made in the Pressroom?

Is not the Press that gives the largest output of good work the most profitable thing in the printing house?

The Harris Automatic Press is not only commonly run at speeds of from 10,000 to 14,000 per hour on envelopes (either side), cards, tags (in gangs or singly), blotters and box blanks, but may be fed with sheets by hand up to 4,000 per hour, the speed of the hand-feed depending on the expertness of the operator.

Is not the HARRIS AUTOMATIC CARD and ENVELOPE PRESS the Most Profitable Machine made for the Pressroom?

For full particulars, address

THE HARRIS AUTOMATIC PRESS CO.

NILES, OHIO, U.S.A.

There is only One Duplex Flat-Bed Perfecting Press Manufactured in the World, and....

It has No Competitor.

AN INFRINGING MACHINE is not a competitor. It is an outlaw having no right to exist. The courts may be depended upon to suppress it. It is not in the field of legitimate trade.

THE DUPLEX stands, today, vindicated before the world. For six years the printing fraternity has watched the progress of the legal, or illegal, warfare upon it, and has wondered why, when the trade journals were burdened with bombastic and threatening advertisements, and the mails were weighted down with repeated demands upon our patrons for "twenty-five hundred dollars!"—"twenty-five hundred dollars or the sheriff!"—all observers wondered why we made no reply.

There was no need. Truth always speaks for itself in the end. The "sunlight of publicity" exposes fraud. Envy and greed cannot hide themselves. They are morally too light, and inevitably come to the surface.

We knew the public were watching the performance with interest, and slowly but accurately taking the measure of the assailant. So we waited for the facts to disclose themselves.

The public knew the history of the Duplex inventions. It was only necessary that they should learn, judicially, the nature of the moribund and worthless patents upon which the attack was based, and *when* and *how* they were obtained.

The facts, with no words from us, were sufficient. The facts being known, the animus of the whole procedure was made plain. It is now transparent before the world.

The American public despises trickery. It will always place the seal of its condemnation upon the trickster. It loves fair play.

As always, the truth remains, that honesty *is* the best policy. Injustice and trickery *never* pay. "Thrice armed is he who hath his quarrel *just*."

THE DUPLEX sends its greetings and its compliments to its friends, that is to say, the Printing Craft.

If any of you are staggering under the load of an expensive stereotyping outfit, *which is eating up your profits* on an edition of from six to twelve thousand daily, **INVESTIGATE,** and see what we can do for you.

If any of you, with a daily edition of from two to five thousand, and a worn-out, antiquated cylinder hand-fed press, are *struggling to keep up with the procession*, **INVESTIGATE,** and see what we can do for you. Cordially,

THE DUPLEX PRINTING PRESS COMPANY,
BATTLE CREEK, MICH.

Jaenecke Bros.
& Fr. Schneemann
Newark N.J.
and Hannover.
Germany.
PRINTING
INKS
Offices
536/38 Pearl Street
New York.
DRY COLORS
BRONZE POWDERS
VARNISHES

Highest Standard
DESIGNING
ILLUSTRATING
ENGRAVING
ELECTROTYPING
Franklin Engraving & Electrotyping Company
341-351 DEARBORN ST.
CHICAGO.

What Type is the Best?

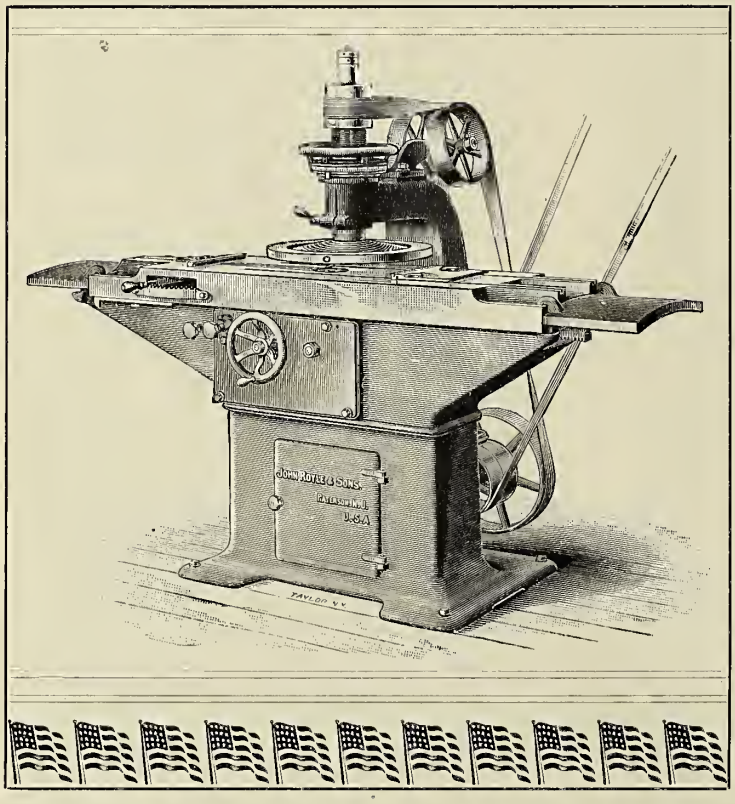
Certainly that in which is combined the highest excellence in each of the five great points of.....**Design, Lining, Set, Metal, Finish. None** of these points are slighted in the type made by the **INLAND.**

Why Buy the **Second-Best** or **Third-Best** when the **BEST** costs **no more?**

Why buy type whose makers confess it to be inferior in two or more of these important features? For complete satisfaction get **STANDARD LINE UNIT SET TYPE**, made by

INLAND TYPE FOUNDRY

217-219 Pine Street **SAINT LOUIS, MO.**



EXPERIENCE

Is daily demonstrating the valuable qualities of our Planer. It is massive, convenient, and works with remarkable accuracy. As a machine for modern photo-engravers, it has no equal.

Designed especially for engravers and electrotypers, it is suited to their needs in every way.

John Royle & Sons,

Paterson, N. J., U. S. A.

LONDON AGENT—P. LAWRENCE, 63 Farringdon Ave., E. C.
MONTREAL AGENT—C. J. ROBERTSON, 588 Craig Street.

A. ZEESE & Co.
INCORPORATED
ESTABLISHED 1861
HALF-TONE,
ZINC ETCHING,
DESIGNING,
COLORWORK.
PHOTO-PROCESS ENGRAVING
300
306 DEARBORN ST.
TELEPHONE HARRISON 605
CHICAGO.

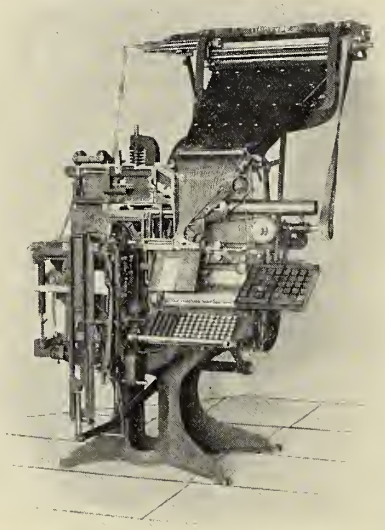
Linotype vs. Hand

Composition vs. Composition.

5,000 ems per hour
vs.
1,000 ems per hour.

8 to 15c. per 1,000 ems
vs.
25 to 50c. per 1,000 ems.

No expense for distribution
vs.
25 per cent for distribution.



7c. per lb. for Linotype metal
vs.
25 to 50c. per lb. for type.

$35 for font of matrices
vs.
$50 to $500 and upward for type.

2½c. apiece for matrix sorts
vs.
All your profit for type sorts.

Over 5,000 Linotypes in daily use.

NOTICE TO BOOK PRINTERS.

WITH THE AID OF OUR TWO-LETTER MATRIX, whereby Roman, Italics and Small Caps are set from the same keyboard without an instant's delay, book composition can now be done as rapidly as newspaper matter. All existing machines can be changed to accommodate this most valuable improvement.

Circular and Price List mailed on application.

Mergenthaler Linotype Company,

PHILIP T. DODGE, PRESIDENT.

Tribune Building, New York City.

SPAIN'S FINISH

IS EVIDENT
BUT NO MORE SO
THAN THE

SUPERB FINISH

OF OUR PLATES

CRAMER
ENGRAVING
COMPANY

MILWAUKEE

FROM MAINE TO CALIFORNIA

IS USED BY THE

FINEST PRINTERS.

The Crank Bed Movement is ideal.

It has neither springs nor centers. So smooth and even is the stroke, a nickel will stand on end while the machine is moving full speed. Try it, on the cross-stay.

It is Popular with the Pressman.

Because of the quick make-ready. Solid even impression, no adjustments to delay, automatic back-up motion; FULL TOOTH REGISTER RACK the entire stroke of the form, guaranteeing perfect register at all speeds.

It is Popular with the Proprietor.

Because it requires no repairs, no expensive delays, no machinist bills. First cost only expense.

It is Popular with the Gustomer.

Because his work has beautiful, clean distribution, clear impression, perfect register.

The Huber is built of the best material.

Strong, solid, compact. Will give all the speed possible insuring good work.

Investigate the New Huber.

A postal card will summon our representative to show its advantages, and make terms with you.

VAN ALLENS & BOUGHTON,

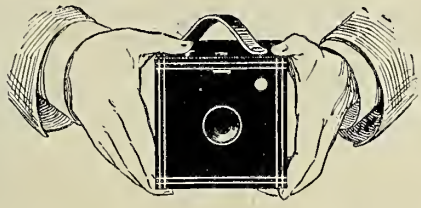
19 to 23 Rose St., 59 Ann St.,

...NEW YORK.

Western Office—277 Dearborn Street, Chicago.
Telephone, 801 Harrison.
H. W. THORNTON, Manager.

Agents, Pacific Coast:
HADWEN SWAIN MFG. CO., 215 Spear St., San Francisco, Cal.

There IS no Kodak but the Eastman Kodak.



"Kodak Quality"

Means highest quality; means better lenses, shutters, finish and workmanship than can be found in other cameras. That's why Kodaks have for ten years been the standard. That's why the clerk says: "As good as a Kodak" when he is trying to sell some other instrument.

All 1898 Kodaks use our light-proof film cartridges and can be loaded in daylight. Several styles use either films or glass plates interchangeably.

Kodaks, . . $5 to $35

Part payment taken in Advertising in first-class publications.

EASTMAN KODAK CO.
Rochester, N. Y.

Catalogues free, by mail.

BLOTTERS CARDS

PATRIOTIC AND OTHER DESIGNS::::

Printed in Colors and Gold and Embossed, at prices so low that you can't afford to print them yourself.

JOHN T. PALMER,
406 RACE STREET,
PHILADELPHIA.

Send 10 cents for complete set of samples.

Engraved and Embossed Stationery

COMPLETE SAMPLE SETS

of Wedding Invitations,
Announcements,
Cards,
Commencements,
Monogramed Stationery,
Commercial work, etc.

Write for particulars.

NOW READY.

WM. FREUND & SONS,

ENGRAVERS, EMBOSSERS AND STATIONERS to the trade....

174-176 State St., CHICAGO.

THRESHER ELECTRIC COMPANY,

DAYTON, OHIO, U. S. A.

Direct-Connected Motors

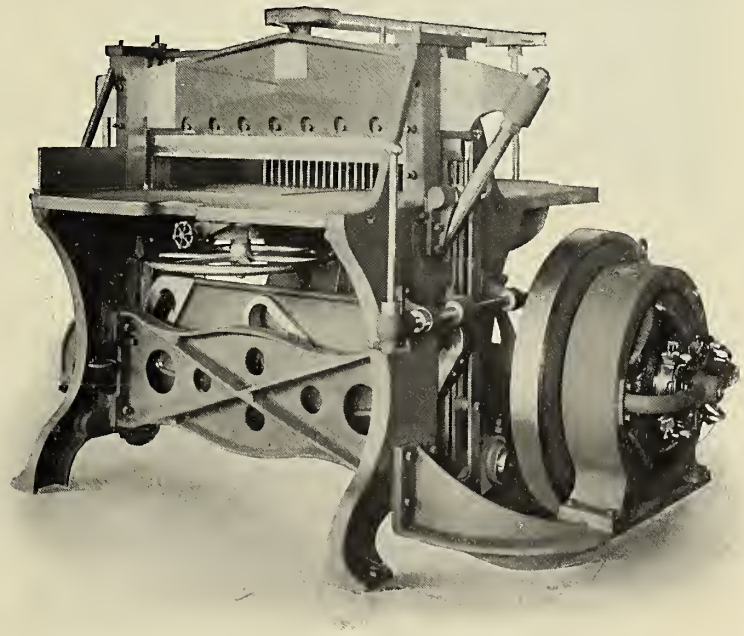
FOR ALL MACHINERY USED BY PRINTERS.

SPECIAL KNOWLEDGE AND EXPERIENCE ARE REQUIRED to meet the conditions of this line of work.

Our long and successful career and wide experience enable us to build Motors unequaled in

EFFICIENCY,
RELIABILITY,
REGULATION,
EASE OF CONTROL.

CATALOGUE FOR THE ASKING.



DO IT NOW! This is the time of the year for "stocking up" preparatory to the fall trade. Our salesmen are just starting out with New Samples of the Largest Line of Blank Books in the World. The assortment is complete.

Standard Blank Books Honest Goods Full Count Fair Prices **Empire School Goods**

We believe that the fall of 1898 will bring the best business seen in years. Examine our line of Folio Books and Tablets made from Keith's Celebrated Paper. Our new catalogue has just been issued.

BOORUM & PEASE COMPANY, { MAKERS OF BLANK BOOKS FOR THE TRADE ONLY. } 101-103 Duane Street, NEW YORK CITY. Manufactory, cor. Bridge and Front Sts., BROOKLYN.

SATISFY PATRIOTISM

BY SELLING YOUR CUSTOMERS OUR

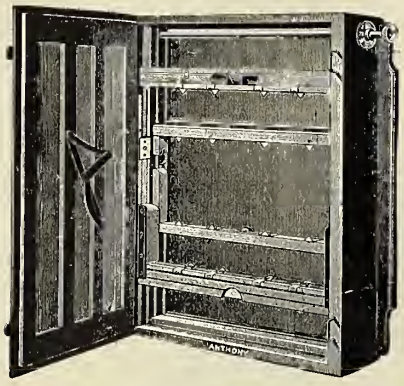
FLAG FOLDERS AND PANELS. Suitable for Business Announcements, Invitations, Programs, Menu Cards, School Commencement Programs, Show Cards, etc. Beautiful in design, rich in execution, reasonable in price. ☞ Samples and prices on application.

CALENDAR PADS FOR 1899 NOW READY. The most complete line of Lithographed Pads in black and colors ever offered. ☞ Send for sample sheet.

PROFIT-MAKING TRADE HELPS.
The largest line published.
LITHOGRAPHING
In all its branches.

Goes Lithographing Co.
158-174 Adams St., Chicago.

ANTHONY'S PATENT LINE SCREEN HOLDER



No Kits.
No Trouble.
Holds any size of Plate and Screen.
Distance between Plate and Screen adjustable.
Send for Descriptive List.

CROSS-LINE SCREENS....

Unsurpassed for opacity and sharpness of lines and transparency of spaces.
Send for Free Catalogue of Photo-Engravers' Supplies.

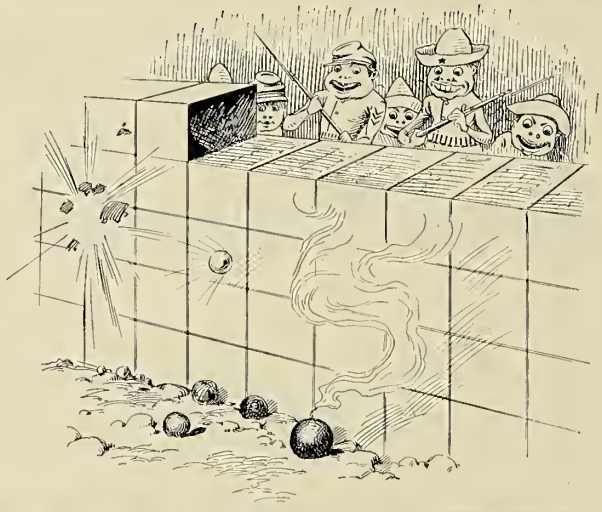
The International Annual and American Process Year Book.
Articles by Beeles, Bogardus, Duchochois, Hough, Kupper, Talbot, Walmsley, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York, or 45, 47 and 49 East Randolph Street, Chicago.

Anderson's Photo-Mechanical Processes and Guide to Color Work.
A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York, or 45, 47 and 49 East Randolph Street, Chicago.

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.



When well fortified with WETTER Numbering Machines printers need have no fear of competition.

In the first place, they put printers in position to bid for all the big numbering jobs — and numbering jobs are the most profitable.

Secondly, Wetter Numbering Machines enable you to print and number at one impression, thus saving a hundred per cent.

Thirdly, the printer can safely put his trust in the "WETTER," because it is fully guaranteed to do absolutely accurate numbering. Could tell you more, but will let our literature do that—write for it.

JOSEPH WETTER & CO.
515 to 521 Kent Avenue,
BROOKLYN, N. Y.

THE LARGEST

Engraving and Electrotyping Plant

IN THE WORLD IS

...Not in Chicago...

Send Two-Cent Stamp for our Second-story Creation,

"Points on Engraving,"

containing "to the point" matter on the manufacture and cost of cuts by all methods.

5-2

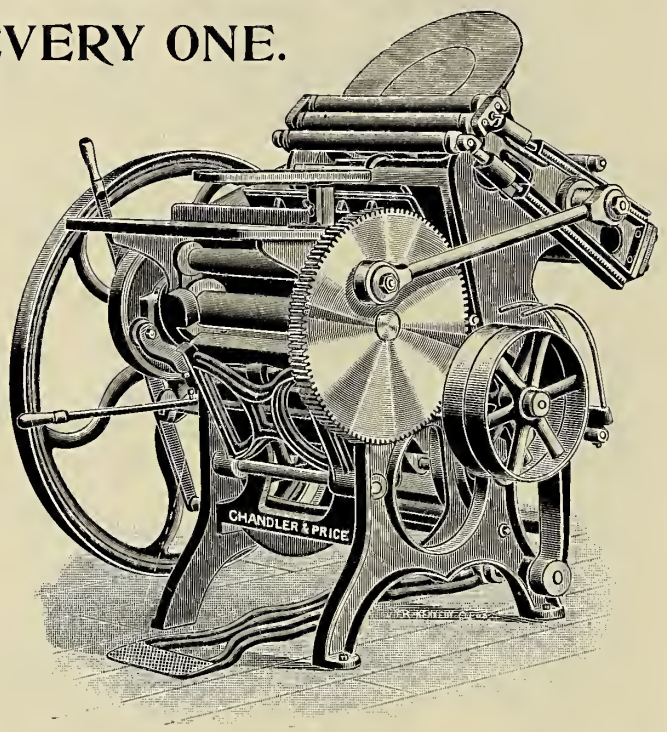
140 Each Month!

A CALL FOR EVERY ONE.

This is the way....

THE CHANDLER AND PRICE GORDON

Presses are Selling.



Does not this Mean a great deal?

IT MEANS THAT OUR FACTORY IS BUSY,
THAT EVERY PRESS PUT OUT IS PURCHASED AND
THAT EVERY PRESS BOUGHT GIVES PERFECT SATISFACTION.

Chandler & Price Gordons are found in every State in the Union!

YOU CAN ALSO SEE THEM IN OPERATION IN

EVERY White, Black, Copper, Brown and Yellow user of these presses is satisfied because they are simple, strong and durable, and will produce the finest printing with the maximum of speed and the minimum of labor.

CANADA,
CENTRAL AMERICA,
SOUTH AMERICA,
FRANCE, *GREAT BRITAIN,*
NORWAY,
SWEDEN,
JAPAN, *PERSIA,*
AUSTRALIA, *CHINA,*
SOUTH AFRICA. *INDIA.*

THE SUN NEVER SETS ON CHANDLER & PRICE GORDONS!

CHANDLER & PRICE COMPANY, Manufacturers of Printing Machinery, CLEVELAND, OHIO, U. S. A.

For Sale by Dealers Everywhere.

FOREIGN AGENTS:

H. W. CASLON & CO., London, England, for Great Britain.
H. W. CASLON & CO., Paris, France, for France.
S. COOKE & CO., Melbourne, Australia, for Australia.
MAGNUS ANDERSON & CO., Christiania, Norway, for Scandinavia.
W. S. STONE, Yokohama, for Japan.
JOHN DICKINSON & CO., of Bombay and Calcutta, for India
JOHN DICKINSON & CO., of Cape Town and Johannesburg, for South Africa.

SEE HALF-TONE FROM PHOTOGRAPH ON PAGE 572.

L. L. Brown Paper Company, Adams, Mass., U.S.A.

..... MAKERS OF .....

Linen Ledger and Record Papers

FOR BLANK BOOKS, MERCHANTS' AND BANKERS' LEDGERS, COUNTY OR STATE RECORDS.

All-Linen Papers

FOR TYPEWRITING AND FINE CORRESPONDENCE.

Bond Papers

FOR POLICIES, DEEDS AND COMMERCIAL PURPOSES.

Handmade Papers

WE ARE THE ONLY MAKERS OF HANDMADE PAPER IN THE UNITED STATES, AND THE INCREASING DEMAND FOR THESE PAPERS FOR DRAWING, WATER-COLOR PAINTING, CORRESPONDENCE, AND SPECIAL BOOK EDITIONS, GIVES AMPLE EVIDENCE OF THEIR POPULARITY.

Be sure to specify "Brown's" Paper when ordering your Blank Books.

The Central Paper Co.
177-179 MONROE ST.,
CHICAGO,
are Western Agents for the Handmade Papers.

J. W. Butler Paper Co.
212-218 MONROE ST.,
CHICAGO,
are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

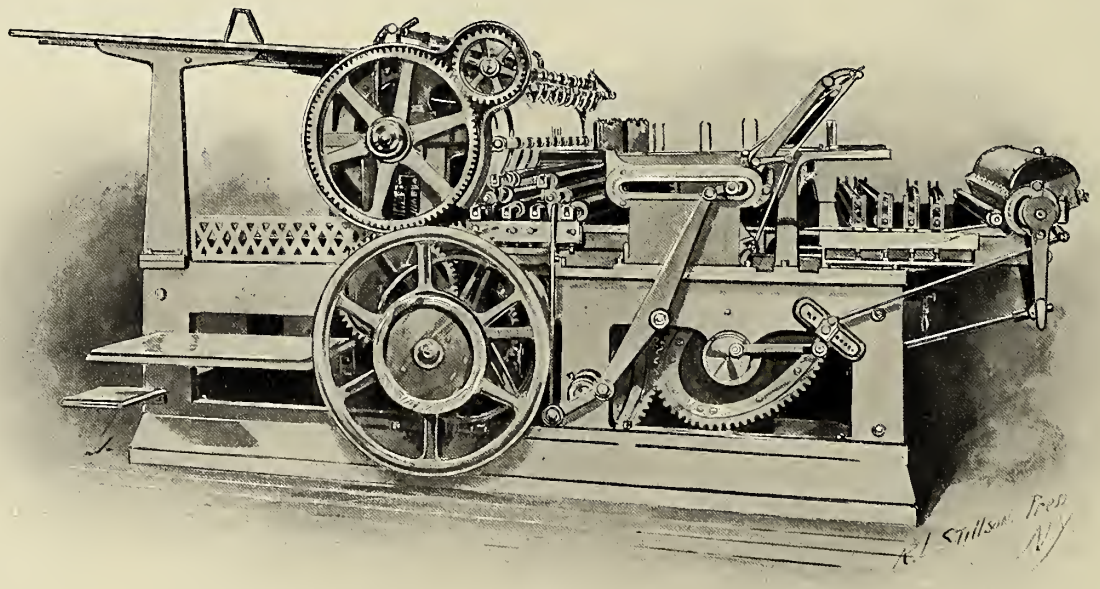
ELECTRO-TINT ENG. CO.
1227-29 RACE ST.
PHILADELPHIA
DESIGNERS
ILLUSTRATORS
AND ENGRAVERS
THREE COLOR WORK
A SPECIALTY

See page 566.

OUR constant ambition to bring the . . . . .

Whitlock

to a stage as near perfection as perfection can be attained, has been fulfilled.



The New Crank Movement Whitlock as built today is guaranteed by us to be the superior of all other Two-Revolution presses, from every standpoint of press construction.

Write us and let us tell you about it.

THE WHITLOCK MACHINE COMPANY,
OF DERBY, CONN.

132 TIMES BUILDING, NEW YORK. | 10 MASON BUILDING, BOSTON. | 706 FISHER BUILDING, CHICAGO.

ROSENOW & COMPANY.

THE FOUR ESSENTIALS TO SUCCESS IN ART

DESIGNING AND ILLUSTRATING

HALF-TONE AND ZINC ETCHING

373 DEARBORN ST. CHICAGO, ILL.

THE WARNING!—Stronger Envelopes Needed.

The poor quality of envelopes some persons use in sending matter through the mails is causing complaint from Post Office officials. This is particularly true of the registered letter department, through which many persons send coins and other articles that with handling will break through poor envelopes. In this way considerable is lost, and to guard against these losses Postmaster-General Gary has issued a letter warning persons against using poor stationery. The order is as follows:

SECTION 1045. **Matter, how to be Presented for Registration.**—Postmasters, before receiving matter for registration, must require the sender to have it fully, legibly and correctly addressed, the name and address of the sender indorsed upon it, and, if letters, all the contents placed in a firmly sealed envelope strong enough to safely carry inclosures in the mails, and to have affixed the necessary stamps to pay postage and fee. Postmasters and employes are forbidden to address the matter, place the contents in the envelope, seal it or affix the stamps. Third and fourth class matter for registration must also be marked: "Third Class" or "Fourth Class," as the case may be, and be so wrapped as to safely bear transportation and easily admit of examination, which the postmaster should make before registering.

Many complaints have been received at the department in relation to losses of contents of registered letters, which investigations show were caused by the poor quality of the envelopes covering the matter registered. Postmasters should require stronger envelopes, when the letters presented at the registry window evidently contain coin or bulky matter, than would be demanded if the inclosures were apparently of such a character as not to severely test the quality of the envelopes.

JAMES A. GARY, *Postmaster-General.*

THE REMEDY!

Use **Riverside Paper Company's** Standard All-Rag Animal-Sized Pole-Dried Envelope Paper. We make but one grade, and it is noted for its hardness and strength. Any envelope manufacturer can supply you with envelopes made from our paper, if you insist upon it.

Our method of drying papers is the old way—by hanging the paper in sheets on poles, in lofts heated by steam, as shown by illustration above.

RIVERSIDE PAPER COMPANY, Holyoke, Mass.

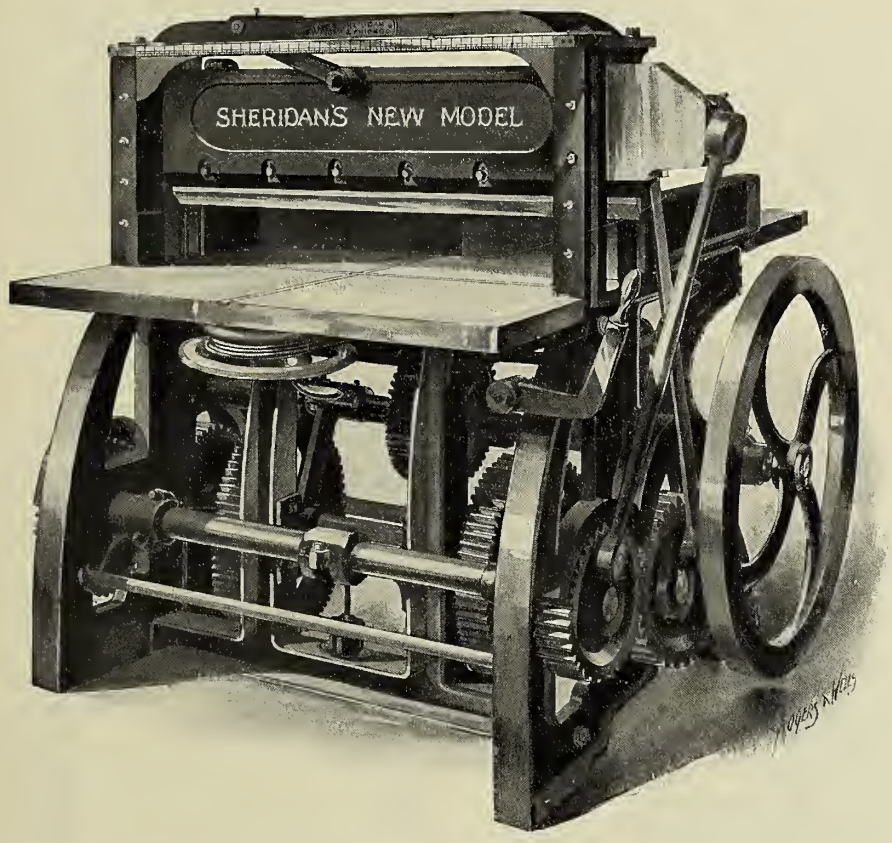
Sheridan's New Model.

THE ACME OF PERFECTION IN PAPER CUTTERS.

AUTOMATIC CLAMP, with great clamping power, and special **false bottom** brought down by the foot.

FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting. No shifting of piles.

INDICATOR at top of machine—a new device. Shows position of back gauge. Mathematically correct.



Noiseless.
Rigid.
Even Cut.
Power.
Speed.
Accuracy.

BUILT IN ALL SIZES,
36 to 70 Inches.

KNIFE STOCK AND CLAMP drawn down from both ends. **Result**—Uniformly even cut.

SMOOTH, ROTARY MOTION—gives the highest speed without jar, and is absolutely noiseless.

HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.

THE QUICK RETURN OF KNIFE is a great feature.

T. W. & C. B. SHERIDAN,

Paper Cutters and
Bookbinders' Machinery,

Ask for Prices and Terms.

NEW YORK—CHICAGO—LONDON.

COPPER-FACED TYPE

As an Electro is to a Stereo, so is Copper-faced Type to Ordinary Type.

When newspapers were printed from movable type, every daily in New York, Boston and Chicago used Copper-faced type.

As the Tire is to a Wheel, so is Copper to the Face of Type.

A NECESSITY in connection with Type-setting Machines. Copper-faced type is used on all makes of machines.

COPPER-FACING TYPE DOUBLES THE DURABILITY OF EVERY FONT.

WE DO NOT SELL TYPE.

In estimating cost deduct spaces and quads, 20 per cent weight of font.

Newton Copper-Faced Type Co.

ESTABLISHED 1851.

C. J. ORCHARD, SECRETARY. 18 and 20 Rose St., NEW YORK.

TO THE TRADE:

We have just completed a catalogue showing a number of up-to-date special machines which we manufacture for bookbinders' and printers' use.

It also contains a list of many users of our machinery which includes the largest firms throughout the U. S., to any of whom we gladly refer intending purchasers.

Drop us a line today and we will mail you a catalogue.

Yours very respectfully,

LATHAM MACHINERY CO.

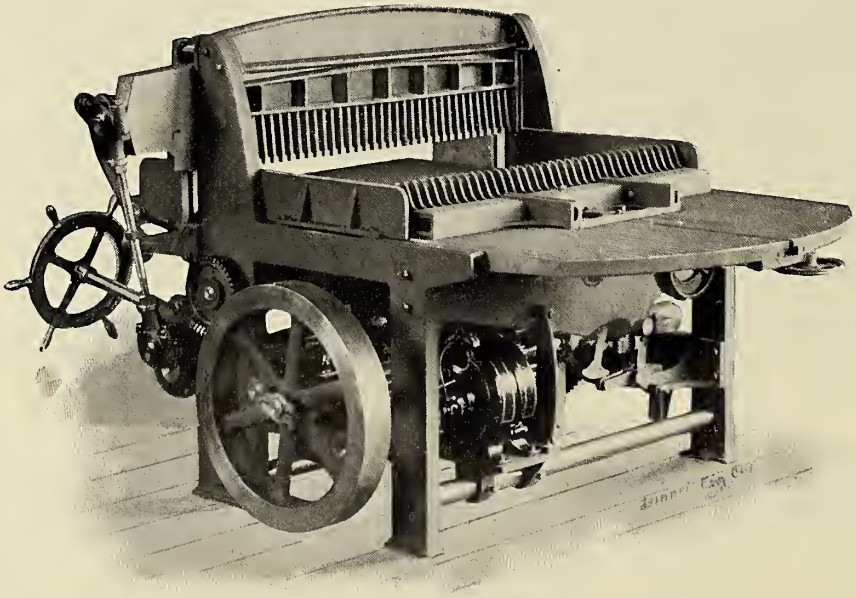
199-201 S. Canal Street, Chicago.

Factory. 195 S. Canal Street.

Oswego Machine Works

Oswego, N.Y.

319 Dearborn St., Chicago, Ill.— J. M. IVES, Western Agent.



SHOWING compact arrangement for driving the....

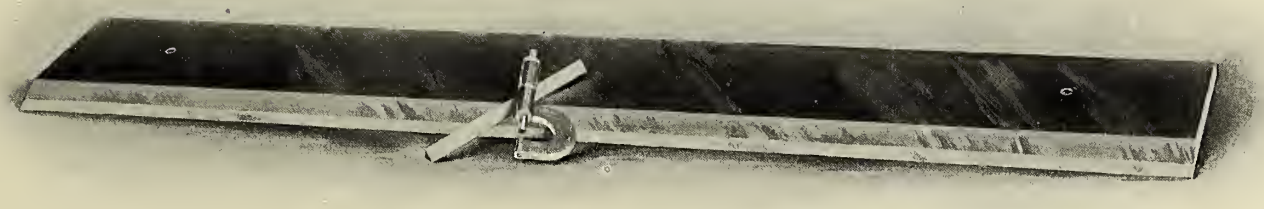
BROWN & CARVER PAPER CUTTING MACHINES

with Electric Motor. No extra floor space required. The Brown & Carver Cutters cut square, clean and fast. Accuracy guaranteed.

SELLING AGENTS:

VAN ALLENS & BOUGHTON, - - 17 to 23 Rose St., New York.
C. R. CARVER, - - - 25 North Seventh St., Philadelphia, Pa.
KENNEDY & MASON, - 414 East Pearl St., Cincinnati, Ohio.
MILLER & RICHARD, - - - 7 Jordan St., Toronto, Can.
AMERICAN TYPEFOUNDERS' CO, 405 Sansome St., San Francisco.
THE WILL R. KNOX MACH'Y CO., 207 N. Second St., St. Louis, Mo.

THIS is the Toughest, Stiffest Edged and Finest Tempered Knife made



WHY?

Coes made it!

Brand, "Micro-Ground."

Ask us....

L. COES & CO.

WORCESTER, MASS.

NEW printed matter, new souvenir and our best brains if you mention this.

ESTABLISHED 1830.

Remember it's

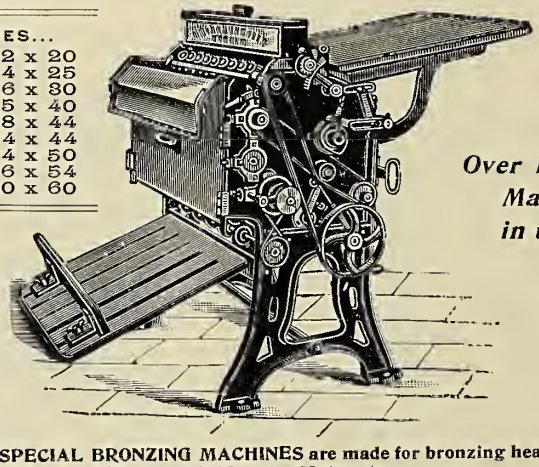
Buffalo Ink,

Which means, in short,
All that's good in Inks,
And made in Buffalo.

THE EMMERICH

Improved Bronzing and Dusting Machine

SIZES...
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 44
34 x 50
36 x 54
40 x 60



Over 1,500 Machines in use.

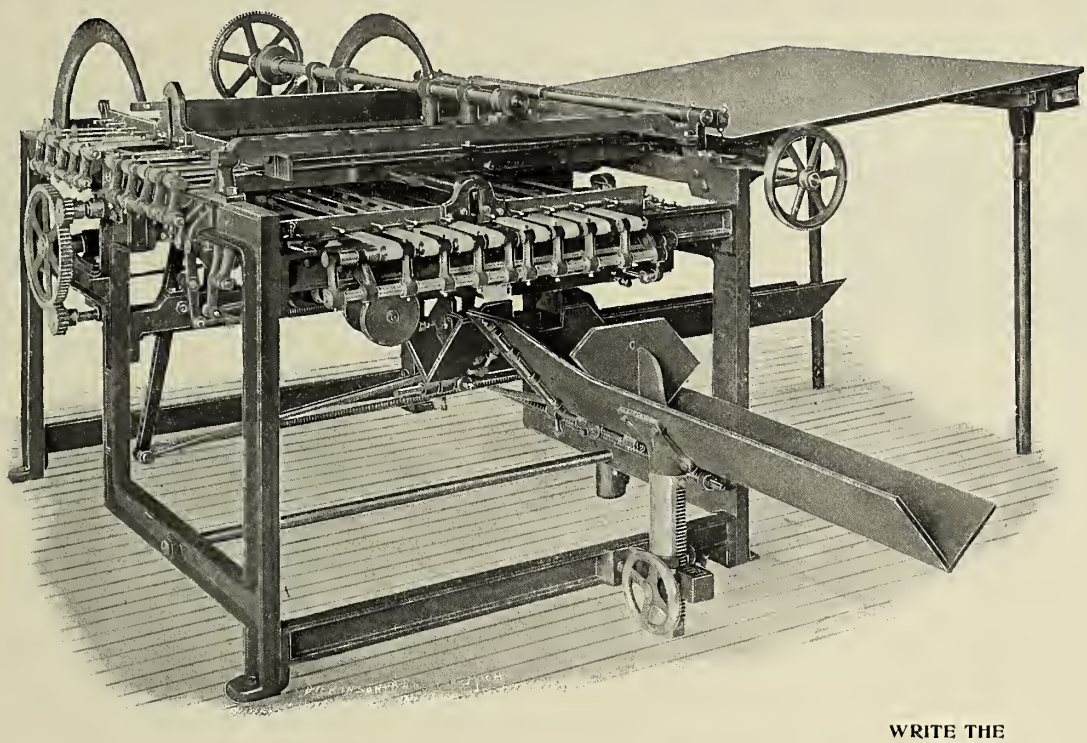
SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

EMMERICH & VONDERLEHR,
191-193 Worth St., New York.

Write for Prices and Particulars.

This is the Very Latest.



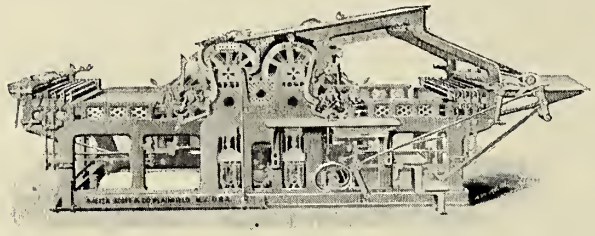
WELD & STURTEVANT, Agents,
44 Duane Street, New York.

WRITE THE

Brown Folding Machine Co.

....ERIE, PA....

Scott Printing Machines



CLASS L T.
Two-Revolution Four-Roller Perfecting Press.

This machine is constructed similar to our Two-Revolution Press, but *it has two impression cylinders and two sets of inking devices*, namely, one set for each form.

The Impression Cylinders

Are each driven directly and independently of each other, avoiding the uneven movement which takes place when one cylinder is raised and the other lowered, when geared together.

The Register

Is perfect at all speeds, and the machine will do as much work with one feeding as is usually done on two two-revolution presses.

The Ink Distribution Rollers

Are set straight across the ink table and vibrated by cams.

The Type Bed

Is made sufficiently heavy to prevent the leads, quads or reglets from working up, and is supported by four steel-shod tracks.

The Side Frames

Are of the box pattern and are securely fastened to the bed-plate by bolts and wedges.

By pulling one lever

Each set of inking form rollers, riders and vibrators are separated from each other and raised off the form.

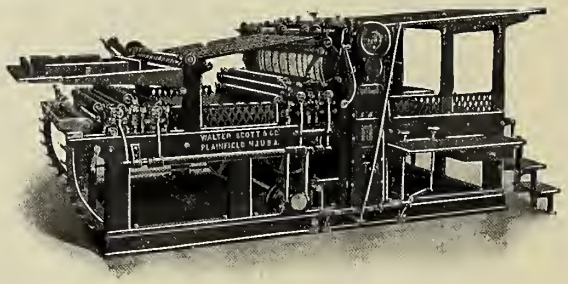
Automatic means are provided

For preventing "offset;" fine printing can be done without inconvenience from that cause.

When the front end of the feed-board is raised

Both of the impression cylinders are accessible for the purpose of "make-ready," etc.

We build these machines with two or four form rollers, and roll-feed if desired.



CLASS H N.
Two-Revolution Four-Roller Press. Front Fly Delivery.

The machine shown here has the following points of merit:

The New Continuous Bed Motion

Is so simple that you can instantly understand why the press runs so fast without jar.

The New System of Ink Distribution

Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table. All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution; a changeable marking means is provided to show their position when in use.

The Sheet Cutter

Is driven by gearing, and cuts the sheets evenly and clean.

Rigid, Even Impression

Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

The Type Bed

Is supported by four steel-shod tracks.

Continuous Register Rack.

The cylinder and bed register racks are the full length of the bed, full depth tooth, and positive in their operation.

The Air Cushions,

Four in number, are placed on the tracks to assist in reversing the bed; by turning a handle they can be adjusted to suit the speed while the machine is running. There is no resistance while turning slowly.

Gripper Motion

Is accurate and is provided with a safety self-righting attachment to prevent breakage should the grippers be carelessly left in the wrong position.

Back-up Motion

Is provided, which is effective and noiseless in operation.

Sheet Jogger.

The delivery board is fitted with a Sheet Jogger, and many other improvements not on other machines.

SCOTT PRESSES SATISFY.—TRY THEM.

FOR INFORMATION AND PRICES, SEND TO NEAREST OFFICE.

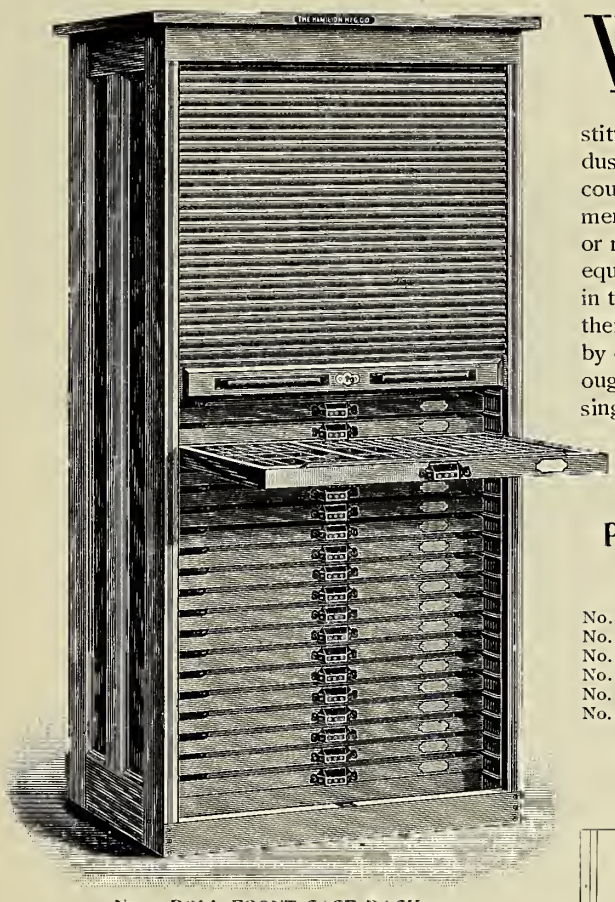
NEW YORK OFFICE, TIMES BUILDING.
CHICAGO OFFICE, MONADNOCK BLOCK.
ST. LOUIS OFFICE, SECURITY BUILDING.
BOSTON OFFICE, CARTER BUILDING.
CINCINNATI OFFICE, NEAVE BUILDING.

Walter Scott & Co.

Cable Address—WALTSCOTT, NEW YORK.

Plainfield, N. J., U. S. A.

A New Feature in Case Racks.



No. 5 ROLL-FRONT CASE RACK.
Racks for 35 Cases. Height, 83 Inches.

WE present herewith an entirely new feature in Case Racks. There has been a constant demand for a case rack that would take the old cases and utilize them in the form of a cabinet. Many printers have desired to do away with the ordinary case racks and substitute cabinets, and thus increase the life of the type by keeping it free from dust, but on account of the expense involved and the fact that their old cases could not be sold or utilized, they have hesitated in making the needed improvement. This new Case Rack solves the problem. The old cases can be used or new ones can be purchased with the racks. These roll-front Case Racks are equal to cabinets in every way, and they really are cabinets and not case racks in the ordinary sense of the term. They are fitted with steel runs, and they are therefore thoroughly up to date. The roll front is of the best design, backed by canvas and easily manipulated. It goes without saying that they are thoroughly dust-proof. Each roll front is fitted with the finest brass desk lock. A single lock secures the entire tier of cases. These racks are made of ash, finished in antique oak, same as regular high-grade cabinets.

PRICE LIST OF ROLL-FRONT, STEEL-RUN CASE RACKS.

(SUBJECT TO USUAL DISCOUNTS.)

No. 1.—With Racks for 16 Cases,	$20 00	Height, 45 inches.
No. 2.—With Racks for 20 Cases,	23.00	Height, 53 inches.
No. 3.—With Racks for 25 Cases,	28.00	Height, 63 inches.
No. 4.—With Racks for 30 Cases,	32.00	Height, 73 inches.
No. 5.—With Racks for 35 Cases,	35.00	Height, 83 inches.
No. 6.—With Racks for 40 Cases,	40.00	Height, 93 inches.

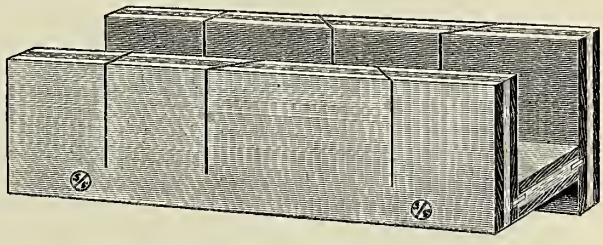
Case Pulls, 3 cents each.

There prices are for the Case Racks only. Old cases made by us will fit these racks. They can be made to fit special cases.

Complete catalogue of Wood Type and Printers' Furniture sent on application.

UNBREAKABLE MITER BOX.

What is more annoying than to drop a Miter Box on the floor with the almost inevitable result of breaking a piece from the side, at the ends or between the saw cuts? We offer here a Miter Box which cannot be thus broken. It is made of lumber that is built up of different layers, with the grain crossed. It can be hurled at a brick wall if the spirit moves the manipulator, or subjected to most any kind of abuse. In fact, you can do almost anything with these unbreakable Miter Boxes, except to break them. They are sold at a mere trifle over the price for the ordinary Miter Box, but they will outwear the old kind many times. List price, 13½ ems wide inside, 50 cents each; 3 inches wide inside, 60 cents each, less usual discounts.



HAMILTON'S UNBREAKABLE MITER BOX.

LAMINATED BOOKBINDERS' PRESS BOARDS.

We are able to furnish all sizes of Bookbinders' Press Boards, either plain wood or brass bound, made of laminated stock, at regular prices as given in our catalogue, subject to usual discounts. The great advantage of this arrangement will be at once apparent to all bookbinders. These boards cannot warp, swell, crack or shrink under any circumstances.

THE HAMILTON MFG. CO.

Eastern Factory and Warehouse:
MIDDLETOWN, N. Y.

Main Office and Factory:
....Two Rivers, Wis.

Our Goods can be purchased of any first-class Supply House in the United States or Canada. Ask for Hamilton's Goods, and see that you get them. We stamp every article we make. Look for it. It is a guaranty of excellence.

ARABOL.

ARABOL MFG. CO.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes..... Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant — red, green, blue and white.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

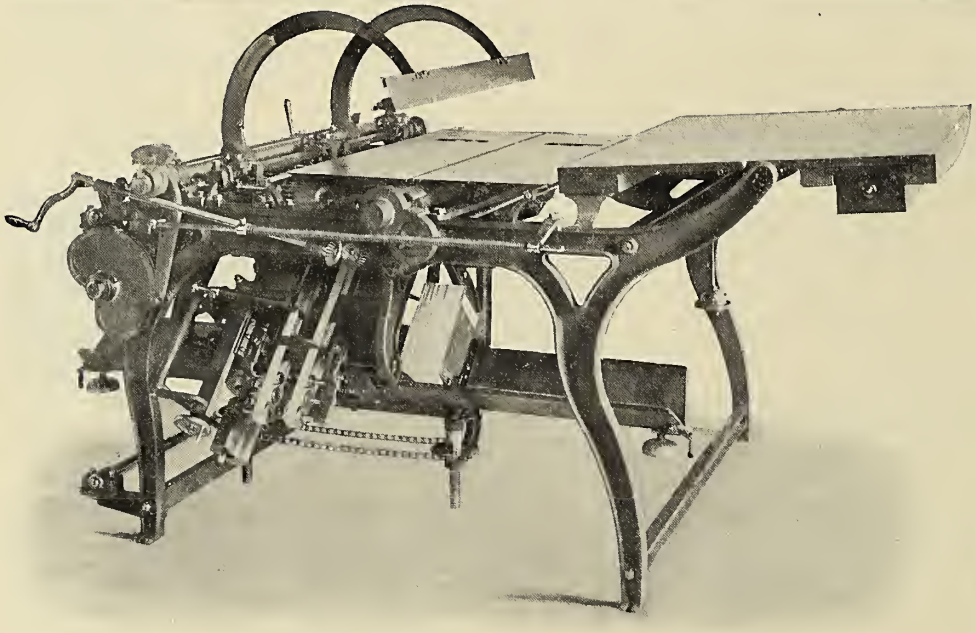
FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

EMBOSSING LIQUID For leather, cloth and silk.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.



Chambers' Special Double-Sixteen Point-Feed Machine for Bible Work.

THIS folding machine, No. 601S, is designed expressly for folding thin Bible papers, either inset or outset, and with the greatest possible degree of accuracy. There are certain features in its construction, necessary for accomplishing the work designed, that make it unsuited for folding extremely thick, heavy paper. It is adjustable for double-sixteen sheets ranging in size from 16 x 24 to 28 x 40. Driving pulleys are 6¾ inches in diameter, and should make 200 revolutions per minute. Floor space occupied is 5 feet 3 inches by 7 feet 6 inches.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

Fifty-second Street, below Lancaster Avenue,

PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.

ANNOUNCEMENT EXTRAORDINARY

BEGINNING with the succeeding issue of this publication in this space will appear in succession a most elaborate series of designs on the history and art of illumination; commencing with the practice of the art in Egypt from a period of remote antiquity. This comprehensive period will compass some six thousand years, from the heiroglyphic age to the development of letters, leading up to the invention of printing. These reproductions are taken from historic manuscripts, and as compiled will be shown forthwith for the first time. We feel assured that, aside from the novelty, they will be of especial interest to printers, artists and to members of kindred crafts, alike.

Yellow, 364=56. Red, 578=36. Black, 457=50.

COPYRIGHTED.

CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

BUFFALO, N. Y.
COURIER CO.

CLEVELAND, O.
KINGSLEY PAPER CO.

COLUMBIA, S. C.
BRYAN PRINTING CO.

COLUMBUS, O.
CENTRAL OHIO PAPER CO.

DAYTON, O.
B. M. WOOD.

DETROIT, MICH.
BEECHER, PECK & LEWIS.

GRAND RAPIDS, MICH.
W. A. STOWE.

LINCOLN, NEB.
STATE JOURNAL CO.

LOUISVILLE, KY.
HEYBACH-BUSH CO.

MACON, GA.
THE J. W. BURKE CO.

MILWAUKEE, WIS.
GETHER & DREBERT.

NASHVILLE, TENN.
MORGAN & HAMILTON CO.

OAKLAND, CAL.
PACIFIC PRESS PUBLISHING CO.

PHILADELPHIA, PA.
EUGENE LYON, 123 N. FOURTH ST.

PITTSBURGH, PA.
CHAS. A. SMITH CO.

ROCHESTER, N. Y.
ALLING & CORY.

SALT LAKE, UTAH
F. W. GARDINER CO.

SAN ANTONIO, TEX.
ALLING PAPER CO.

SEATTLE, WASH.
CO-OPERATIVE PRINTING CO.

ST. PAUL, MINN.
MINNESOTA TYPE FOUNDRY CO.

FOREIGN DISTRIBUTING AGENTS

LONDON, ENG.
THE CONDOR AGENCY, LIMITED,
5 BRIDEWELL PLACE, E. C.

MEXICO CITY, MEXICO
JOAQUIN FORTUN,
D. JUAN MANUEL, 9.

Toronto, Montreal, Winnipeg, Vancouver, B. C.
TORONTO TYPE FOUNDRY.

YOKOHAMA, JAPAN,
ANDREWS & GEORGE,
242 YOKOHAMA.

By courtesy Boardman Engraving Company, Milwaukee.

CITY HALL, MILWAUKEE, WISCONSIN.

The holding of the conventions of the United Typothetæ of America and the National Electrotypers' Association of America in Milwaukee, August 23 to 26, 1898, will give members of those organizations a good opportunity of viewing the many attractions of the "Cream City."

A SECRET.

Half-tone by
ELECTRO-TINT ENGRAVING COMPANY,
1227-29 Race street, Philadelphia.
Duplicates for sale.
(Large line of warship cuts in stock.)

Overlay made by
Beck's Perfection Process.

Copyright, 1898, by The Inland Printer Company.

BRADLEY

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXI — No. 5. CHICAGO, AUGUST, 1898. TERMS { $2 per year, in advance. Single copies, 20 cents.

LIBRARY U. AUG 5 1898 S. PATENT OFFICE.

SLUG FIVE.

BY OPIE READ.

A BLAZING day in June, a railway trestle through the yellowish scum of a cypress swamp. Hour after hour I trudged along, straining eye to search out the end of the timbered highway. A distant roar, a train, a tremulous cling to timbers below, lizard-like, to give the train full right of way. A green frog on a yellow lily pad. I thought of frog legs, fried, and hunger-water moistened my mouth. My tramping companion and I had separated to forage. At some wayside place, in the near edge of the shady future, we were to meet and divide contributions — corn bread and the rancid belly of the razor-back hog. I had chosen the railway, to entertain section hands with stories of adventure, sad lies tipped with the gild of sarcasm. But there were no section hands, nothing but the desolate stretch of trestlework. The upright sun beat upon my head the fierce tattoo of noon. I thought of the country printing office, with windows looking out upon the shaded public square. My throbbing temples imitated the sound of the tavern bell, calling the lawyers, the sheriff and the jurymen to dinner.

Far down the track I saw a man coming. How picturesque was the sight of a human form — for a moment, and then there came distress. I saw that in his hand he was swinging something that looked like a slungshot. I halted and looked back. The way was long, and I said to myself aloud: "He's going to knock me on the head with that thing. If I run he can catch me before I can reach the hard ground."

Reason strove to assert itself: "Why should he want to hit you? He can see that you have no money. Men who have money don't walk through a cypress swamp."

"Yes, I know, but the other day a tramp was found dead not far from here, with his pockets turned out. A fellow like that one coming yonder would kill a man for 10 cents."

"Perhaps; but you are as strong as he is. You can throw him off into the ooze."

"Yes, but ——"

As he drew nearer I saw that the thing he was swinging was too bulky for a slungshot. I advanced to meet him, gazing eagerly. A gleam of white across his face told that he was smiling. He called out cheerfully, and I saw that he was swinging a bit of bacon tied with a shoestring. I wanted to grasp him, so strong was my gratitude; but my eye fell upon the bacon, and I then became more of an appetite than a soul.

"Which way?" he asked.

"Down this way. Which way with you?"

"Up this way. Where from?"

"Nashville," I answered. "Where are you from?"

"Memphis."

It was of no use for one to ask what line of business the other had followed. Intuition settled that question before it was asked.

"How's work in Nashville?"

"Bad. They've got a sub-list and all sorts of scollops. Two dailies have consolidated. How is it in Memphis?"

"Tough. By the way, I am just about to have dinner. Join me, if you ain't in a hurry."

I told him that I was a man of leisure. He bowed and said that he had presumed as much. He cut his bacon half in two, dividing it with the utmost precision, and we sat down on the cross-ties. We chewed and talked, the grease streaming between our fingers. I shall never forget the picture of his great red head bobbing in the sun. When the meal was over he shoved his head toward me and said:

"Napkin?"

I hesitated, but he insisted, and I wiped my hands on his shock of hair.

"Well," he said, getting up, "I have an engagement and must be moving on. If you ever come my way, drop in."

"I hope to meet you again. By the way, what is your name?"

"Haven't any — I'm a sub."

"But what do they call you?"

"Slug Five. So long."

. . . . . .

The long road had a turn. The years went by, and I often thought of Slug Five, in the cool shade of a garden with roses nodding about me, at a banquet where a fortune had been spread upon the table. I was at the head of a large newspaper interest. One night, just before going to a ball, I had to step into the composing room. I hesitated a moment, almost afraid to let the

No Confidence in the Operator.

printers see me in a swallow-tailed coat. But I went in, bracing myself for the fight. One glance made me forget all embarrassment. At a case I saw a red head bobbing in the gaslight. I stepped up to the case and tapped upon it. Up came the countenance of Slug Five.

"You can't work here," I said.

He put down his stick and looked at me. His countenance fell. He had walked many a weary mile. His hope had been centered upon reaching my office. Now it was fallen. "No, you can't work here."

"Well, sir, I'm mighty sorry. But I don't know what harm I've ever done you. I did want to get enough work to help me out. I am ragged and — but it's all right. I'll go."

In my mind I saw what was soon to be. I saw his rags fall off; I saw him well dressed and happy; I saw him a useful citizen; I saw him develop the first opportunity that had ever been given to him, the first chance to become a man.

"But I wish you'd tell me what harm I've done," he said.

"Slug Five, don't you know me? Don't you remember dividing your bacon with me in a swamp? Don't you ——"

A smile broke through the red stubble on his face, and shoving his head toward me, he said: "No, don't believe I will work tonight. Napkin?"

Written for The Inland Printer.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.

NO. II.—BY CHAS. H. COCHRANE.

THE operators have also demonstrated that it is easier to operate the line mechanism by raising the lever on the left, which is close, rather than to employ the depression lever placed at the extreme right. This brings the area of work still farther to the left, and as a general result the operator seats himself so that his center line is about opposite the letter n.

Having learned just where the work is on the keyboard, we have yet another important problem to solve before we can say with scientific accuracy what is the best method of fingering. That problem depends on the order in which the letters or characters recur in actual work. This is a vital factor, and one on which we can secure approximately accurate data. There are, according to the latest dictionary, about 300,000 words in the English language, but as words are like letters in that a comparatively small number of them form the bulk of the language, we need consider only the more common words or syllabic forms. We all know that "the" and "and" are the most frequently used words in the language, or if there be any who doubt the fact, the counting of a few paragraphs in any newspaper or book will convince them of the truth of the assertion; next in frequency, probably, is the suffix "ing." Following out this idea I have compiled a list of sixty-four short words and syllables, which I find to comprise considerably more than a third of the entire language. They were obtained by a count of some ten thousand words, and probably represent pretty fairly the most common combinations of letters, though I found many other combinations which pressed them closely.

LIST OF THE SHORT WORDS AND SYLLABLES OF MOST FREQUENT RECURRENCE IN ENGLISH.

ace	con	if	on	The
all	day	in	one	tion
ance	ed	ing	ough	to
and	ence	into	ould	tor
are	ent	is	out	us
as	for	it	pre	very
at	from	its	sed	was
ate	has	man	so	which
ble	had	ment	ted	who
but	have	miss	ter	will
car	he	ness	th	with
cha	him	not	that	
com	his	of	the	

I find that the operator of a keyboard spends a little more than one-third of his time fingering these

combinations, while the remainder of his time is spent in fingering irregular combinations. It follows that if the operator can decide on the best way of fingering these short words and syllables, and memorize them, he has taken a long step toward increasing his speed. But before we go into that, let me first verify my assertion that this list does cover more than a third of the language. To do this I repeat here a paragraph selected at random from a daily paper, and in this I have marked for black type every combination in my list whenever it appears. There are 293 characters in black type, conforming to the order of recurrence in the list; 248 characters not in black type and not covered by the list, and about 125 points and spaces.

Wall repeated **his identification of** Ives **and** also described **the** feasting **and** drinking **of the** three men. He described Hepburn's appearance **and** said **that he** was sure **he could identify him.** It **was thought that the** Grand Jury **was** likely **to** find **an** indictment against Hepburn **for** bribery **on the** evidence **of** Ives **and** Wall. At **the** Sinclair House **very** little credence **was** placed upon Wall's identification. **The** hotel clerks declared **that they had** never seen **him** around **the** corridors, **and the** head waiter **of the** restaurant, **who is on** duty **day and** night, knew **nothing** whatever about **the incident of the** dinner **of** March 20. **Wall was not on** duty, **and it was** said **that it was not his** regular **day** off.

Does it not seem reasonable to assume that the operator who fingers the black type in this paragraph without effort from memory, with the least loss of motion of the hands and fingers, will have thus established a habit of correct fingering that will serve him well in fingering the other irregular combinations that he cannot and should not attempt to memorize? He will certainly have more than a third of his fingering right, and if he fingers the spacebar to advantage, he will have nearly two-thirds of the fingering correct.

It is impossible, however, to finger these combinations to advantage always in the same way, for the reason that the characters that precede and follow them influence the selection of the proper finger for beginning the combination. It therefore becomes necessary to know two or more good ways of fingering each combination, according to which hand or finger is free at the instant that the combination occurs. To enable the operator to practice the best methods of fingering these combinations I have prepared a table giving the fingering for each of these combinations in two ways, one way beginning with the right hand free, and the other way beginning with the left hand free. The numerals used indicate the fingers from 1 to 4, and 5 indicates the thumb. Roman numerals indicate fingers of the right hand, and black face numerals the left hand. For instance, the combination ace is struck with the thumb of the left hand, the second finger of the right, and the first finger of the left.

122	521	151	252	12	51
ace	ace	and	and	at	at
155	111	112	512	512	122
all	all	are	are	ate	ate
1522	2522	12	52	252	252
ance	ance	as	as	ble	ble
252	252	15	15 55	231	125
but	but	in	in in	sed	sed
221	215	151	552	21	25 25
car	car	ing	ing	so	so so
211	215	1525	1525	121	122
cha	cha	into	into	ted	ted
212	252	52	12	121	122
com	com	is	is	ter	ter
215		52	12	22	11 12
con		it	it	th	th th
121	115	522	512	2212	2212
day	day	its	its	that	that
21	25	215	225	122	112
ed	ed	man	man	the	the
2522	2512	2251		312	212
ence	ence	ment		The	The
251	211	252	252	2515	2525
ent	ent	mis	mis	tion	tion
211	251	5222	5222	25	21
for	for	ness	ness	to	to
2112	1152	551	512	251	252
from	from	not	not	tor	tor
112	252	11	22	52	52
has	has	of	of	us	us
215	221	15	11 15	2255	
had	had	on	on on	very	
2132	1122	552	152 552	152	151 552
have	have	one	one one	was	was was
22	12 12	1522	5522	12522	52522
he	he he	ough	ough	which	which
152	152	1512	2511	125	115
him	him	ould	ould	who	who
152	152	552	152	1555	2111
his	his	out	out	will	will
51	51	552	551	1521	5522
if	if	pre	pre	with	with

The system which is here figured out deductively is in condemnation of the practice of fingering with the two forefingers only, or with the two second fingers only, or using these at different times by changing off as one pair of fingers gets tired. That practice is manifestly wrong, in that it involves reaching farther to get desired characters than does the natural method of striking them with a finger near at hand, and dividing the work as well as may be between the fingers, according to their strength, so that none will tire more easily than others. Operators who take peculiar methods are sometimes observed to make great speed for a short time, but they do not keep up the pace like those who adopt a mode of fingering similar to that suggested here as the best. I have watched quite a number of fast operators for the very purpose of studying their fingering, and all of them employed principally the two first and second fingers and the thumbs, selecting for use the one of these which required the least reach to the next key to be struck. It is on this plan, which agrees with all the calculations we have made, that the fingering here given is selected as the best. It agrees with both theory and practice, which are the real tests.

There is yet one desideratum in the matter of fingering which has not been touched upon, as it has not seemed to affect the calculations. It is the manipulation of the keys, as far as possible, without looking at them, reserving the eyes for examining the copy or observing the machine. This is essential to rapid work, as no operator can hope to proceed any faster than he can master the copy. Many consider that the ease or

difficulty of deciphering the copy is the most important single item in fast composition. It is not possible to divorce the eyes wholly from the keyboard, because it is too large for an operator to be able to locate all the keys by position with accuracy. It is possible, however, to obtain such a mastery over the three left-hand rows, where almost all the work lies, that these may be struck with certainty while the eyes are on the copy. To do this the operator must regulate his left hand so as to maintain a definite sense of position, for if this is lost he has to look at the keys to regain the position. Thus, as far as these three rows are concerned, he applies the piano principle partly — that is, he places the keys mentally by his sense of location, though his fingering of them necessarily varies more than with the keys of a piano. For the manipulation of the keys representing the points, figures and capitals, the operator must frequently withdraw his eyes from the copy, but these do not occur with such frequency as to be a real source of delay in reading, unless the copy is singularly bad or the matter calls for an unusual number of the little-used characters, in either of which cases speed is out of the question.

In attempting to learn rapid operation of the keyboard the linotype operator must avoid all nervous or jerky movements. It is not the sudden rush for a character that makes the speed so much as it is the absence of delay in reaching for the key. That operator who best learns to time his strokes like the regular "tap, tap, tap" of a machine will develop the most speed. The memorizing of the fingering outlined in this sketch should assist this end.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XI.—BY F. HORACE TEALL.

THE Standard Dictionary says, in connection with its definition of "hang," to suspend by the neck: "In this sense the use of 'hanged' rather than 'hung' for the imperfect tense and past participle is preferable. A hat is hung on a peg, but the criminal is hanged on the gallows." The Century Dictionary merely says that "in this sense 'hanged' is still used both as preterit and as past participle, especially in legal phraseology." Alfred Ayres says that "hanged" is always used in this connection by careful writers and speakers. Such mere assertion of the fact of usage seems to be all that can be said, no particular reason for the usage being evident; yet it is a fact beyond dispute that it is held to be incorrect to say that a man is to be or has been hung. Formerly "hanged" was not uncommon in all senses, but it is now used only as here noted.

Many persons insist upon a distinction between "healthful" and "healthy," as if the two words could not possibly be perfectly synonymous; yet all that seemed justifiable to the makers of the Century Dictionary was the assertion that such distinction "is nearly established." In the Standard Dictionary we are told that "Wholesome food in a healthful climate makes a healthy man"; and this sentence shows as clearly as possible the conventionally correct applications of the three adjectives. As Alfred Ayres says, "a healthy ox makes wholesome food." "Healthful" is not often used where "healthy" should be; but food, climate, etc., are often called healthy, though it is preferable to say that they are healthful.

Very strong and reasonable objection has often been expressed to certain passive locutions, as used instead of active verbal phrases. The New York *Sun* has criticised this misuse as follows: "Constant attention is the price of good English. There is one fault that perpetually appears in spite of all castigation. 'William Knack,' says a contemporary, 'was given a benefit at the Thalia last evening.' This sort of phraseology is exceedingly vicious. It is hard to understand the depravity of its invention. It seems that a benefit was given to Mr. Knack; yet the infernal ingenuity of the reporters contrives to frame a sentence in which there are two nominatives and only one singular verb." Reporters are not the only offenders here, neither is the offence an instance of depravity of invention. The locution has been defended as merely an elliptical dative case, but that is not a good defence, as English grammar makes very little note of the term "dative," which means objective with "to," as in "was given to him." Especially is this true of such sayings with a nominative personal pronoun; we could not say "was given to he," and should not say "he was given something." The

Photo by Ira E. Bennett, Coronado Beach, Cal.

"PUSH, DON'T SHOVE."

*Copyright, 1897, by F. Horace Teall. All rights reserved.

same reasoning applies in the case of many other verbs, as tender, offer, etc. It is far better to say that a benefit was given to Mr. Knack, or that it was tendered or offered to him, than that he was given, tendered, or offered a benefit.

Critics have objected to a certain use of "however," seen in sentences such as "However could you tell such a story?" They say this is properly, "How could you ever," etc. In "Faulty Diction," in the Standard Dictionary, the objection reads thus: "Its use for 'how' and 'ever' should be avoided as a vulgarism; as, 'However could you do it?'" But the proper point of criticism has been missed. "How ever could you," etc., is as good as "How could you ever," etc., and the error lies in the false joining of "how" and "ever," when they should be kept separate. However, it is better to avoid the expression altogether, for it is a vulgarism. "How could you do it?" is all that is necessary, although there is a suggestion of emphasis in the additional "ever."

False criticism is seldom more strongly exemplified than in the following, from "The Verbalist," by Alfred Ayres: "Though widely different in meaning, both the verb and the noun 'hurry' are continually used for 'haste' and 'hasten.' Hurry implies not only haste, but haste with confusion, flurry; while haste implies only rapidity of action, an eager desire to make progress." On the contrary, the words are not widely different in meaning, as may be seen in the definitions given in any dictionary. If such really wide difference existed, surely some lexicographer would have discovered it. "Haste" often implies, in perfectly good use, just as much precipitancy as "hurry" implies. It would be very hard, if not impossible, to indicate an absolute dividing line between haste and hurry.

Although ice-cream and ice-water are strictly iced cream and iced water, the attempt to force non-use of the compound names has clearly been proved to be futile, and might as well be abandoned. It is one of the most pedantic affectations possible. The language teems with worse perversions than the firmly established, and so perfectly legitimate, "ice-cream" and "ice-water." No criticism of these terms is sensible, in a language so full of non-parsable idioms as English is, except that the lack of real relation between their elements makes each of them one (compound) word. Thus, it is true, as one critic says, that "there is no such thing as ice cream," but there is such a thing as ice-cream. We find a good example of the common lack of understanding with regard to proper compounding of words in a book that treats this subject under the heading, "Ice Cream, Ice Water (for iced-cream, iced-water)," where the hyphens are used in utterly unsanctioned places, and omitted where grammar, reason, and best usage demand them.

Mr. James Russell Lowell evidently thought at one time that idiomatic language was incorrect language, as he wrote, in "Among my Books," the following: "Like most idiomatic as distinguished from correct writers, he [Dryden] knew very little about the language historically or critically." But idiomatic writers — by which term Mr. Lowell meant those who make large use of idioms, or expressions common in use, though not strictly grammatical or logical — are likely to express their meaning more clearly and more forcibly than those who strive unduly to be grammatical and logical. Idiomatic language is not necessarily incorrect, and a writer who never used any of it would not be a good writer, though the best English composition will never have too much of it. A quotation found in the Webster International Dictionary shows the point of our remarks: "It is not by means of rules that such idioms as the following are made current: 'I can *make nothing* of it.' 'He *treats* his subject *home*' (Dryden). 'It is that within us that *makes for* righteousness' (M. Arnold)." If Dryden's quoted expression was ever truly current, it certainly is not now, and if used now would be a solecism, not a defensible idiom, though we do use the analogous expression "to drive a nail home," which is an accepted idiom. George P. Marsh urges strongly the use of the word "idiotism" rather than "idiom" for such peculiarities, and it has been so used by scholars, but is not common. Thus, Fitzedward Hall says that "in or with respect" is an idiotism. Marsh says: "Let us say that 'idiom' may be employed loosely and figuratively as a synonym of language or dialect, but that in its proper sense it signifies the totality of the general rules of construction which characterize the syntax of a particular language and distinguish it from that of other tongues. 'Idiotism,' on the other hand, should be taken to denote the systematic exemption of particular words, or combinations of particular words ["particular combinations of words" would be better], from the general syntactical rules of the language to which they belong, or, in a more limited sense, we may apply the same term to phrases not constructed according to native etymology or syntax, and whose meaning is purely arbitrary and conventional, and then they would properly be styled special idiotisms." The last sentence of this quotation is a good definition of what actually are called idioms. When phrases or certain uses of words are systematically established, regardless of rigid syntax, puristic objection to them is futile. Our language teems with them, and critics had better not object to them.

(*To be continued.*)

Photo by Clark, Streator, Ill.

FRIENDS.

EDNA WALLACE HOPPER.

Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
507 Washington street,
Buffalo, N. Y.

Overlay made by
Beck's Perfection Process.

The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 34 Park Row, corner of Beekman street.
GEORGE E. LINCOLN, MANAGER.

VOL. XXI. AUGUST, 1898. No. 5.

THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix Place, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15. St. Petersburg, Russia.
JOHN DICKINSON & CO. (Limited), Cape Town and Johannesburg, South Africa.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

EDITORIAL NOTES.

CRAFT pride, and the pride of good workmen in the office to which they belong, is a valuable asset to the employer. It will grow of itself. It rests with the employer and his subordinates if it shall live or die.

FAIRNESS and decision form the keynote of office discipline. Workmen are not made better by little indulgences followed by unjust rules and restrictions. A strict but fair foreman is more desired and respected than the man who grants liberties without reason.

FULL count on all work is sometimes difficult to allow for, and the percentage to be allowed for loss is dependent on the personnel of the office force. The usual estimate, however, is about four per cent for one thousand sheets or less, three per cent for two to five thousand, and about two and one-half per cent for five to ten thousand.

"WAYZ-GOOSE" is a word of frequent occurrence in our English exchanges, and its meaning is somewhat of a mystery to American printers. Hansard's "Typographia" quotes Bailey's dictionary for the definition of the word, thus: "Wayz-goose, a stubble goose; an entertainment given to journeymen at the beginning of winter." "Wayz," says Mr. De Vinne, "is the old English word for stubble. A wayz-goose is a known dainty and the head dish at the annual feasts of the forefathers of our fraternity." Hence the generic term wayz-goose for all kinds of annual feasting.

INLAND PRINTER SPECIMEN EXCHANGE.

NEW members are still being enrolled and many inquiries are being made relative to the working of the Specimen Exchange. The only requirements necessary to membership are the compliance with a few simple rules, the sending of six specimens of work and the payment of the express charges on the case. Special printed matter rates have been secured, making the expense to members much less than it would be were the regular rates charged. There are now two cases in circulation. No. 1 travels through the Western and Northwestern States, and No. 2 through the Middle and New England States. These two are the only cases which have been started out thus far. Quite a number of requests have been received from Canada, but it will be necessary to have a greater number of applications from this section in order to secure a case. If our Canadian brethren would realize the importance of the Exchange and the great benefits to be derived therefrom we are confident that enough members could be enrolled from that section to secure this service. We have many specimens with which to fill at least two more cases, one of which should be sent to Canada and another through the Southern States. We hardly feel justified in sending out these cases until there is a sufficient membership to warrant moderate charges to the members.

The cases are meeting with warm receptions wherever they go.

We wish to urge on the members of the Specimen Exchange the importance of systematic study and the careful comparison of the samples of work contained in the cases, but it is necessary to place both the artistic and the commonplace together for this purpose. Study by comparison is one of the best educators that printers can obtain. Wherever these specimens are marked on their inclosures as having been examined in a certain issue of THE INLAND PRINTER it would be well to look up the criticisms and see what is said.

INVENTORY OF THE COMPOSING ROOM.

HOW often printers are at a loss to know where a certain font came from? Mr. J. J. Rafter suggests that foremen keep a book to inventory all material coming into the composing room, and submits the form here given. Each department of a large office should have a similar book, and a rule should be made that before any invoice is passed for material that it should be entered in the material book and so initialed. If at any time material is required to be renewed, an examination of the material book will enable the order to be placed without hesitancy. The plan has been found to be a valuable one in operation and takes but little time to observe. Throw away memos and old labels that are tucked away in unused portions of cases, and start the book. It will save time and much annoyance.

Date of Purchase.	From Whom and What Make.	No. of Fonts or Pounds.	No. of Nick.	Name of Type.	Where Located.	Pairs of Cases.	Remarks.

CHANGES IN UNION LEADERSHIP.

THE result of the recent elections by the International Typographical and International Printing Pressmen's Unions places a new leader at the head of these respective organizations and retires to the ranks two others who have been associated with whatever progress the unions have made of late years.

For almost a decade Mr. William B. Prescott has occupied the chief executive office of the Typographical Union, during which he has exercised an amount of energy and good generalship not always found in those obtaining positions of trust and influence in industrial organizations. Coming into leadership at a time when many vexatious problems, such as the introduction of typesetting machines and the consequent displacement of a large proportion of the members, confronted the union, and threatened, if not its life, at least its industrial supremacy, Mr. Prescott displayed the tact and the ready foresight to successfully bring the organization through the trials of that period without loss to its prestige or unnecessary hardship to its individual members. In addition to the trials from without, the retiring president found turmoil within, brought about by the withdrawal of the pressmen. It was in the peaceable adjustment of this difficult problem more than in any other thing that Mr. Prescott proved himself the right man in the right place. His letters during the controversy with the pressmen displayed a remarkable power of analytic and argumentative force, and won for him the favorable comment of several legal practitioners of eminence to whose attention they had been called.

While fighting the battles of his Union, Mr. Prescott has never done anything to forfeit the respect of the employers. His influence has always been exerted on the side of wise conservatism; to bend rather than to break has been his chosen policy. His counsel could always be relied upon to oppose causeless strikes and against the practice of keeping up a perpetual feeling of friction between employer and employe. He insisted that the Union should first be right before it went ahead, and to this policy is due the fact that during his extended term of office no strike of widespread influence arose to vex employers or bring distress upon deserving workmen. For this reason, Mr. Prescott has enjoyed the fullest confidence of the employers with whom his duties have brought him into contact, and has done much in upholding the credit of the International Typographical Union. It is no disparagement of Mr. Samuel B. Donnelly, the new president, to accord the retiring president the meed of credit due him, any more than can the fact that the Union has seen fit to elect a new leader be construed as a vote of disapproval upon the work of the passing incumbent. Mr. Donnelly's experience as president of the big union in New York will stand him in good stead in his wider field of action. THE INLAND PRINTER, as a friend of the International Typographical Union, entertains not the slightest doubt that Mr. Donnelly will ably fulfill the duties of his new position. It extends its congratulations alike to Mr. Donnelly and to the Union, and ventures the prediction that a prosperous and peaceful era awaits them both.

A word or two upon the change in the personnel of the presidency of the International Printing Pressmen's Union is also in order. Mr. Jesse Johnson, whose retirement follows a single year's occupancy of the office, has no reason to do otherwise than to congratulate himself upon his satisfactory acquittal of the

responsibilities placed upon him by his fellow-unionists. Under his careful guidance, the pressmen's organization has increased in strength and influence during the past year. Mr. Bowman, of Chicago, who succeeds him, brings youthful vigor and enthusiasm to assist him in carrying out his obligations. He is a young man of great promise and not without the faculties that make for success. While in a measure untried, those who know him well say that Mr. Bowman will be equal to any emergency which may arise, and that the pressmen made no mistake when they selected him to rule their destiny for the coming year. THE INLAND PRINTER takes pleasure in including the International Printing Pressmen's Union and its new president in its congratulations.

THE TYPOTHETAE CONVENTION.

COMING in the outing season, when the weary printer yearns for the well-earned holidays, few and far between, the convention of the United Typothetæ of America in the beautiful city of Milwaukee bids fair to have an exceedingly large attendance. A delightful summer resort, Milwaukee is built upon a site commanding views of great beauty, and her buildings and public institutions are second to none. We are told that Milwaukee has an inexhaustible water supply, but this is not what made Milwaukee famous. The committee of arrangements has been laboring assiduously to make the convention the most memorable known in the Typothetæ, and Mr. John W. Campsie, chairman of the executive committee, is leaving no stone unturned to contribute to the entertainment of the delegates and visitors. A beautiful souvenir book is being prepared under his direction, and as he is the manager of the printing department of the Evening Wisconsin Company, one of the largest printing and publishing houses in the West, the result will be unusual. Paper is being made specially for the book in one of the Wisconsin mills, and the leather to be used will be a Milwaukee product, and in every way possible the work will be a souvenir fully representative and worthy of the printing arts in Milwaukee. The most notable of the subjects that will come up for discussion will no doubt be the shorter workday, government printing, insurance and extension work. THE INLAND PRINTER trusts that the convention will be as profitable as it promises to be enjoyable. The members of the National Electrotypers' Association of America will also meet in Milwaukee, August 23 to 26, and enjoy the city's hospitalities.

WHAT PRESSES IN AN ORDINARY OFFICE SHOULD EARN.

THE following estimate is made up by a practical estimator, and has been carefully tested and proved by him, and is submitted herewith for the consideration of employing printers and makers of estimates.

A Gordon, "eighth" size, used principally for cards and small work, costing about $250 or less, and usually operated by minors, should be made to earn $5 per day. Common cards, labels and envelopes that need little make-ready, that can be printed rapidly, may be done at the rate of $1 a thousand, and at a lower rate for a larger number; but any work that calls for greater care and compels a reduced performance should be at a higher rate, which will make the earnings of the press $5 a day.

The "quarter" and "half" Gordon, or other small platen presses of other makes, that cost between $350 and $800, should earn $6 a day. This is on the supposition that the press is fed and worked by minors. If operated by skilled pressmen at full wages, on work of high class, then the rates should be so made that these sizes of presses will earn $7.50 to $9.

Flat-cap, medium and superroyal drum cylinders that cost from $1,000 to $2,000 each, and that are usually fed by boy feeders and managed by ordinary pressmen, should earn $10 a day.

Stop cylinders of this size, costing from $2,000 to $3,000, when run at low speed and managed by extra pressmen, should earn $11 a day.

Double medium (24 by 38) and double royal (29 by 43) drum or two-revolution machines, costing from $2,000 to $4,000, should earn $12 a day. Stop cylinders employed on fine work should earn at least $16 a day.

Double medium (24 by 38) and double machines up to the size 36 by 54 should earn $15 a day. Stop cylinders, $18 a day.

The largest machines (40 to 60 inches or larger) should earn not less than $18 a day.

Rates steadily increasing with every increase in size are needed to pay the increasing interest on investment and wear of machines, the higher wages of pressmen and feeders and the diminished performance of all large presses, the greater waste of paper and the greater expense of ink and rollers.

When extra fine work has to be done on a small press, and this press has to be managed by a workman at higher wages than is usual for a press of this class, the rate per day must be proportionately increased.

All work that requires sheeting or interleaving to prevent set-off or an extra work to secure extra register, or any other work, like bronzing, that calls for extra workmen, should be at higher rates; this, however, is generally understood.

Quality of paper must be considered and provided for in all estimates. Ordinary rates are for ordinary paper that imposes no serious extra trouble on the pressmen. All papers that are extra thin and hard to feed; that are flimsy and difficult to handle, should be at an extra rate. Objection should also be made to hard-faced laid paper that wears type unduly; to rough-edged handmade papers that require pointing on press; to papers cut out of square on the papermaking machine that require extra care in the adjustment of margins and cutting up; to mixed papers of different qualities, that compel frequent adjustments of feed on the ink fountain.

The furnisher of unsuitable papers should be at once notified of the defects and asked to replace them with that which is suitable. If this should not be done, the value of the time lost ought to be charged.

Coated or surface papers should always raise the rate of presswork on type, especially where the run is over 10,000, for they are almost as wearing as hand-made or machine-made laid papers of hard stock.

Nor can dry pressing be made a process for extra charge unless it is done by special order in single sheets between boards. For this extra work a charge of $1 to $2 a thousand sheets, according to the size, is warrantable and should be made.

It is the duty of the printer to deliver his work neatly packed and in good merchantable order. The gratuitous allowance of one hour for the time of the cutter and packer is all that can be conceded at prevailing rates of presswork for the product of a press for an entire day. When a demand is made for a close trimming of labels, a very exact cutting of wrappers or circulars, or for their counting and neat packing in lots of 250 or less, or for the counting out in small lots of the different signatures of a book, this extra work should raise the rate of presswork or be made a separate item of charge. The estimate blank should have every item, so that none would be lost sight of.

DRAWING FOR PRINTERS.

AMONG the articles appearing in these pages from time to time, those relating to design in printing have awakened much interest. Prominent among the valuable contributions are the experiences of Mr. Paul Nathan, of the Lotus Press, New York. In consequence of these, Mr. Nathan is the recipient of many letters asking advice on the bearing of a knowledge of drawing on design in printing, and on this subject he offers the following explanation:

"A knowledge of drawing is very useful to a printer — an art education is invaluable. The printer who can draw a sketch of his work before setting the type can show this sketch to his customer and make all necessary changes at a great saving of time. The average compositor cannot do this — the one who can would be valuable in any large establishment, and could command a better salary than the average. He could lay out the work for the others. The house would get a better price for this work, besides making a bigger profit on its product, as each compositor could accomplish a greater amount of work if he had a working plan before him. It would almost be equivalent to working from reprint copy.

"The printer who joins an art school must do his own thinking. The art instructor teaches modeling, illustrating and painting. The printer wants to apply his knowledge to something entirely different, and will find it necessary to work out his own salvation. He will find as he progresses with his art studies that when he desires to portray a round object to his canvas he is advised to give his brush circular strokes and work around, no matter how large the surface may be — he will never accomplish as good results with straight lines; on the other hand, if he wishes to suggest straightness, he must utilize a straight stroke. If he is using his intelligence, it will naturally occur to him when working with type that if he wishes to suggest breadth he can best accomplish it with round and extended type, while a long narrow effect is most harmonious and effective if he confines himself to condensed type.

"He will find, too, that grace and airiness are best suggested with curves and light lines, while stability and strength require straight lines and angles; this should teach him that the treatment of a programme is very different from that of a business announcement, and that there is also a difference in the treatment required in the business announcement of a millinery establishment and the business announcement of a hardware dealer. The one should suggest grace and daintiness, the other strength and plainness. I have taken these two extremes to illustrate my point; there are, of course, degress of exemplification that offer a very wide scope to the artistic printer. Appropriateness is a very potent factor in artistic value.

"Balance, proportion and symmetry are essential always, and I know of nothing that will train the eye so naturally as clay modeling.

"Besides the appropriateness of design, there must be appropriateness of color. Balance, harmony and contrast of color. When these principles are intelligently applied to the nature of the work, the size and shape of the job, style of type, kind of paper and color of ink, the result will be artistic and the work will speak for itself.

"Don't allow the artistic qualities of your work to subordinate the business-bringing qualities. Remember that the purpose of printing is to increase the customer's business, not to show its artistic possibilities. Be practical enough to use your art so that it will accrue to the profit of the man who is paying for the work."

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II. NO. II.— BY ERNEST KNAUFFT.

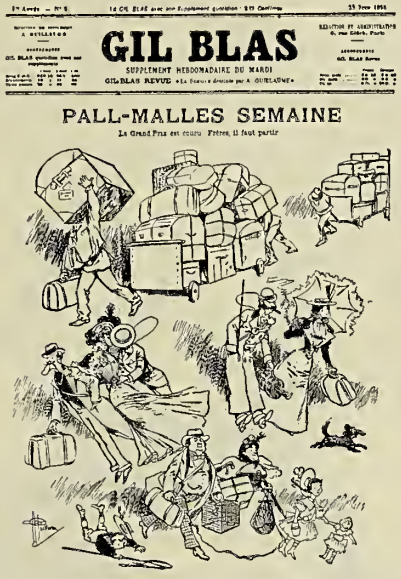
(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

I SUPPOSE a very orderly writer would have finished his introduction in the last chapter, beginning in this with definite instruction. But I feel so overwhelmingly the importance of the subject treated of in the last chapter, that is, the matter of taste, that I must before proceeding add a few more words to the subject. Besides, further review will strengthen the reader's understanding of my principle of instruction, which is that the fitness of things, the taste which you display in following a certain kind of design, is as much a matter of study as is the drawing of an object.

For example, I used the words in the last chapter, "printing on rough paper." Now, of course, that

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

term is indefinite, and, like our terms "magazine," "city newspaper" and "country newspaper" printing, can stand only for some style of printing agreed upon by the writer and reader. Therefore, if you will allow, the term "rough printing" will stand for printing corresponding to all that done prior to the introduction of coated paper, and where the type used was long primer


GIL BLAS

SUPPLÉMENT HEBDOMADAIRE DU MARDI

GIL BLAS REVUE

PALL-MALLES SEMAINE

Front page of the French weekly, *Gil Blas*. Originally 10¾ inches by 15¾. This shows an excellent arrangement of type for the heading and subtitles. Also, the front page cartoon, done in excellent style, shows the use of outline and solid blacks on the main objects, with a little parallel lining behind the objects. The title means, "The Week in Pall Mall," i. e., in London. "The Grand Prix [that is, the Spring race, the Derby], has been run; brothers, we must depart."

or larger. And I choose, as a matter of taste, to insist upon it that all printing is bad that is not done in this way. Now, do not set me down as a faddist. I am not thoroughly converted to Morris' printing, because in his printing the words are so closely run together they are not read with ease, and, above all things, I do not consider the so-called "deckle-edge, handmade paper," which in all probability is never handmade, such an "artistic" cloak to cover a multitude of sins as many printers consider it. The very fact that it is artificial and imitative makes it as objectionable as coated paper, which also is artificial and insincere.

The point can be explained in this way: We may have no objection to a dress suit and high silk hat. We recognize in it as legitimate a style of dress as the workingman's overalls; but we do not like to see a man working in a ditch clothed in a dress suit and silk hat. With this objection almost everyone will agree. But there are those who, wishing to follow the dictates of society, do not like to see a man, even if he is a lecturer or a bridegroom, disporting himself in a dress suit and silk hat at any hour of the day earlier than six o'clock.

Now, there are two distinct lines of judgment. The first is drawn so broadly that nearly all will agree. The second line is drawn so finely that but few will agree. But it is a fact that in either case the question is a matter of taste. So, then, when I claim that the title of a newspaper should be in heavy type, and not in such script as would be appropriate for a lady's visiting card, most of you will agree with me. But when I claim that the title should be in very heavy block type, and not a French Old Style, I shall not have as many followers. Of course, I acknowledge that circumstances alter cases, and while I think it quite necessary that a "Daily News," "Journal" or "Press" should have the heaviest of type, I will acknowledge that a dainty little weekly in 8vo, called "The Needlewoman," or "Embroidery Notes," might be properly printed with a pica italic heading.

I think the reader now understands the object of the second part of "Drawing for Printers," and will see that nearly all the illustrations in it are selected with a view to their appropriateness for rough printing, simply because it is therein that you need to study the subject of designing for printing. It is self-evident that to print a half-tone cut you need calendered or coated paper, and that with this a little half-tone initial letter could be

Fascicule 1

NOUVEAU LAROUSSE ILLUSTRÉ

EN SIX VOLUMES

DIRECTEUR: CLAUDE AUGE

"JE SEME A TOUT VENT."

PRINCIPAUX ARTICLES (A — ABELARD)

A, par M. AIEN DE L'ISLE et M. ART. THOMAS.
Abattoir, par M. CH. MARILLON
Abbassides, par M. HENRI FROIDEVAUX.
Abbaye, Abbé, Abbesse, par M. GABRIEL LEDOS
Abcès, par M. VINC. CLÉMENT et M. MAROTEL
Abd-el-Kader, par M. AUG. DERNARD.
Abeille, par M. ADOLPHE CLIGNY.
Abd-ul-Aziz, par M. HENRI CASTETS.
Abd-ul-Hamid, par M. J. DESVALLINES.
Abélard, par M. RAOUL ALLIER.

60 Gravures

CARTE EN COULEURS ET TABLEAU DE L'ALGÉRIE

LIBRAIRIE-LAROUSSE, PARIS. le Fasc. 50 cent.

N. B. — Le fascicule 2 paraîtra le samedi 10 avril 1897 et les suivants régulièrement tous les samedis.

Design for the Cover of a Dictionary, Published in Paper-Covered Parts.

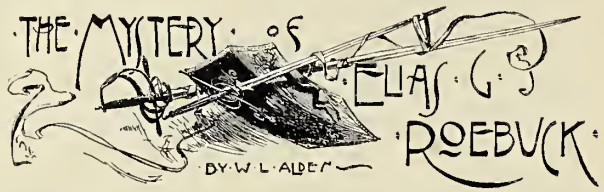
By Eugene Grasset.

Admirable lettering (more closely following the Caroline manuscript than the design for *La Revue Encyclopédique*), united with harmonious design, the artist not being contented merely to introduce a girl with poster-like hair, but bringing out an idea—that of the expansive distribution of knowledge, signified by the dandelion seed, which is freely distributed by the wind; see motto "*Je seme a tout vent.*" I sow (or spread) seed with every wind.

used; but as we study printing on poor stock, the study of the styles of the past is necessary to acquaint us with what is best in pictorial, or rather decorative, effect.

This much said, let us fall to considering some principles of designing. Other things being equal, a broad black line is best if there is any shadow or detail in the

drawing. But if there is no shadow the outline need not be very heavy, but the drawing may partake of a diagram effect, as in the watch-chain illustration from the *Figaro*, given in the preceding chapter. Such a thin line harmonizes with the type and does not attract too much attention. It is also well suited for the unimportant elements in a heading design. But if you wish



Heading to a novel in *The Pall Mall Budget*, an example of free-hand lettering, and device showing elements suggestive of the subject matter. The lettering is not heavy enough for the title-page of a periodical, nor is it so heavy as to interfere with the effect of the illustration on the page.

to introduce in a heading an important element like the American eagle, the coat-of-arms of a state, or an emblematic design for a class paper, then a strong line or a solid black is preferable. Strong lines and blacks are also preferable for an initial letter that is to form part of the decoration of a page.

Therefore, if we consider the front page of a paper or catalogue consisting of a heading, an initial letter and an illustration, we may treat them according to the following principles. If the illustration is to be the main thing, the heading and initial letter would best be mostly in outline, as in the *Figaro* watch chains. But if there is no illustration, and we wish the heading and initial letter to be decorative, a heavy outline and solid black may be used. As an example of heavy outline and solid black we have selected the dictionary cover by Grasset. This is strong enough to serve as a heading for a newspaper or periodical, but in the case of a chapter heading such heavy lettering might not be

Title-Page to Volume II of Jugend.

Showing harmonious uniting of free-hand designed letter, type, and device. The device, however, is a little too pictorial; it would be better if its background were simpler.

desirable, and the lighter *Pall Mall Budget* design might be preferable.

We said that a design used in connection with an illustration would best be in outline. When, however, the illustration is not the most important thing, heavy blacks are desirable, as in the *Jugend* title, an excellent example of the proper heaviness of the heading; there, however, the black is around, not upon, the letter.

Perhaps one of the most enjoyable features of the printer-designer's work is that of designing covers for booklets and pamphlets. If he does not have to confine himself to a definite idea, he may choose a motive from a thousand and one different elements. Of course,

Cover design for a German periodical entitled *Pan*, by Franz Stuck. Original, 8 by 12. Printed in black on heavy green cover paper.

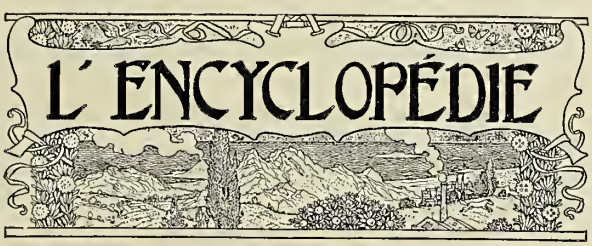
he must be more or less logical in his choice of motive, and not put a Pierrot upon a church fair programme, nor a bunch of violets upon a stove manufacturer's catalogue, though we frequently run across such designing. One of the enemies to good designing is the prevalent taste for photographic half-tone covers, where the stove manufacturer requires the reproduction of his stoves on the cover. Now, we are utterly opposed to this; not on the ground that the picture of a stove is not a fit emblem for a stove manufacturer's catalogue — for it certainly is quite proper — but we object on the ground that the printing of it requires coated or calendered paper, which is not tenacious enough for a cover; and, secondly, on the ground that the delicacy of the half-tone, which has no strong outlines or masses of light

or dark, does not make a picture that can be seen at a sufficient distance to warrant its being a cover. The brevier that you use in the body of a book is not the proper type for its cover, and so a delicate half-tone that is appropriate for the reading pages of your catalogue is not appropriate for its cover. The specimens we give in this chapter, therefore, are nearly all of them adapted to rough, heavy paper, which will make a durable cover.

The design for *Pan*, by Franz Stuck, is a particularly good example. Possibly the shadow thrown by the head is a disturbing element in the composition; it makes the right-hand side heavy and is not in itself decorative.

The spacing also between the P and the A is greater than between the A and the N, without, so far as we can see, having a valid reason for so being. But the design was for the cover of a publication of artist's sketches, and it was consequently more permissible for the artist to draw with freedom than had he been designing a more conventional cover. Stuck is one of the best letterers in Europe; and, in his more serious moments, is most exact in his spacing. The two most interesting characteristics of the design are the elegance of the letters and the boldness of the drawing of the head; substitute more commonplace lettering as in the *Pall Mall* heading and such delicate drawing as in the Grasset "Encyclopédie," and the design would lose as a pamphlet cover.

The *Westminster* design, given in the preceding chapter, recommends itself because of the silhouette steeple, which could be easily engraved on wood, and



Department heading designed by Eugene Grasset for *La Revue Encyclopédique*, showing an excellent style of lettering (founded on the Caroline), also an admirable decorative outline made to give a finished effect, or an effect of delicacy.

because of the lettering, which is as good an example of "pen-hand" as is the *Pan* of "monumental" lettering. It also suggests effects to be got by white on black, as does the *Jugend*.

The "Roebuck" lacks the elegance of the *Pan* and the robustness of the *Westminster*, but it is a good style for newspaper lettering which has to be made quickly; as, for example, drawn on the chalk-plate in half an hour, when perfect spacing and proportioning is out of the question. There are times also when a letter is needed that is not truly elegant. It seems sacrilegious, as it were, to design a heading for "On the Diamond and Gridiron" with letters from a Lucca Della Robbia monument, or the Mazarin Bible. Therefore, some such lettering as this comes in handy for the light departments of a paper.

Akin to the *Pan* design is the *Jugend*, though it is not nearly so good. It would be better with a border about it, and still better if the *Jugend* letters were not quite so narrow, and if the background behind the girl were more simply drawn; but the letter is good and strong, and the figure, being in outline, may be printed upon the roughest paper. The whole page is interesting also as showing recent movement in type design in Germany. This is the result of the William Morris movement in England. It will be noticed that the letters are broad and well proportioned; they are virtually modernized Jenson.

(*To be continued.*)

Written for THE INLAND PRINTER.

ELECTROTYPING—METALLIZING.

(*Continued.*)

NO. XV.—BY C. S. PARTRIDGE.

THE accompanying cut (Fig. 14) illustrates the combination blackleading machine previously mentioned. The leading is done by means of an air blast and a brush. Air from the pressure blower (on the floor, back of the machine) passes through tubes in the horizontal cylinder (above the machine) and is discharged through a narrow slot extending across the table and close to the mold; water circulating outside the tubes reduces the temperature of the compressed air, so the machine may be operated continuously—even in the summer—without danger of injury to wax molds. At the bottom of the machine there is a shallow drawer with a gauze bottom through which the air passes to the blower; the gauze retains particles of wax and other substances likely to obstruct the free passage of air through the slot. However, should the slot become clogged, by removing the plate on the front of the machine the workman can obtain access to the wind chest and may easily clear away any obstruction. By a glance at the mercury gauge, on the top of the machine, the operator can see whether the air pressure is as it should be. The brush, which is of badger hair, is located just back of the wind chest and actuated from a shaft supplied with a tight pulley, so, whenever desired, the brush may be stopped. The distance of the brush from the table is adjustable.

In operation the workman lifts the cover, at front, which is held raised by a hook shown at the left side, lays the cases to be leaded on the table, which is 33 by 22 inches, lowers the cover, and starts the machine by pulling the handle on the right until a pawl drops into a notch in the rod; he then adjusts the stop motion so the table will make one, two or three trips forward and back; when these have been completed the pawl will be detached automatically from the rod, and the spring on the countershaft carry the belt on the loose pulley, stopping the machine.

Flat molds such as are made for the production of copper printing plates may be readily and effectively

metallized by either of the methods previously described, but for the production of nickel electrotypes or the reproduction of irregular shaped objects such as statuary, or art work of various kinds having undercut or deep portions, recourse must be had to what is called metallizing by the wet way. While this class of work is not strictly in the line of commercial electrotyping it is sufficiently analogous to deserve mention. The processes to be described are recommended by such practical writers as Langbein, Urquhart and Watt. Gutta-percha or wax molds have their surfaces rendered conductible by the following plan: Take equal parts

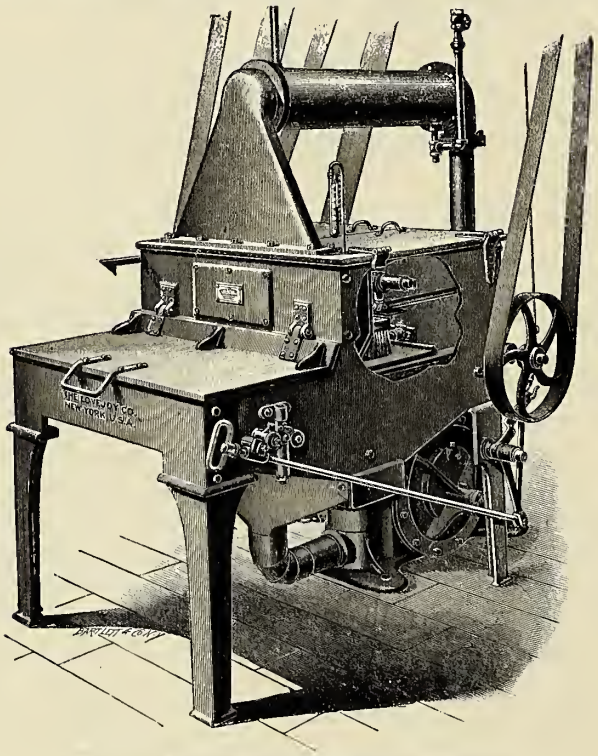


Fig. 14.—Combination Blackleading Machine.

of albumen (white of egg) and a saturated solution of common salt, and apply the mixture to the object to be coated by means of a soft brush. Then dry the composition thoroughly. Now make a strong solution of nitrate of silver and dip the mold into it for a few minutes and dry again. Expose the mold to a strong light until it becomes quite black. The mold is then to be dipped into a saturated solution of sulphate of iron, when a layer of metallic silver will be formed upon which a deposit of copper may readily be obtained. The mold should be rinsed when taken from the sulphate of iron solution and connecting wire attached to it, when it may at once be placed in the depositing bath.

Another method of metallizing is as follows: Dissolve a piece of phosphorus in two drams of bisulphide of carbon, stir in two drams of benzine and a drop or two of sulphuric ether; pour the whole into half a pint of alcohol and wash the surface of the mold with this mixture twice, allowing it to dry after each application.

The silver solution is made by dissolving one dram (twenty grains) of nitrate of silver in a mixture of half a pint of alcohol and one dram of acetic acid. The mold is thoroughly floated once with this solution and allowed to dry spontaneously.

Another and simpler method of rendering the mold conductive may be described as follows: Dissolve phosphorus in pure alcohol until a strong solution is obtained and wash the mold with the mixture. The silver solution is prepared by dissolving nitrate of silver in aqueous ammonia to saturation. It is to be poured evenly over the mold and allowed to float over it for a few minutes. The solution is poured off and the mold allowed to become partly dry, when it is again floated with the mixture. Spots that do not appear to take the solution readily should be wetted with it by means of a soft brush.

Still another process is as follows: Apply with a brush upon the mold a not too concentrated solution of nitrate of silver in a mixture of equal parts of distilled water and ninety per cent alcohol. When the coat is dry, expose it in a closed box to an atmosphere of sulphureted hydrogen. The latter converts the nitrate of silver into sulphide of silver, which is a good conductor of the current. For the production of the sulphureted hydrogen, place in the box, which contains the mold to be metallized, a porcelain plate or dish filled with dilute sulphuric acid (1 acid to 8 water) and add five or six pieces of iron pyrites the size of a hazelnut. The development of gas begins immediately and the box should be closed with a well-fitting cover to prevent inhaling the poisonous gas; if possible, the work should be done in the open air or under a well-drawing chimney. The formation of the layer of sulphide of silver requires but a few minutes, and, if not many molds have to be successively treated, the acid is poured off from the iron pyrites and clean water poured upon the latter so as not to cause useless development of gas.

For coppering leaves, plants, flowers, etc., dissolve five parts (by weight) of wax in five of warm oil of turpentine, and add to the solution a mixture of five parts of phosphorus, one of gutta-percha and five of asphalt in 120 bisulphide of carbon. When both are thoroughly mixed, add to the whole a solution of four parts (by weight) of guncotton in sixty of alcohol and sixty of ether, and, after a thorough shaking, allow to settle. The next day pour off the clear solution from the sediment, when the solution can at once be used.

A French process for metallizing leaves, etc., consists in immersing them in iodized collodion composed of forty per cent alcohol, 40 cubic centimeters; ether, 60 cubic centimeters; potassium iodide, 1 gram; guncotton, 1 gram. Allow the leaves, etc., to dry so that a firmly adhering layer is formed; then immerse them in a solution of ten parts (by weight) of nitrate of silver in 100 of water, whereby a layer of iodide of silver is formed. Now expose the article thus treated for some time to the light, and then immerse it in the reducing fluid consisting of water, 500 parts; green vitriol, 25 parts, and acetic acid, 25 parts. The reduction of silver proceeds rapidly and the articles are soon

ready for coppering. Instead of the iodized collodion, a mixture of equal parts of white of egg and solution of common salt may be used.

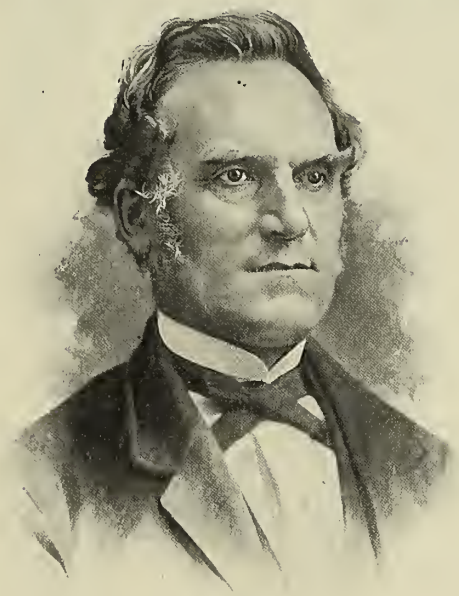
(*To be continued.*)

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. VII.—ANDREW GILBERT.

PROBABLY many have shared the admiration for the marvelous accuracy and symmetry attained in the manufacture of printing types, the foundation of which begins with the cutting of a letter on the end of a steel rod, the type-punch of the founder. The demand for this work is limited, and consequently there are few skilled cutters. The Scotch



ANDREW GILBERT.

have been exceptionally successful in developing this class of workmanship, where patience, faithfulness and dexterity are so unitedly required.

In Edinburgh, in 1821, Mr. Andrew Gilbert was born, serving an apprenticeship of four years with Cervan, an experienced cutter.

Mr. Gilbert became connected with John T. White, of the New York Type Foundry, coming to New York in 1846, and continuing in the service of Mr. White and his successors, Charles T. White & Co., some fifteen years, returning to Europe in 1853 on a visit. He devoted himself to cutting romans, which were admired by New York printers and publishers, for whom his best work was done.

Mr. Gilbert entered the service of the Boston Type Foundry in 1862, later becoming a stockholder and officer in that corporation. He died July 25, 1873, at Chelsea, Massachusetts, with an established reputation as a designer and cutter of both roman and display faces. He was a man of exceptional attainments, cheerful in disposition, and inspired respect for his character and abilities. It has not been possible to secure a list of notable letters cut by Mr. Gilbert, but the type founders of the United States recognized in him a valuable assistant, and one of precise and general knowledge in his profession.

A WELCOME VISITOR.

THE INLAND PRINTER is a most welcome visitor. Some of the suggestions and explanations contained in it are alone worth the subscription price. Every printer should be a subscriber. I wish you continued success.—*George L. Lemon, The Herald, Belle Center, Ohio.*

5–4

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

MR. CHEROUNY'S VIEWS.

It may be doubted whether in the ranks of trades-unionism there can be found one more enthusiastically in favor of trade organization or more hopeful of good from such sources than is Mr. H. W. Cherouny, the New York master printer whose views upon the subject have, on two recent occasions, found expression in these columns. In presenting the third, and final, paper from this writer, the editor feels under no obligation to apologize for the length of the contribution. Mr. Cherouny's opinions, while not those generally held by employing printers, are entitled to every consideration. They are, as heretofore stated, the outgrowth of long years of experience and of the successful management of extensive interests in the printing line. Taking up the argument from the point where he left off in the July issue, Mr. Cherouny continues:

Those who favor unlimited competition as the rule of business intercourse often say that trade-unionism, with its tendency to limit competition, rests on foreign ideas of business life, savoring of socialism.

Does it not take much presumption to assert that the fifteen millions of American laborers now struggling for business equality are so weak-minded as to allow foreigners to lead them astray, and to forget their allegiance to what is proudly called "True American Business Spirit"?

In order to see clearly if there is any groundwork for remarks of this character, I have tried to grasp the American spirit, which, if anywhere, must be found in the works of the Federalist Fathers of the Republic, and, indeed, these ancient writings manifest a spirit which seems lost to our present generation; yes, there is statesmanship second to none in the world, and philosophy that does not clash with pure and refined sentiments of pious hearts; and political economy which begins and ends with the rule: Live and let live.

But nowhere in the fundamental laws of the nation, or in the commentaries thereon, have I seen anything to give ground for the arguments of trades-individualists denying to organized workingmen the right of reforming the labor contract system by the institution of new business customs. Nowhere have I seen a fixed law of God or of the nation forbidding two, three or more citizens to agree upon a living price for whatever they have for sale. Neither is there any injunction against trades-unionism, nor a command to make and enforce so-called conspiracy laws. Yet, employers have from the beginning to this day spoken of trades unions as schools of murder and anarchy. They have told their working people in a thousand ways, that resistance against the abuse of industrial liberty was apostasy, nay, high treason, taunting American citizenship with something indescribably detestable. The worm twisting in agony under the heel of the master was stigmatized as socialistic leader, and the capitalists forming associations to save their property from destruction through competition are treated by the press and many legislatures as highway robbers.

What caused the growth of such sentiments? The economic works of Adam Smith, Ricardo, Mill, etc., have inspired covetousness with the presumptions of philosophy; they have given to greed the haughtiness of that knowledge which shall vanish away, and which Carlyle calls "the dismal science." And as the propensity of men, cutting the anchors of ancient authority, is toward licentiousness, which the ambitious call and the ignorant believe to be liberty; so most people of our age think that the right to drive hard bargains everywhere is the essence of American liberty—the goddess herself, incarnated. Of course, if this be true, then trades unions and producers' associations who say to competition: So far and no farther! must be considered as dangerous institutions. "One of the weak sides of republics is that they afford too easy an inlet to foreign corruption."—Hamilton, Federalist, XXII.

There was a time when all who claimed intelligence and knowledge of economic matters derided trades-unionism, while many employers even thought cannon the best argument against them. Indeed, the producers of the United States often appeared like a huge procession of middle-age flagellants. Whenever Wall street gave the signal, the head men raised the painted idol of free competition and all sang "Hallelujah! the life of trade!" Then, each man, moving along, began to beat the naked shoulders of the man in front with the scourge of cut-throat competition until the blood flowed on every side. Thus the procession of otherwise quite sensible business men marched along until its members broke down in an emaciated condition, saying: "This is a business crisis to purify the air!"

In the course of years, the workmen left the procession, and now they stand by the wayside, some sullen from indignation, some jeering at the sight of the fools who lacerate each other to no purpose. Strangest of all, however, is the fact that organized laborers cry out against employers who withdraw from the procession of flagellants, exclaiming with the trades-unionists: "We have enough of competition!" The same workingmen who abhor conspiracy laws think anti-trust laws most desirable institutions, forgetting entirely that

"I CHATTER, CHATTER AS I FLOW
TO JOIN THE BRIMMING RIVER."

Re-etched Half-tone by
SANDERS ENGRAVING COMPANY,
Engravers and Electrotypers,
314 North Broadway,
St. Louis, Mo.

Overlay made by
Beck's Perfection Process.

they are in justice bound to grant producers the same rights which they have taken.

When will the people comprehend that it is this class of trade-individualists which has cast off allegiance to the spirit of our fathers, and that they can never blend Manchester licentiousness with American liberty? When will American citizens stop crying for more privileges and begin to seek for checks on those who cannot in business be governed by reason?

That employers hate trades-unionism can perhaps be understood, but it is a matter for amazement that the learned professions which have to deal with the morals of the people should still more widely depart from the ancient modes of thought and side with those who would sacrifice the body of the people for individual liberty. How could the sophistry of Adam Smith silence the Christian conscience of the clergy so as to varnish crime done in the name of industrial liberty? When the first trades union met for the first time in Faneuil Hall, Boston, on the Fourth of July, 1834, to provide for petitions against child labor and long hours (fourteen hours a day in Lowell factories), twenty-two clergymen were invited to invoke God's blessing, but none came. As if Christ had said: "Suffer the children to work in factories fourteen hours a day"; or, "Love thyself above all, and God and man merely for thine own sake."

Nevertheless, though the Christian ministry discountenanced the labor movement, the seed sown in 1834 in Boston was like a grain of mustard seed which a man threw into the American garden, and which grew and waxed to be a great tree! But, alas, in trying to blend Christ's words with the doctrines of the Manchester school of liberty and equality (in iniquity?) the past generation of ministers have done incalculable harm to the church. Where are the workingmen's altars of communication? Not in the churches! Let the present generation of ministers come to their senses when dealing with the question asked by the laborers: Where shall the country's giddy course of business licentiousness end? Where is the point at which the individual must give way to the common interests of business communities? This is the labor question as well as the trust question. It is not complex, beyond the reach of reason. It is simple and plain, not answerable with books and theories on State, but with Christian self-restraint and self-denial on the part of those who claim the title of "masters," and with a sense of justice on the part of consumers toward producers. Low prices do not make nations happy and wealthy.

Finally, the jurists have taken an inimical attitude against trades-unionism and have given to the sentiments of employers the semblance of legality, while inspiring them with the hope that the power of State could be invoked against the organization of labor. The working people hold the American view, that the powers vested by society in the Government and in individuals should be so adjusted that the poorest and weakest citizens can peaceably exist by the side of the richest and strongest, and also that the rich need not fear the poor. In the course of time the laborers have often seen rich employers overreaching their limits and have then asked the Government to protect working children and women, as well as life and limb, in shafts and mines, etc. When the legislators were willing to meet the laboring classes, it was far too often found that the learned judges set aside what they called class legislation. Alas, the law was to consider the workingwoman with child equal to the factory owner; or the tenement house cigarmaker equal to the landlord cigar seller! Indeed, of all the fools in life, the learned ones are the most imbecile!

I have read as many judicial opinions on labor laws as I could get, and I daresay that I have read as many dissertations on Adam Smith's economic tenets masked as American constitutional law; or, if not such, most of the legal opinions of high American courts are labored essays on ancient Roman notions of the rights which property gives over the conduct of persons employed therewith in America.

Madison says, Federalist, XLIII: "The safety and happiness of society are the objects at which all political institutions aim, and to which all such institutions must be sacrificed." "This is the law and the prophets." But the judges said, in common with the English economists: "The safety and profits of employers are the objects at which all institutions aim, and to which all institutions must be sacrificed. For, as we can read in modern philosophy: The highest aim of man is to sell high and to buy low—therefore the power of State must crush every measure directed against competition."

What else could be the result of such a course of the jurists, but deep dissatisfaction with our forms of government among the working classes, and frequent resort to violence! The trades unions have too often sinned, are still sinning, and will doubtless sin in the future. Madison says, Federalist, XLI: "The purest of human blessings must have a portion of alloy in them," and "possible abuses must be incident to every power or trust." The trades unions are bands of simple working people, not guided but irritated by the natural teachers of the nation. Whenever they are impelled to common action they will show their character, whether they be cultivated or not. Yet, they are the people—educated locomotive engineers and printers by the side of rough miners and 'longshoremen. Their acts are like their hearts, more or less controlled by reason; sometimes under stress of excitement tending to crime; at other times calm, self-restrained, and often sublime in self-sacrificing virtue and Christian charity! Do not call the rough worker a fool who suffers hunger and misery when striking for his hearth and home—in his own way. And when you look over the lists of collections for the sick and needy in union ranks, aye, then you stand before an altar of charity against which the organized and general charities cannot compete.

Who else but the industrious and steadily working element of the people could possibly collect the enormous amounts needed every year for union purposes? Indeed, as the State is no different from its people, but the very organization of the people itself; so the trades union is nothing but the very trade itself in an organized form. As the character of a State and its form of government depends on the character of the people, so does the character of the trades union depend on the character of its workers. And as the external and internal policy of a State is an expression of the will of its people, so is trades-unionism an expression of the will of the workers in industry.

Organized labor now holds the same views of constitutional limits as the Fathers. They consider that government is one of limited powers; they have not committed to it their own complete function of legislation. They have retained in their own hands the function of legislating on the rights and duties of all persons engaged in industry—journeymen, apprentices, masters. And in their trades unions the people have vested one of "the powers not delegated to the United States by the Constitution, nor prohibited by it to the States." And this is meet and right.

Why do masters stand idle while their workingmen define the rights and wrongs of industry? Let them join the unions and speak at the proper time and place on the questions of the day.

Why does the law deny the trades unions the right of existence? Let jurists find a constitutional way of binding united laborers and employers to legal forms. Let the United States define the rights of trades associations and fix their duties, so that everyone can say: My liberty begins here and ends there. "We may well suppose that neither side would entirely yield to the other, and consequently that the struggle could be terminated only by compromise."—Madison, Federalist, XXXVII.

THE UNION LABEL.

Complaints are frequently made that the employing printer is lacking in sagacity who does not join with the Typographical and Pressmen's unions in an effort to extend the demand for the Allied Printing Trades label. Of course, the complaint comes entirely from the unions, who expect to reap the greatest share of the profits to be derived by a universal demand for their trade-mark, the insignia which is supposed to indicate that all the work upon which it appears has been produced under union conditions. Aside from the absurdity of the proposition to expect employers to aid in advancing a means which at some future time, when they may be impelled to resist the unwarranted demands of some of the unions, may be invoked to do them harm, there are a number of other reasons why employers, otherwise quite favorable to unionism, have done nothing to assist in the label propaganda.

An inquiry was recently instituted by the editor of this department of THE INLAND PRINTER to ascertain the sentiment of the employers upon the question of the union label. Without exception, those appealed to replied that they had received absolutely no benefit from the existence of the label. The protection it is supposed to afford to employers of union printers has been minimized by reason of the general lavishness with which its use has been permitted. In almost every city, printers who are not employers in the sense of paying wages are permitted the use of the label because they happen to belong to the union. Many pay a trifling membership fee for the sole purpose of being privileged to use the label, and beyond the payment of the monthly dues the union is apparently unconcerned whether these offices comply with the rules regarding hours, which are so strictly enforced in the larger offices. Many instances were cited to show where the rules regarding apprentices and many others which enter into the calculation where keen competition is concerned, have been likewise wholly ignored by these offices, to the detriment of the large offices which cheerfully comply with every union regulation.

At present the demand for the label is confined almost wholly to three classes of work: First, that of the politicians about election time, who use it as a sop to the "labor vote"; second, the work of the municipalities, city councils and kindred governmental bodies, which are made up of the aforementioned class of politicians; and lastly, the work of the fraternal societies composed largely of the industrial classes. My correspondents allege that a very large percentage of this work goes into the small offices which, although they possess the label, pay next to nothing to the wage-earning printers.

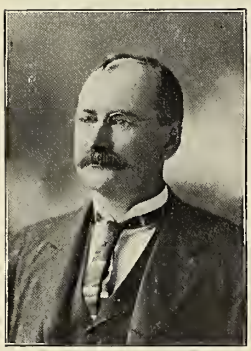
While these conditions exist, it is not surprising to find the bona fide employer quite indifferent to the success of the label or even discouraging its use where the opportunity is offered. It will certainly afford him no protection while it is allowed to

be used promiscuously by every man with a printing office, be he employer or otherwise.

It is extremely doubtful whether the label will ever come into general use aside from the lines already indicated. Few business men care to place upon their printing an emblem which is likely to offend as many people as it will please. The business man cannot afford to foster the prejudices of one class of customers at the expense of another. But to make the label, even in its limited use, a real and not an imaginary power, the unions must place greater restrictions upon its use, so that it will be in reality, what it is in theory, a badge of good workmanship and fair industrial conditions. The writer has seen the label upon some specimens of work which would discredit any printer, union or otherwise, who had the hardihood to acknowledge authorship of the job. This, too, ought not to be.

GEORGE A. PFLAUM.

It was in recognition of his efforts in successfully withstanding the encroachments of an overbearing organization of his employes that led the Typothetæ of Dayton, Ohio, at its recent annual election, to choose George A. Pflaum for its president. Born in Dayton forty years ago, Mr. Pflaum has been identified with the printing interests of his native city almost as long as he can remember. His father was a printer before him, and for a period of over thirty years successfully filled the position of foreman of the Dayton *Daily Journal* composing room. Mr. Pflaum's first actual contact with the trade began when he entered the office of Reynolds & Reynolds, in the early seventies, as a pressfeeder. An apprenticeship with J. W. Johnson, one of the foremost master printers of Ohio, followed, occupying the years from 1875 to 1879.



GEORGE A. PFLAUM.

After some experience as a journeyman, and a brief incursion into another line of business, Mr. Pflaum went into the printing business upon his own account, forming a copartnership with Mr. Gustave F. Giele, under the firm name of Giele & Pflaum. The job business of this firm, starting with a modest plant, has developed until today it ranks with the best in Dayton. In addition to his connection with his jobbing business, Mr. Plflaum conducts a juvenile religious monthly, the *Young Catholic Messenger*, which he founded in 1885, and which has attained a circulation of 20,000 and has a recognized place in that class of literature.

The trouble with the Typographical Union arose over the insistence of the union upon the discharge of an apprentice. The firm declined to obey what was in effect a peremptory order, but offered to submit to an arbitration of the dispute. When this was declined and the union had declared a strike and boycott against the office, Giele & Pflaum sought the aid of the Dayton Typothetæ, with such success that they have continued to successfully operate their plant on a nonunion basis.

WANTS FAIR PLAY.

Occasionally there can be found a member of the Typographical Union who does not believe that it is ethically correct from a union standpoint to indulge in a stand-and-deliver policy on matters affecting the relations of employer and employe. L. C. McAllister, writing to the *Typographical Journal* from Nashville, Tennessee, furnishes a refreshing instance of this kind. Discussing the proposition to give the employers no advance intimation of the date upon which the unions will seek to "enforce" a shorter workday, the writer in question says:

"The committee tells us that the day is set; that no one knows it except the committee. This smacks of a stab in the dark. Does this mean it intends to order us to notify the proprietors that we have changed our work hours without their knowledge or consent; that we work only nine hours hereafter, no matter if the form is pied, or fire, or any other accident occurs; no matter if the proprietor loses thousands of dollars, which an hour's overtime (for which he would pay liberally) would save; our laws are like those of the Medes and the Persians — the maximum is nine."

This argument that the employer also has rights — coming from the source it does — is not only refreshing, it almost revives one's faith in humanity as represented by the union. Would there were a few more McAllisters!

ANNUAL BANQUET OF THE DETROIT EMPLOYING PRINTERS AND PUBLISHERS' ASSOCIATION.

The above association recently celebrated its first anniversary with a banquet, which was made the occasion of an exchange of congratulations among its members upon the large measure of success achieved during the first year of the association's existence. Built upon the wrecks of several former societies, the present organization embraces within its ranks every employing printer in the city. Marked progress has been made in the direction of curtailing undue competition and in weeding out customers who have in the past notoriously abused the credit system. These achievements were fittingly commented upon at the banquet at which forty guests were present. The speeches were all impromptu in character and of a high order of merit. President John Taylor presided and acted as toastmaster. The list of toasts and responses was as follows: "Looking Backwards," Charles M. Rousseau; "Organization," John H. Gould; "Memoirs of Crossing the Rhine," John Bornman; "As to Estimates," John G. Starling; "2,000 an Hour, and Put it in the Contract," by Members of the Combine; "The Boss," Thomas Williamson; "Now and Then," John F. Eby; "Tricks of the Paper Trade," by the Paper Men; "The Fat Take of Old Times," Thomas Smith; "My First Job," James H. Stone; "Ink and the Men Who Sell It," Charles H. Ault; "The Cut Direct," Messrs. Eaton and Van Alstyne; "Double and Triple Plate," Messrs. Habbin and Rand; "The Press," Theo. Quinby; "Faces; How They Change," Mr. Daniels, of Cleveland. The programme was enlivened by songs by Messrs. H. R. Winn and Edward Suckert. The election of officers resulted as follows: John Taylor, president; Thomas Williamson, vice-president; John Bornman, treasurer; J. G. Starling, secretary.

NOTES.

FIRE destroyed the Case Power building in Detroit, Michigan, during the past month, and thereby rendered half a dozen printing offices homeless. John Eby, one of those burned out, has since been forced to make an assignment after a career in the printing business in Detroit embracing over a quarter of a century.

THE Allied Printing Trades' Council of Detroit recently presented a new agreement to the employing printers for acceptance. Its terms were such that the employers unanimously declined to have anything to do with it. The association will endeavor to get along without the privilege of using the union label from which, they assert, they have derived but little good.

THE Milwaukee Typothetæ held its annual meeting and election of officers June 24. Following are the officers elected: A. J. Aikens, president; H. H. Zahn, vice-president; Frederick Pollworth, secretary; Edward Bulfin, treasurer. All the various committees appointed to provide entertainment for delegates to the United Typothetæ of America convention are working hard and with enthusiasm, and no delegate will ever regret having visited Milwaukee.

SWEETMAN'S Printing House, of Dayton, Ohio, which was completely destroyed by fire recently, issued the following unique announcement thereof, together with a notification that, equipped with new material and new stock, they were ready

to entertain all comers. The announcement was printed on a double sheet of note paper with charred edges:

Our friends, boys of the fire department, tendered us a surprise on Thursday evening, May 26, 1898, bringing their instruments with them, and played on our building until the *wee sma'* hours, when they retired, all present voting that there was a "Hot Time in the Old Town." We sincerely thank the chief and his brave boys for their company on that evening, but in the future we would be pleased to have them notify us of their visits in advance, or call individually, as they are Too Many for Us.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), $1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Australian Typographical Journal (monthly), 75 cents per year. 487 Collins street, West Melbourne, Australia.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association. Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

JOHN W. BRAMWOOD was put into a cotton mill as soon as he was large enough to use. He is now secretary-treasurer of the International Typographical Union, and herewith we "cut" him. At the age of thirteen he invaded the office of the Fall River *News* and established a military dictatorship over the hand roller and lye pot. His dreams of conquest, however, were soon shattered by a general order from parent number one, acting as a board of strategy, to take up a new base of action; and shortly after he was heard from across the plains in the city of Denver. Here he seems to have met open arms, for at the age of sixteen he joined forces with the insurgents of Denver Union and subsequently captured all the offices in sight, including the presidency of the union, two terms as president of the Trades and Labor Assembly, delegate to the Louisville convention of the International, also to the Colorado Springs convention, delegate to the American Federation of Labor, and organizer of the eleventh district. He was appointed a member of the Advisory Board of Health by the mayor of Denver; but peace was not to be his, for upon the call of his countrymen at large we find him at Camp Indianapolis, to which position he has again been recently elected by a three-fourths majority. He is personally well known over the country, having done considerable touring in his younger days. He is a good debater, straightforward, and attends to business.

JOHN W. BRAMWOOD.

A BILL has been presented in Congress to increase letter postage to 3 cents.

JOHN CARLON, of Carlon & Hollenbeck, Indianapolis, has withdrawn from that firm.

THERE is talk of moving the headquarters of the International Typographical Union to Chicago.

DANIEL WELLING, an old member of Boston Union, now publishes the *Bicycle Press* in that city.

PRESIDENT PRESCOTT has two or three good positions open to him at close of his term of office, November 1.

OF the new Industrial Commission the *National Labor Tribune* says: "There is considerable wire-pulling in nearly every State of the Union for a representative on the commission." A bill to prevent wire-pulling is now in order.

CHARLES S. RUFF, of Des Moines, writes: "The colored members of the union have never produced a rat printer."

FRANK K. FOSTER'S *Labor Leader*, Boston (lately the *Liberator*), has dried up. Also the Chicago *Federationist*.

KELLY'S office, Indianapolis, which prints the *Typographical Journal*, was burned on Independence Day. Loss, $5,000.

THE executive council of the Bookbinders' Brotherhood is considering a union label for books, and school books particularly.

THE linotype machinists are now hopeful of securing recognition by the International Typographical Union under separate charter.

THE unionists of Washington declare that the machine-made bread furnished by the Government to the soldiers is of a very low grade and unfit to eat.

THE Brotherhood of Locomotive Engineers has failed to become a part of the railway federation, including conductors, firemen, telegraphers and trainmen.

THE Arkell and Judge publishing companies applied for receivers. Their publications will not be suspended, and it is believed affairs will be straightened out in a short time.

FOR $750,000 William Waldorf Astor, descendant of an "early settler," now of London, has sold forty-one pieces of real estate in the center of New York City, and his tenants, who builded thereon, are holding rebellious meetings.

EMERSON said, "Discontent is the want of self-reliance," but *Discontent*, a new weekly of Lakebay, Washington, says it is the "Mother of Progress." Darwin showed an ape was contented when well fed, and that, no doubt, is the reason man left him in the jungle.

APPRENTICE HICKS, of the New York *World*, is numbered among the slain in Cuba. The *World* continued its enlisted employes on the pay roll, and W. Fowler, of the engraving department, is enjoying the season at Newport, where his regiment is stationed.

THE New York *Journal* will establish a paper in Santiago. Three pages will be printed in Spanish and one in English. Charles T. Peyton, of the *Journal* job department, left New York with material and presses for that purpose. It is said another will be started in Havana.

COMPULSORY arbitration still has some adherents, it seems. If courts are to decide the wages labor shall receive, they must also pass upon the manufacturer's prices. But what shall be done to the consumers who refuse to pay the prices? Only the alchemy of freak legislation can solve it.

NO INTIMATION of the Chicago stereotypers' strike was given to the officers at Indianapolis, and it is said the organizer was not consulted until after the strike was on. A forty per cent increase or quit was demanded at once, which was, it is said, in violation of agreement with publishers.

THE *Coast Seamen's Journal* of June 15 forwards an engraving of Samuel Plimsoll, the "Sailors' Friend," who died at his home in England, June 3. Plimsoll devoted his life to the cause of the sailor, though he knew he could get nothing in return except the undying gratitude of "poor Jack," which he has in abundance.

WITH the assistance of the typographical and other unions, the retail clerks have inaugurated a 6:30 closing movement in Tacoma, Washington. Joint meetings of trades unions are held in that city. Rossland (B. C.) and Portland (Ore.) unions have lately increased their scales of prices, and Vancouver, B. C., and Tacoma, Washington, are about to do so.

IT seems that some irresponsible person or persons charged the Social Democracy with an attempt to annihilate space. The opening declaration of its "Manifesto to the American

People" reads: "We entertain no such unphilosophic notion as that the past may become the future without an intervening present." The American people will be pleased to learn that, even with the S. D. in power, time will elapse or water run down hill.

James W. Conner, of the International Printing Pressmen and Assistants' Union, chairman of the Shorter Workday Committee, visited Chicago recently in the interests of the cause for which his and other organizations are now working, and favored The Inland Printer with a call. A number of organizers were appointed by him to carry on the work in this locality. He stated that the date for the inauguration of the shorter workday had been fixed upon, but that it had not yet been made public.

Since the day that Adam struck, slammed the gate behind him and camped out in the suburbs, man has ever pressed against environment. Is there no other way than strikes? Why, yes; there is the Prætorian way of forcible possession, advocated by many, or there is the Spencerian, to remove the clamor in the removal of its cause. The former method is gaining adherents daily. The latter will advance when men in high places discover with the noble Papinian that "it is easier to commit than to justify."

Capt. William Owen O'Neill, who went down in the charge of the Rough Riders up the hillside at San Juan, before Santiago, was at one time the fastest compositor in the Southwest. He also edited the *Arizona Miner*, the *Phœnix Herald*, and the *Hoof and Horn*. He was an Arizona county judge, sheriff, and mayor of Prescott. For mayor there was but one vote against him, said to be his own. His father was Capt. John O'Neill, of the famous Irish brigade of the Second Army Corps during the Civil War.

President Prescott, of the International Typographical Union, will retire from office with the consciousness of duty well performed. He has held the position longer than any of his predecessors, and that is the main cause for his retirement, as, unlike the cigarmakers, molders, steelworkers, miners and others, the printers are not accustomed to retaining an official for more than a few years. Prescott himself made no effort to secure reëlection. All told, he has made a good official and leaves the position in a much more advanced condition than he found it.

H. Gochnauer, secretary of Lancaster (Pa.) Union, writes: Our efforts here at present are almost all directed toward securing a uniform scale for machine operators, who until recently have been working on the hand composition scale. We have succeeded in securing an increase for them in all but one office. We had an interesting document at our last meeting in the shape of an agreement between an employer and his apprentices, binding the latter not to affiliate with any union or labor organization. A recent smoker has been productive of good results in the way of an increasing membership, all the printers in town having received invitations to attend.

The New York *Journal* has the laugh on the *World's* scissors editor in a war item on "Col. Reflipe W. Thenuz," which, changed around, spells "We pilfer the news." The *Journal* has also sued the *World* for $500,000, which stated the former was suspected of obtaining government plans for purpose of publication, and that the *Journal's* dispatch boat had been seized at Port Tampa. The outcome will be watched with interest by publishers generally. In New York State the jury, in libelous cases, is judge of both law and facts in criminal procedure, under which head this case will evidently come. In civil cases the court decides.

It is too true that labor is over-ready to indorse almost anything that promises relief. It is only necessary to cite existing evils, denounce a Rockefeller, paint a picture, and then briefly ring in the fad. A few may think over it, but the out-of-work, overworked, underpaid and dissatisfied, who would like a change of some kind, accept the extended sympathy, marvel at the powers of the speaker, and agree "there is something in that." Yet it is just as true now as ever that "flow of words is poverty of thought." The writer calls to mind a faddist some years ago who got his scheme authorized by his union. After he had it under way and attempted management they discovered he was partially insane. At the Chicago convention of the American Federation of Labor an ardent State socialist got his platform sent to the several unions for a vote,

Engraved by Sanders, St. Louis.

The Bull Fighter.

and labor's representatives there supported it. A few printers then fought it persistently and ably, namely, Frank K. Foster, Benjamin R. Tucker, Joseph Labadie and others. At the subsequent Denver convention it was overturned.

John N. Whittem, chairman of the Boston *Herald* for several years, writes us from Providence, Rhode Island:

Providence Union has a committee working for the nine-hour day, and the indications are that the much-desired object will be accomplished without much friction between the parties directly interested. . . . "Eddie" Thayer, a frameholder on the Boston *Herald* in the days of ye hand compositor, is now representing a large New York house dealing in print-cloth dyes, having as his territory Rhode Island and Connecticut. . . . Providence Union will send a delegate to the International Typographical Union convention, at Syracuse, New York. . . . The following notice posted in the composing room of the Providence *Journal* explains itself: "Our Mr. Howland writes me that should any of the *Journal* employes enlist in the service of the Government, their places in the office will be kept for them, and, if married, a weekly allowance will be made to their families. H R. Davis, cashier." . . . William R. Kenefick, formerly a compositor on the Boston *Herald*, is now business manager of the Providence *Weekly Visitor*. . . . William D. McKenzie, of the *Journal* force of compositors, has gone to the front, and the local union has issued him an honorable withdrawal. . . . The Providence *News* has recently put in three Mergenthaler machines, and has let several union men go, placing nonunion men in their places.

Chairman Murphy, of the International Shorter Workday Committee, has completed another tour. In Philadelphia he found a good defense fund and progress. In Wilmington, Delaware, the same. In Baltimore an assessment is running and the officers expect no trouble. In Washington he met Public Printer Palmer, who showed him every courtesy. The several divisions of the Government Printing Office were visited during noon hour and at closing time, and meetings held. The night forces were also visited, as well as the job and newspaper offices about town. At Cleveland he found activity. Here the pressmen were in session and addressed by Prescott, Donnelly and Hastings. The nine-hour spirit pervaded generally.

President Weimar, of the Bookbinders, and Mr. Murphy visited Akron, Ohio, where the Werner establishment employs many, and held meetings. Returning to Cleveland, the movement was given further advancement at the banquet to the pressmen. The several shorter workday committees have agreed to act in harmony. A conference of representatives of the three international bodies — compositors, pressmen and binders — was held, and it was agreed that the date set by the International Typographical Union for the nine-hour inauguration was satisfactory to all. The pressmen decided to send out organizers, and made an appropriation for that purpose. The new officers of the pressmen are energetic and persistent, and their election is largely due to their activity in the nine-hour movement. At Pittsburg, Messrs. Murphy and Donnelly visited a number of offices and conferred. In Altoona, Secretary Boate reported that they would be in line at the proper time.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.

Vest Pocket Manual of Printing. 50 cents.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch-und Steindrucker (monthly), $2.25 per year. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printer's Art.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

La Revista Tipographica (hi-monthly), $1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a deGuerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., De Montfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), $1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleecker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

Modern Printing.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

Magna Charta Bond Ads.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

Job Composition; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

Designs and Suggestions for Jobwork.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

Book of Designs from Type.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¾ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

De Montfort Press Specimens.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

D. E. Cusick, Danville, Illinois.— Your blotters are excellent and up to date.

John C. Ferris, Keokuk, Iowa.— Your June blotter is effectively displayed and quite attractive.

R. H. Dippy, Philadelphia, Pennsylvania.— As usual your work is of a very high class and artistic nature.

Spencer & Aldrich, Canandaigua, New York. — Your specimens are neat, well displayed and attractive.

D. Grant Smith, Oakland, Maryland.—The Davis letter-head is much better than the note-head. The letter-head is excellent, but the cut and the vast amount of matter on the note-head makes it very difficult to handle. The card for the Glade Creamery is good.

New Nonpariel Company, New York.—Your folder is very neat and attractive. It should prove a trade-getter.

G. H. Ramsey, Hartland, Wisconsin.— Your work is very neat; composition and presswork are both excellent.

Burbeck & Co., Watsonville, California.— Your blotters are very good indeed. Your other work neat and attractive.

Robertson Printing Company, St. Louis, Missouri.— Your blotter is a good one. It would attract attention anywhere.

C. H. Buckley, St. Albans, Vermont.—Your folder for Rocky Point Hotel is excellent both as to composition and presswork.

The Medicine Hat News, Medicine Hat, Assiniboia, Northwest Territory.— Your card is very neat indeed, well balanced and finished.

John W. Perou, San Diego, California.— Your business card is quite artistic, and one which would attract attention wherever presented.

Joseph Koke, Thief River Falls, Minnesota.— The letter-head for the Department of the Interior and the envelope corners are very neat.

The Sanderses, New York.— Your work is all of an artistic nature and very attractive. You deserve much credit for the progress you have made.

Harmon A. Gibbs, Scandia, Kansas.— Your specimens are all of an attractive and up-to-date nature, the composition and presswork being excellent.

G. N. Braung, Philadelphia, Pennsylvania.— Your advertisements are very effectively displayed. The balance and whiting out are excellent.

Lytton Alley, Nashville, Tennessee.— Your diplomas are correctly treated and very nice for work of this class. Your other work is quite artistic.

H. Henniges & Company, Peoria, Illinois.—Your samples are neat and well balanced. The presswork is good. Your letter-head is the best specimen.

J. P. Parker, Pinckneyville, Illinois.— Your ads. are certainly well displayed, having a good balance and finish. Your stationery work is also very good.

Robert Duncan & Co., Hamilton, Ontario.—Your heading is excellent as to plan and artistic as to design. It is very neat indeed. The receipt form is also very good.

Noland Davis, Butte, Montana.—Your business card is very attractive and artistic as to composition, presswork and embossing. The design is an excellent one.

B. A. Brown, Fairmont, Minnesota.— Your letter-head is excellent as to plan, but we would not advise the placing of ornaments between the words in the main display line.

The Foote & Davies Company, Atlanta, Georgia.— The cover of the little brochure is an artistic one, and is excellently well treated. The inside pages are very neat and tasty.

Emil Turstnow, Fairmont, Minnesota.— Your advertisements show that you give them a great deal of intelligent thought. They are good examples of forceful display.

E. J. Roesch, Denver, Colorado.— Your composition is very neat, well balanced and effectively displayed. The Masonic cut on the programme did not mar its appearance at all.

Ye Corell Press, New York.— Your bill of fare for Hoff: Braü Haus is a very artistic conception. It is one of the most artistic and pleasing of its class that we have seen for many days.

F. M. Williamson, Barrie, Ontario.— Your stationery work evidences considerable improvement over parcels previously

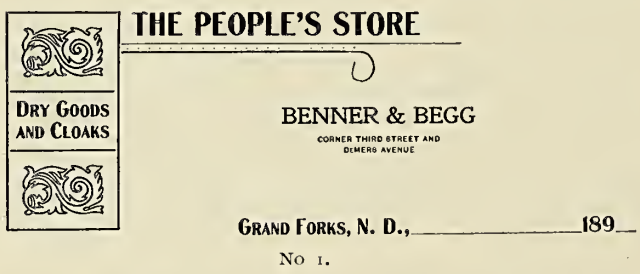
sent. We would advise you to be careful in the use of rules, pointers, etc., and not get too many on any one piece of work. We notice considerable improvement in the plans of your work.

R. H. Sprague, Elyria, Ohio.—Your work is all neat, well balanced and tasteful. The card is on the artistic order, but a lighter shade of ink for the wreath would have made a better job of it.

Bristol & Bristol, New York.—Your work is all of a superior class and inclines toward the artistic. The plan of the Cook bill-head is faulty. It is too much on the pyramid order and the balance is not good.

F. W. Gunn, Fowler, Indiana. Your receipt is an excellent one as regards composition. It is true, as you state, the color scheme is not very harmonious. Bronze-blue ink would have made a very harmonious color scheme.

Edward W. Stutes, Grand Forks, North Dakota.—Your work is all of a very excellent class as regards composition and presswork. We reproduce one of your headings, example No. 1, and wish to say in this connection that while this is a very



No 1.

neat job, the bent rule could be omitted and not in any way detract from the appearance of the heading. We would advise a straight rule, terminating at the point where the hook commences. Your hanger for Chautauqua is excellently designed and very attractive.

Frank M. Dimond, Winthrop, Minnesota.—The Strenke heading and card are both very neat and attractive. The Gruye heading is well balanced. The headings for The Winthrop Grain and Mill Company and Mueller Brothers are out of balance and present a ragged appearance.

L. F. Rice, St. Johnsbury, Vermont.—Your statement of the Merchants' National Bank is an excellent piece of composition. The card of the Champlain Cold Spring Butter & Cheese Factory is a trifle weak. More prominence should have been given the words "Champlain Cold Spring."

William R. Eward, Toronto, Canada.—Your composition is all quite excellent. Your folders are the most artistic and are all very neat. There is a trifle too much border employed on the first page of the Ontario Bowling Association. The booklet for the Empire Cloak Company is very pleasing.

Roscoe Thompson, Hudson, Michigan.—The only criticism we have to make on the card is to advise the omission of the two ornaments above and below $45. The statement is quite good. As regards the presswork, it is not as good as it should be, the main trouble seeming to be in not using enough ink.

A. Joan Persyn, St. Louis, Missouri.—Your labels and circulars are quite effective as to display, some being quite artistic, especially the folder of Sly's Neulaxo. There is too much rulework on the heading of J. C. Knight. We do not approve of putting so much elaboration on jobs of this character.

Hugh A. Lorenz, Buckhannon, West Virginia.—Your dodgers are very good—much better than the ordinary. The blotters are also good. Your most artistic specimen is "Dull Times." This is conspicuous for its dignified simplicity and is a great contrast to the title-pages of your programmes, which have entirely too much border employed in their construction. The first page of the Eighth Annual Commencement would have been artistic and quite dignified but for over-ornamentation. No ornaments whatever should have been employed in connection with a design of this character.

E. A. Cook, Santa Cruz, California.—Your Golden Jubilee programme is on the artistic order as to plan, but the composition could have been better as regards the cover and title-pages. It should have been much more simplified.

G. J. Turbeville, Raleigh, North Carolina.—Your letter shows the right spirit and we are sure that you will be an apt pupil. The main trouble with your work is the curved lines and the ornamentation. Eliminate these from your composition and you will have made one long stride toward perfection.

John J. F. York, Scranton, Pennsylvania.—Your cover for the Taylor Hospital catalogue is excellent as to design. The only criticism which we would make is the abbreviation of the word Pennsylvania where there was plenty of room to spell it out. Your blotter is a good one. The work is all on the artistic order.

Frederick H. Janssen, New York City.—Your menu for the Battle Creek Sanitarium is quite good. Some changes in the type faces might be suggested to improve it, but we do not know what types you had at your command when the job was set. Your personal card is excellent as to design, being very neat and simple.

A. L. Chipman, Poland, Maine.—We think your work shows considerable improvement over previous parcels sent. It is not a good plan to use script for display in conjunction with such type as Jenson. We refer to the Littlefield card. Do not put so much space between your words as you have in the M. Dale heading.

Loughridge & Cameron, Oshkosh, Wisconsin.—Your samples are very good for work of this class. The strip of border at the right of the panel on the Opera Bouffé heading is too heavy. The plan is a good one, but such heavy border should not be employed for purposes like this, especially where the panels are so small.

R. S. Martin & Son, Hedrick, Iowa.—We think your work compares very favorably, indeed, with work of this class, whether it be from large or small towns. The display on your blotter is not quite effective enough. You should have employed smaller type for the reading matter and a little heavier type for the display portion.

Clifford Martin, West Bend, Iowa.—Your advertisements are well designed and show that you have made good use of the material at your command. Had you constructed a small narrow panel of the matter now occupying each side of the *Journal* heading and omitted the two ornaments you would have had a very creditable job.

M. L. Goodyear, DeKalb, Illinois.—While your work is very neat as to composition, yet it lacks forcefulness in display. Be careful and do not get your display lines so uniform as to size and faces. Use a trifle smaller type for some portions and strengthen others which need bringing out. Follow these suggestions and be careful of your ornamentation.

Thaddeus S. Walling, Freehold, New Jersey.—The specimens which you submit are very neat. The "Flowers of Liberty" programme is artistic. On the admission card, "Fifth Annual Ball," we would have grouped the wording a little differently. Place the word "Evening" after the day and do not run it in with the date. Otherwise it is very good.

H. C. Craig, Bloomington, Wisconsin.—On the *Record* heading we would have omitted the bent-rule work and employed much smaller type, placing it in the upper left-hand corner. The only wording on this job was "The Bloomington Record" and the date line. The type employed was 24 and 18 point De Vinne on the "cap. and small cap." plan. In

Northwestern Mutual Life Insurance Co., Of Milwaukee, Wis.

CONTINENTAL, St. Paul Fire and Marine, United States, and other strong and reliable Fire Insurance Companies. United States Casualty Company — Personal Accident and other Insurance.

Boiler Inspection Liability and Plate Glass Insurance.

J. G. HALL,

Life, Fire and Accident Insurance.

Lenoir, N. C., ... *189*

No. 2.

work of this class where there is so little wording it is always best not to employ ornamentation. Make the heading as dignified and simple in character as possible, taking care not to employ too large type. The Ludden & Co. folder is quite attractive.

GEORGE P. SWAIN, East Providence, Rhode Island.—It is very gratifying to the editor of this department to read your kind words, and we thank you for them. The aim of this department always has been to raise the standard of efficiency and to help its readers. We hope the department may continue to be of assistance to you. Your composition is excellent.

J. G. HALL. W. A. HALL.

Underwriters, of Goldsboro, N. C., with head office at Greensboro, N. C., Southern Stock Mutual Insurance Co., of Greensboro, N. C., Continental, St. Paul Fire and Marine, Globe, and other strong and reliable Fire Insurance Companies. United States Casualty Company—Personal Accident and other Insurance.

J. G. HALL & SON,

Life, Fire and Accident Insurance.

Northwestern Mutual Life Insurance Co., of Milwaukee, Wis.

ASSOCIATE OFFICES AT LENOIR, NEWTON, MORGANTON AND MARION, N. C.

Boiler and Liability Insurance.

Hickory, N. C., ... *189*

No. 3.

Correct balance, whiting out and artistic combinations seem to be evidenced in every job. Where colors are used they are very harmonious.

ALFRED J. FERRIS, Philadelphia, Pennsylvania. — Your booklet is exceedingly well gotten up. It is very attractive and should be productive of excellent results. We would have advised sewing the booklet with a silk cord instead of stitching it with wire.

JAMES D. GORDON, New Orleans, Louisiana.— Your diplomas are excellent. Composition and presswork are all that can be desired. Your catalogue is neat, but we would not advise

J. G. HALL,

Life, Fire and Accident Insurance.

Northwestern Mutual Life Insurance Co., of Milwaukee, Wis.

Continental, St. Paul Fire and Marine, United States and other strong and reliable Fire Insurance companies. United States Casualty Company—Personal Accident and other Insurance.

Boiler Inspection Liability and Plate Glass Insurance.

N. C., ... *189*

No. 4.

the old style of putting rules around pages. This style is now almost obsolete. It requires more labor and eats up margins which should be utilized in giving the typework an open airy appearance.

ELMER E. KNITTLE, Allentown, Pennsylvania — Embossing is no longer considered a secret, strictly speaking. Of course, some are more proficient in this branch than others. Your work of this kind is very good. There is too much reading matter on your letter-head and the display is far too large. Strive after simplicity in your work and do not try to elaborate. The panel of border around the line "Book and Job Printer" on your card is entirely out of place. The single rule around the small panel "Estimates Cheerfully Furnished" is all right.

H. S. PINKSTON, Morgantown, North Carolina.— We admire the spirit in which you send your first parcel of specimens for criticism. You say that the two letter-heads are the first examples of commercial work you were ever called upon to set. We reproduce both of these specimens, together with the copy from which they were set. The improvement is very marked. These examples show that while you have not had much of this class of work to do, yet, when called upon, you use your head to good advantage as well as your hands. On

Northwestern Mutual Life Insurance Co., Of Milwaukee, Wis.

SOUTHERN Stock Mutual Insurance Co., of Greensboro, N. C.; Continental; St. Paul Fire and Marine; Globe, and other strong and reliable Fire Insurance Companies. United States Casualty Company — Personal Accident and other Insurance.

Boiler and Liability Insurance.

J. G. HALL. W. A. HALL

J. G. HALL & SON,

Life, Fire and Accident Insurance.

Underwriters of Goldsboro, N. C., With Head Office at Greensboro, N. C.

Associate Offices at Morganton, Marion, Lenoir, and Newton, N. C.

Hickory, N. C., ... *189*

No. 5.

the J. G. Hall letter-head (No. 2) which was set from reprint copy (No. 4), the only criticism we have to make is the omission of the ornaments at either side of the name. On the J. G. Hall & Son example (No. 5) we make no criticism. This was set from reprint copy (No. 3). Both of the reset jobs furnish good practical examples of a better and more modern way to get up stationery headings, where there is a vast amount of matter to contend with. Your advertisements are very good indeed.

Pettibone & Pettibone, Oconomowoc, Wisconsin.—Your work is neat but not very well balanced. On some specimens we notice that you use quite large type for unimportant wording. Use a trifle smaller type and try to get a little more white space. Be careful of your ornamentation and do not use too many pointers, rules, etc., especially on your stationery work.

John G. Ropes, Armour, South Dakota.—Your work is excellent as to plan, all of your jobs being very well balanced. We note that you do not line up your words where you employ a larger size capital in conjunction with smaller type. This is a bad plan and gives the work an unfinished appearance. This is the only criticism which we have to make on your work. This is an important thing and should have your close attention.

Frederick Strecker, Rochester, New York.—Both of your jobs are very good indeed and effectively displayed. We

ALL BILLS DUE SUBJECT TO SIGHT DRAFT.
☞All Claims must be made within 5 days after receipt of Goods

PLEASE USE N. Y DRAFT WHEN REMITTING.
☞No Agent allowed to Collect Money

Terms: _____ *Rochester, N. Y.,* _____ *189*

M _____

Bought of **Mooers & Co.,** *CHILDREN'S MISSES' and OLD LADIES'* **Shoes**

Rochester Power Co. Building, Andrews and Water Sts.

No. 6.

reproduce one of your bill-heads (No. 6) which is excellent as to plan and composition.

H. T. Voorhees, Harrisonburg, Virginia.—Your No. 1 specimen is excellent. Your No. 2 is too elaborate. There is too much rulework in its construction. Be careful of over-ornamentation on your work. Do not see how fancy you can make your jobs, but rather see how neat and plain you can make them. Elaboration eats into the profits of a job and you can ill afford to do this. Strive after neatness, correct balance and simplicity.

C. H. Baldwin, Dover, Maine.—Considering the time spent upon the title-pages of the jobs you refer to we think you did as well as anyone could do. They are very neat. You ask how the Bailey envelope could have been set so as not to have separated the town and State. We would not change the balance at all, simply bring the town and State together. Place one more lead between the last two lines, and we think your job would be all right.

Howard Bramwell, Colfax, Washington.—Your booklet for the Athenæum Club is decidedly on the artistic order. The composition and general get-up being very fine, with the exception of the ornamentation on the inside pages. No ornamentation whatever should have entered the composition on this job. To prove it to your own satisfaction, take one of the booklets and lay a small piece of the unprinted stock over the ornaments and decide the question for yourself. We are sure after you have done this you will not again make this mistake. The booklet should have been sewed with silk cord instead of being stitched with wire. Small brochures of this class are far more artistic when sewed with cord. They are supposed to be a reproduction of printing on the sixteenth century plan. Wire staplers were not known in those days.

The Pilot Printing Company, Kearney, Nebraska.—The plan of your blotter is very good indeed, but it is very faulty as to the color scheme. It is a trifle too fancy. The Fleurs de Lis employed in the construction of the border are turned the wrong way. It is not a good idea to work every other one in a different color. The great trouble with most printers, in attempting to do colorwork, is the desire to use too many colors. Avoid this and simplify your color schemes.

Johnston & Peck, Newburg, New York.—Your work is all of a superior class, both in regard to composition and presswork. Some of the examples are quite artistic, especially the Class Day Programme and the Wallkill Valley souvenir. The announcement page of this souvenir is very neat and artistic, but we notice evidences of overelaboration. It was useless to put the light rule border around this page to imitate a sheet of paper with one corner rolled over and the other turned down. The time expended in this manner was absolutely wasted. It is a mistake to elaborate to this extent. Whenever the page looks as well as this one would have without the extra work, it is time to stop. We do not say this to cast any reflection upon the compositor who set it up, but to show you the uselessness of overelaboration.

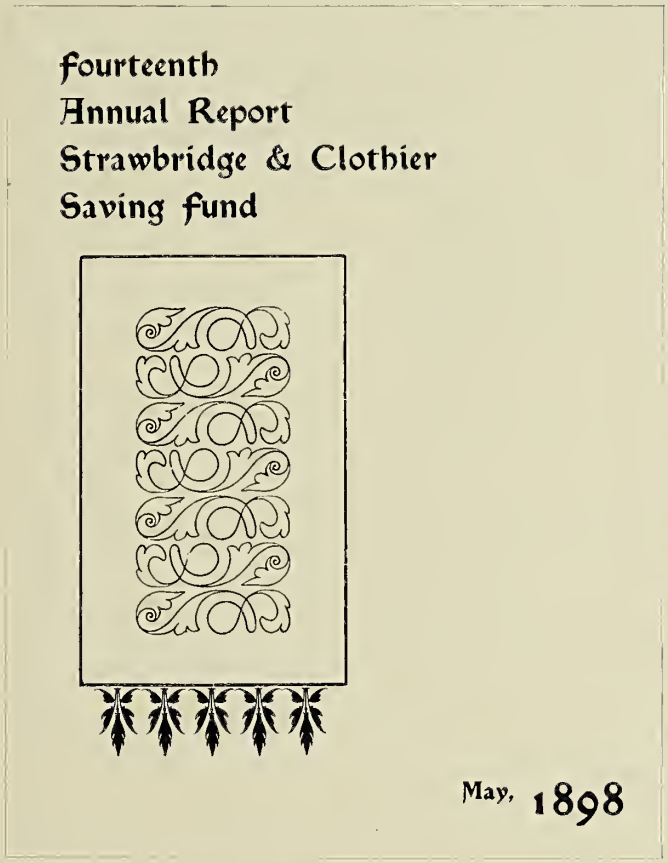
O. W. Dingman, Salem, South Dakota.—Considering your experience we think your work evidences artistic ability. You do not use light enough tints for your litho-tint work, a portion of the matter on your heading being quite indistinct and very hard to read. There is another fault on this heading, and a grave one. The word "excellent" should have been more closely connected with the words "advertising medium." This word should have been given equal prominence with the rest of the sentence.

C. H. Bowden, Dover, Maine.—The only way in which we can suggest improvement in the Perkins card is to omit the Jenson ornaments above the name, set the name one size smaller and move the three center lines up 12 points. It will then be a very good job. We like your old letter-head much better than we do your proposed heading. We think there is too much matter on your proposed heading, but the plan and arrangement of the matter are both good. Your other samples are very good indeed.

R. E. Williamson, Jamestown, New York.—The plan of the Carlson bill-head is all right. The only suggestion we have to make is to construct a narrower panel of the matter at the left-hand side of the heading, and thereby avoid its crowded appearance. We would follow the plan of a very narrow panel, say, 3 or 4 ems wide, on the Lone Oak Hotel card. Place

some of the unimportant wording in this panel. We believe this will help its appearance. The presswork is good and the composition is neat on all the samples.

HARRY SHARTLE, Philadelphia, Pennsylvania.—Your composition is quite artistic. We reproduce one of your specimens (No. 7), which is a good example of simplified display.



No. 7.

A. E. MINION, Humboldt, Iowa.—The "Humboldt Book of Favorite Quotations" is very pleasing, and artistically gotten up. Your best specimen of stationery work is the heading of the Mineral Spring Bottling Company. We would have omitted the fancy pointers on the first page of the Y. P. S. U. folder. We do not approve of the curved line on the Johnston card. We also think the type for the unimportant wording on this card a trifle too large. There was an excellent chance to work in a nice, neat panel on this job.

B. S. MCKIDDY, Kansas City, Missouri.—There is considerable improvement evidenced in the samples now before us over those previously examined. This is especially noticeable in regard to the balance and finish. On the card of the Kansas City Litholite Stone Company the order of things should have been reversed. In the panel at the left appears the name of the firm, while at the right is the following wording for the main display: "Manufacturers of Plain and Ornamental Stone." The latter wording should have been inclosed in the panel, and the name of the firm should have occupied the space at the right.

CHARLES ROLOFF, St. Louis, Missouri.—On a great number of your cards we see that you employ curved lines and too much rulework, together with bits of border. We would not do this. It not only takes up time, but mars the appearance of the work. Be careful and do not use too many faces of type in the construction of your jobs. On one of your bill-heads we notice the combination of heavy-face Gothic and hair-line Celtic. This is not in good form for display work. There is entirely too much contrast. Your most artistic specimens are the folder for St. Peter's Episcopal Church, flier for Barnard's Universal Ribbons and the label for Carbon Paper, booklet for H. A. Schmidt and heading for Hope Mining Company. These are all excellent and present quite a contrast to some of your other specimens. These evidence the lines upon which to work. Too much elaboration spoils many an otherwise good piece of printing. Strive after simplicity.

W. E. STOOTHOFF, Marshfield, Missouri.—It is impossible to get satisfactory results from litho-tint blocks where the shades employed are so heavy. These tints should be very light, so as not to detract in any way from the typework. Some of your work of this class is very hard to read, owing to the injudicious combination of inks. This is especially true of your business card. The bill-head, with the usual blanks, and the following wording: "Bought of The Marshfield Enterprise Roller Mills, N. J. Edmonds & Sons, Millers, Manufacturers of Fine Flour, Meal and Chopped Feed. Good Wheat Taken in Exchange. Terms: All Accounts Due in 30 Days," could have been improved in several ways. This heading was constructed mainly from shaded types, some being very light and others quite heavy. The name of the mills was set in a very light shaded type. For "N. J. Edmonds & Sons, Millers," Nonpareil Extended Gothic was used. "Fine Flour, Meal and Chopped Feed" was set in a heavy shaded letter; "Good Wheat Taken in Exchange" in 12-point De Vinne Outline. The name of the mills should have had more prominence than that portion which was set in the heavy letter. We would advise you to break up your reading matter more by employing neat panels or placing portions of the unimportant wording in places by themselves where they will not detract from the main display.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

ELECTROTYPING.—By J. W. Urquhart. $2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. $2. Munn & Co.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. $1.50.

AGITATED SOLUTIONS.—Nearly all the larger electrotype foundries in New York and Chicago are now using agitators for keeping their solutions in motion, and are thereby materially increasing their rate of deposition. In most instances where agitators are employed, good shells are produced in from one to one and a quarter hours.

NEW ASSOCIATIONS.—Louisville and Indianapolis are the latest converts to the association idea. Nearly all the electrotypers in the West are now in the fold, the only notable exceptions being Grand Rapids and Columbus. It is hoped that the electrotypers in these two cities will climb into the band wagon before the summer is over.

STEREOTYPING *The World*.—In the New York *World* office the services of forty-six stereotypers and several electrotypers are required to reproduce the pages of the Sunday edition. Over 1,600 plates are produced, besides the color plates made in the electrotype foundry, which has facilities for electrotyping fifty pages of the *World* at a time.

ELECTROTYPER BURNED OUT.—The electrotyping establishment of Charles Hurst Company, in New York, was gutted by fire on June 22. It will probably be necessary for the company to seek new quarters. For this reason the fire may not be an unmixed hardship, as for some time the old quarters have been too small to afford the necessary conveniences for

conducting the business of the company. Arrangements have been made so that customers will not be inconvenienced during resumption of business by the Hurst Company.

New Electrotype Foundry.—The Sanders Engraving Company, of St. Louis, Missouri, is about to add to its already extensive plant a complete equipment of modern electrotyping machinery. Mr. Lon Sanders, the president of the company, is well known throughout the country and has hosts of friends to wish him success in the new enterprise.

Individual Motors for Electrotype Machinery.—The F. Wesel Manufacturing Company, of New York, have recently shipped to the "Galvanoplastik," Berlin, Germany, a

Ghastly Punctuality.

"Now, look a-here! At 'zactly 6 A. M. I'm goin' to begin shootin'.—"*Hop*" (*Livingston Hopkins*) *in Sydney, N. S. W., Bulletin.*

complete electrotyping outfit, each machine of which is driven by an individual motor. This is the first electrotype foundry to be thus equipped, and it may mean an innovation although at first thought there would seem to be some question as to the economy of operating small machines in this manner. There is no doubt but some saving of power will be effected, but it will be at largely increased first cost for the plant.

Electrotyping in New York.—Electrotypers in New York seem to be reasonably busy notwithstanding the dull season is now on. They report that finishers are scarce, due to the fact that many of them have been impressed as stereotypers by the daily newspapers. The union scale for stereotyping is higher than for electrotyping, and there are not a sufficient number of stereotypers in the city to supply the demand for "War Extras." Many of the boys are working overtime and making all kinds of money. When the war is over and conditions become normal again, the joke may be on the other fellow, but in the meantime the stereotypers and electrotypers come pretty near owning the town.

Hydraulic Molding Presses.—The hydraulic molding presses in one of the larger electrotyping establishments in New York are operated by accumulators in which a pressure of 1,000 pounds to the square inch is maintained by a suitable pump. When the pressure in the accumulators reaches 1,000 pounds an automatic governor stops the pump, which starts again when the pressure is diminished by reason of the operation of the presses. Pressure is applied to the presses by simply turning a valve, and as the pressure is continuous the travel of the press bed is much more rapid than is the case when the pump is attached to the press. The plant would be considered very expensive by most electrotypers and for that reason this method of molding is not likely to become popular.

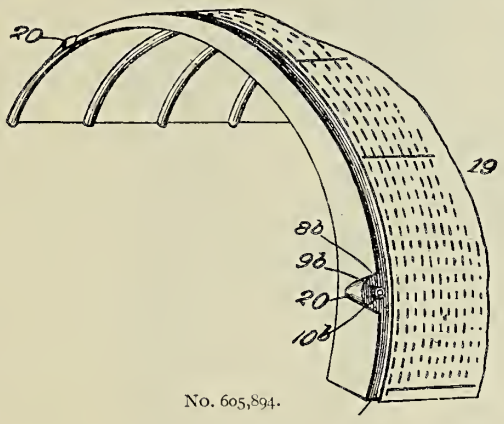
Defective Type.—G. V., Newport, Kentucky, writes: "I have had considerable trouble with some type I bought lately of which I inclose sorts. In electrotyping, the dots over the lower case i's break off. Will you kindly let us know the cause of this? Is the type defective?" *Answer.*—A careful examination of the specimens of type submitted shows that either through improper fitting of the matrix or excessive rubbing in dressing the type, only a portion of each dot remains on the body. In some cases at least two-thirds of the dot is missing. The remaining portion has, of course, very little support and is easily broken off. If you would call the attention of your typefounder to the fact he would no doubt gladly replace the i's or any other letters which may prove defective, and would thank you for the information. Notwithstanding the fact that your type is defective, there is nothing in the process of electrotyping which should break off the dots unless it is done in planing down the form preparatory to the molding. The injury would be much more likely to occur in stereotyping or even in printing.

Indianapolis Letter.—The following is from a member of the Stereotypers' Union: "We perfected our organization last April, being installed by the 'Grand Master' himself, Mr. Prescott. It is with sincere regret that I read of his defeat, for I have known him personally for several years and know of some of the able work he has done in that time. He piloted the International Typographical Union safely through the storm occasioned by the linotype, and when one takes into consideration all that this means, the financial depression of the time, more than half of the craft thrown out of employment whenever machines were introduced, with the consequent want and glut of labor seeking employment, the envy of those that were in by those that were out, altogether called for extreme executive ability and business tact. This Mr. Prescott has to a notable degree; and while I understand this is his fifth time it does seem to me that when the right man is in the right place he might be kept there, especially so when he remains 'one of the boys' and acquires none of that conceit and egotism usual in men elected to the same office repeatedly. Of course, there are others, but it remains to be seen if Mr. Donnelly is one of them."

The spectacle of a city of the importance of Chicago being four days (July 2 to 5) without a newspaper, is perhaps unparalleled in the history of modern printing. Since the present unpleasantness with Spain began to cast its ominous shadow, the stereotypers claim their work has been more exacting and laborious on the daily papers, while the profits to the papers have been largely increased. It was considered a favorable time to make a demand for shorter hours and more pay. They had been receiving $3.25 per day of eight hours, and 50 cents per hour overtime, and demanded $4 per day of seven hours, with 75 cents per hour for overtime. After conferences with the publishers, in which the publishers claim the stereotypers' committee persisted in a peremptory attitude in requiring yes or no to their demands, the publishers refused the demand of the union, and pooled the issue, agreeing to suspend all news service except such as could be issued by joint agreement. In their statement to the public the publishers claim their position to be taken in defence of the principle of arbitration in differences between employers and employes. The stereotypers issued a statement in which they say they were ready to modify their demands and accept an eight-hour day and a reduction of hourly pay for overtime. The Typographical Union has a five-year agreement with the publishers, one year only of which has expired. At a special meeting the union, by a large majority vote, decided against a sympathetic strike and the abrogation of the agreement. The Chicago papers are now being issued with a smaller number of pages, and promise soon to give their patrons full service. It is evident

the stereotypers were not prepared for the solid opposition of the publishers, and with this lesson before them a more conservative course may be pursued in the future. LATER.—The papers are now getting out regular editions, the men having returned to work on the old terms. Some are unable to obtain positions, as places are filled.

THE new stereotype plate illustrated herewith is the subject of patent No. 605,894, by Charles T. Murray, of Kansas City.



No. 605,894.

The lugs, 20, 20, with pin holes, are formed by the assistance of a specially constructed stereotype chase, with channels that allow the matrix to assist in shaping the lugs.

STEREOTYPE PASTE.—T. G., Madison, Wisconsin, writes: "Will you kindly furnish me with a recipe for making a stereotype matrix? I have been having quite a little trouble of late; my paste is not thin enough, and when I add water it gets lumpy. My recipe is flour, starch and a little alum; twice as much starch as flour. I stir it all the time it is cooking and use a stove for cooking it. I would like a recipe so that I would have no trouble." *Answer.*—If your paste is too thin use more water in mixing it instead of adding water after the paste is cooked. The following recipe is taken from the book on stereotyping sold by THE INLAND PRINTER, and will give perfect results if directions are carefully followed: "Mix together with the hands until all lumps are dissolved 6½ pounds of Oswego starch and 2½ pounds of wheat flour in 6 gallons of water. Then add 12 ounces common glue, which has been previously dissolved in 2 quarts of water, and 2 ounces of powdered alum. Cook until the mixture boils thick. When cold, take out a quantity sufficient for one day's use and add one-half its bulk of bolted whiting. The whiting should be thoroughly incorporated with the paste and the resultant mass forced through a sieve having about twenty meshes to the inch. Stir continuously while cooking."

"YO' LITTLE, NO-ACCOUNT YALLER DOG."

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edward L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), $2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), $1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), $4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

Process Review and Journal of Electrotyping (monthly), $1 a year; 10 cents a number. Edited by George W. Gilson. Professional Photographer Publishing Company, Buffalo, New York.

Photogram (monthly), 4s. 6d. or $1.10 a year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), London, E. C., England.

Process Work and the Printer (monthly), $1.25; *Junior Photographer* (monthly), $1.50; *Practical Photographer* (monthly), $2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. $1.

THE officers of the American Society of Photo-Engravers elected for the ensuing year are: H. A. Jackson, president, 9-15 Murray street, New York; L. C. Hirsche, vice-president, 7 New Chambers street, New York; A. C. Austin, secretary, 50 Bond street, New York; C. P. Browning, treasurer, 18 Rose street, New York. Regular meetings on first Wednesday of each month, at 3 P.M.

ENAMEL IN GENERAL USE.—W. H. Henderson, Louisville, Kentucky, wants to know, through THE INLAND PRINTER, if there is a gum enamel in use that will stand three stages and a reëtch and still stay on. If there is such an enamel, is it in use in a number of shops, or only in a few? *Answer.*—There is such an enamel, and it is in general use, otherwise good work could not be done.

THE National Association of Photo-Engravers will meet in annual convention in New York City August 11 to 13, and the National Electrotypers' Association of America will meet in Milwaukee, August 23 to 26, inclusive. It is anticipated that more than seventy-five per cent of all engravers and electrotypers in the country will be represented at these conventions. A souvenir edition of the *National Journal of Engravers and Electrotypers* will be published on the occasion.

TO LEARN PHOTO-ENGRAVING.—C. G. A., Lafayette, Indiana, writes: "Owing to your long experience in process engraving, I take the liberty of asking some of your valuable advice as to securing a position. Is it necessary for a young man (twenty), good at designing, pen drawing, portraits, etc.

LES VAINQUEURS DE SALAMINE.

By Cormon.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1629 Seventeenth street,
Denver, Colorado.

Overlay made by
Beck's Perfection Process.

with some experience in photographing and zinc etching, to serve an apprenticeship in order to secure a place in some large engraving house, where there is some chance for advancement? I thought of inserting an ad. in THE INLAND." *Answer.*—The future successful process engravers will be those with a knowledge of drawing and artistic judgment. You are evidently the right material. An ad. in THE INLAND PRINTER would be a good way to reach the firms you want. Why not write in full to the firms who advertise there? The engravers' trade unions require that you spend five years as an apprentice before you are eligible for membership as a journeyman.

DRAWING ON THE NEWSPAPERS.—"A Friend," New York, writes: "I am an artist desirous of getting on a newspaper using pen drawings, portraits, cartoons, etc. I am unacquainted in the newspaper field and would make so free as to ask you what steps to take to get a position. Could you perhaps kindly suggest some scheme to follow or the proper parties to see to gain a result?" *Answer.*—Newspaper drawing is now done by specialists. On the large newspapers the various kinds of drawing required are classified like this: Cartoons, portraits, buildings, figures, landscapes, comics, marines, lettering and decorations, fashions, etc. Every artist possesses more talent in one of these lines of drawing than in the others. He should satisfy himself as to which one he will adopt and study the work others are doing in the line he has chosen. If he feels he can do better work than they, then he should make a drawing or two and take it to the editors in charge of newspaper illustrations, and if his work is satisfactory he is likely to get a position. In these days of close competition the best man in each line will win out; the fittest will survive.

COST OF ENGRAVING PLANT.—Editor of *British Columbia Mining Record* writes: "Will you be so kind as to recommend a work for beginners treating of half-tone engraving, and also inform me what would be the approximate cost of an outfit for doing this class of work. I am anxious to be able to make my own plates for the *Mining Record*, and you will judge by the copy of this journal I am taking the liberty of sending you, the character of the half-tone work required." *Answer.*—You will find a complete list of the standard works on engraving at the head of this department. Mr. Jenkins' work is recommended to you. To establish a plant for half-tone work it is best to first secure a manager for it through an advertisement in THE INLAND PRINTER, and allow him to get the material together and put the plant in operation. As to the cost, I have started engraving plants costing from $450 to $1,800. I am at present turning out between 5,000 and 6,000 square inches of half-tone weekly with a plant costing $1,000, and working it at night only. As your work is to be done in daylight, $700 might cover the cost of a plant for your requirements.

TO SET GELATIN IN HUMID WEATHER.—Frank J. Ball, De Vinne Press, New York, sends this query: "In making a sensitized plate for a gelatin process we use 2 ounces Nelson's No. 3 gelatin, 16 ounces water, 180 grains bichromate of potash and about ½ dram of glycerin, which we pour on a glass plate to the thickness of $\frac{25}{1000}$ inch. During ordinary weather this preparation sets in about eight hours, but in this hot and humid weather we cannot make the preparation set without the use of ice, which is very bothersome. Is there any way of making such plates during warm weather without the use of ice?" *Answer.*—There is no way to set gelatin films, such as you use, in humid weather, without using ice. The ice should not be in the same apartment, box or closet with the films. A proper dryer for such films would be a zinc-lined refrigerator with the ice outside the film-drying part of the refrigerator. Dry air is admitted at the bottom through a muslin screen to filter out dust, and a chimney leading from the top of the closet draws the air through it. The gelatin-coated glass plates should rest on level points in this closet and between each glass plate a shallow tray containing dry chloride of calcium, to absorb the moisture from the air and the gelatin films. When printing from gelatin plates in humid weather the room should be kept cool with fans.

THREE-COLOR LIGHT FILTERS.—*Le Moniteur Scientifique* publishes the following as the light filters used in this country for making negatives for three-color printing. The solutions are used in glass cells ⅛ inch between the glasses composing the cells.

Violet screen, for the yellow printing plate:

Concentrated solution chloride copper	¼ ounce
Distilled water	½ ounce 49 minims
Concentrated aqua ammonia	51 minims

Green screen, for the red printing plate: A solution of sulphate of nickel.

Orange screen, for the blue printing plate:

Concentrated solution of chloride of cobalt	½ ounce 15 minims
Distilled water	1¼ ounces
Bichromate ammonia	7 drams 5 minims
Concentrated aqua ammonia	34 minims

The weak point in the above is, the precise strength of the sulphate of nickel solution is not given. On the green screen depends the red printing plate and on the red printing plate more than the others the success of three-color work.

AN AQUATINT GROUND.—Here is a formula for an aquatint ground referred to as the "Hunt Ground" by R. W. Baxter in the *Process Photogram*. It will be useful to process men when they want an even grain tint on zinc or copper. If resin is dissolved in alcohol and flowed on a metal plate it will be noticed, on the evaporation of the alcohol, that the resin draws together into little islands with crevices between in which the metal is exposed. This is the principle by which the beautiful aquatint of the old copper plate engravers was made and the method used in color-plate making by the best American and foreign workers. The tint obtained can be readily distinguished from the grain box tint in which fine grain dust is allowed to settle on a plate. The "Hunt" formula is as follows:

Dissolve	2 ounces common resin in	4 ounces	alcohol
"	1 ounce burgundy pitch in	2 ounces	"
"	¼ ounce gum thus in	½ ounce	"

Allow to stand for a week. Shake up occasionally for the first few days. When the sediment has subsided, strain carefully through fine muslin into one bottle as follows:

Resin solution	1 ounce
Burgundy pitch solution	½ ounce
Gum thus solution	½ ounce

Take as much of this strong solution as may be required for immediate use and reduce still further with alcohol. You can only ascertain whether the grain is satisfactory by trying it on a plate, remembering that the stronger the solution the coarser the grain, and the more dilute the solution the finer the grain. The plate is coated with this ground just as a glass plate is collodionized, care being taken as to the temperature of the room and its freedom from dust.

THE PROCESS YEAR BOOK FOR 1898.—From Penrose & Co., London, comes their annual treat, the *Process Year Book*. An idea of its value may be gained from the fact that it contains examples of all kinds of process work, fifty British firms being represented, besides six American engraving companies, and fourteen firms from other countries, many of these process houses showing several styles of their work. So the book supplies one with all the inspiration and suggestions of a process exhibition, with the advantage that it can be studied at leisure. The second advertisement in the Annual tells the reader several times in larger and larger type that "America Leads" in half-tone work. The succeeding pages fail to prove it. For it must be conceded the American work cannot compare with at least some of the European exhibits shown in this Annual. Take, for instance, the specimens of "Vandyck" printing from "Swantype" blocks; they lead everything else in artistic value, while an engraved half-tone by a New York firm is as bad as anything among the exhibits. It is not photographic process work, but an engraved block, and not even

creditable as an engraving. The crispness and brilliancy of the bitumen process on zinc is one of the interesting points learned from a critical comparison of the work. It is a pity the bitumen method is so slow as to preclude its use in this country. There are ten specimens of three-color work, two of them showing improvement over similar work of previous years. The paper, ink and printing is of the very best. The printing was done on an American press. The whole work shows the good taste, artistic judgment and technical knowledge of the editor, Mr. William Gamble. Lack of space prevents a more extended notice. Every reader should get a copy and review it for himself. It can be had from G. Gennert, 24 and 26 East Thirteenth street, New York, or through THE INLAND PRINTER. Price, cloth, $1.50.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

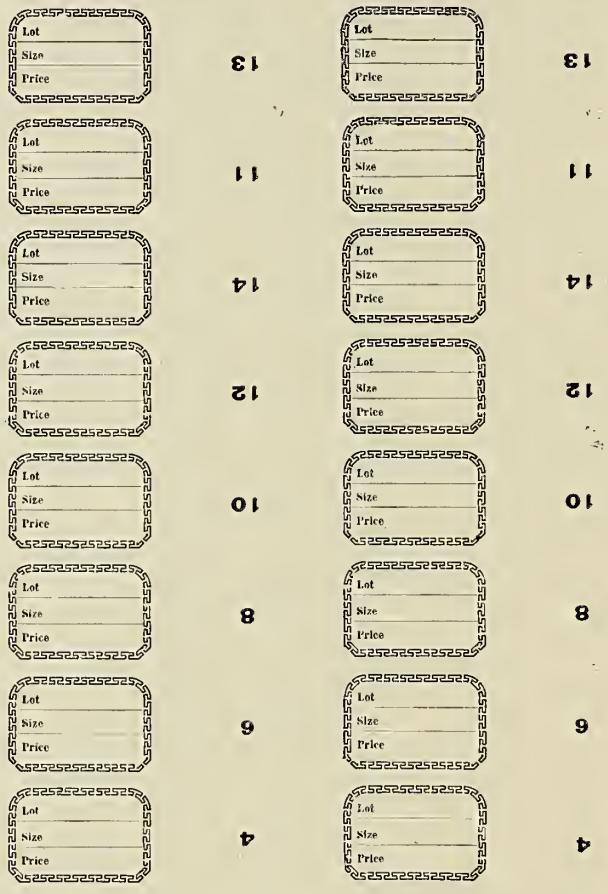
WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green, and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

G. P., R. & Co., Fort Dodge, Iowa.—You have neglected to send the sample referred to. Kindly mail copy and we will endeavor to make price on same.

ESTIMATE FOR A STOVE CATALOGUE.—T. R. C., Sheffield, Alabama, sends a stove catalogue having very little composition, three lines with cut for even pages and a very few lines of descriptive matter for odd pages. He says: "We send you a job to get your figure on, as to what it is worth—500 copies, on 80-pound 25 by 38; enameled cover, 50 pounds to ream. Four pages worked at a time, on O. S. Gordon, three rollers. We sent for the best of ink, gave full description, and you see what we got. It may not be up to what you think it should be, but under the circumstances we did the best we could." *Answer.*—This job is very well done. The ink and presswork is good. The type used is too fancy. The cuts being mostly reductions are very poor and difficult to print. Make price as follows:

	500
Paper: 25 by 38, 80-pound, coated	$6.50
" 20 by 25, 50-pound, laid antique, glazed	1.50
Composition: Red form, 4 pages, border only	2.00
" 32 pages and lock, 8 forms	25.00
Presswork: One form, red, 4 pages	7.00
" Eight forms, black, 4 pages	16.00
Binding: 32 pages with cover, folded in 8s, two wires and trimmed	2.25
	$60.25

THE MAKING OF CLOTHING CHECKS.—It is generally understood by most printers that when a job of this kind comes to them that it is necessary to make electrotypes and have them mortised to admit changing of figures for the different sizes. Every printer will call to mind jobs where this has been done, and the amount of labor put in on changes, justifying and spacing, so that the figures would not pull out, and some of the sheets be printed before the pressman or feeder would notice their absence; also the appearance of the figures when printed. This form has been made up with plates on one side,



the figures upon the other; it is printed on one side, then turned around and the other printed. The job is much cleaner, less time is consumed, no anxiety of pulling out, and plates will wear you fifty per cent more. Care should be taken in cutting stock to have all the same size and cut square.

STATE JOB COMPOSITION.—The State job composition has not advanced far enough to admit of a decision. We have several letters from the leading printers (all do not wish to be known), but we wish more—let us have your estimate for the work by August 20.

PRICES ON JOB RULING.—The conductor of this department had occasion to ask for bids on ruling five reams of double cap, four to sheet, of an insurance blank. Three bids were called, one was $14.25, another $7.50, and the last $3.75. It was plainly stated what the paper was, and a reprint copy furnished each one that there could not be a mistake. This will demonstrate to many of our readers that it pays to ask for bids. Printers are seldom given a job without giving price. The job was secured by the writer, but it was said to be "at a cut price." Can anyone see where a mistake has been made? Get bids on every part of the work you cannot do upon your own premises. It will pay you, and you will find nothing against your neighbor printer, perhaps, on low prices.

MAGAZINE PRINTING ONE PAGE AT A TIME.—The F. P. Company, California, writes for figures on the following: 250 copies, 32 pages and cover, size 6 by 9 inches. Twenty-four pages set in 8-point leaded, two columns to the page, each column 13 ems wide, and 48 lines (8-point) to the column, *including* the double-column headline. Eight inside pages, and three cover pages, eleven in all, to be displayed ads. Front page of

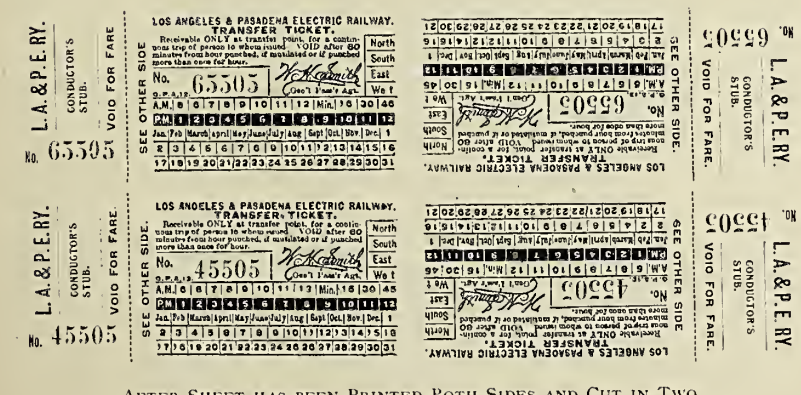
cover to be in three colors, one of them to be bronze. All type, except a few of the ads., to be hand set. Probably about 5,000 ems of 6-point linotype composition. Paper to be 5-cent white book, 60-pound. "Enameled cover," costing $7 per ream of 500 sheets, 20 by 25. Magazine to be stapled and cover pasted on. Presswork to be done on a foot press, one page at a time. *Answer.*—I must say that I lack experience in an office where it would be necessary to print a magazine of 32 pages, one page at a time, and on a foot press. However, as we are called upon to make a price under those conditions, we would make it as follows:

	250
Composition	$60.00
Paper, inside	2.25
" cover	1.25
Presswork, inside, 32 forms	24.00
" cover	7.50
Binding	3.50
	$98.50

The writer sincerely hopes that the edition will not grow too fast, unless you are willing to equip your office with the necessary machinery to do it advantageously. If you have the necessary type and material, why do you not possess the machinery? Let us hear from you again.

PRINTING TRANSFER TICKETS.—W. C. Dillingham, Los Angeles, California, writes: "Inclosed herewith is a printed form which shows how we made up a form to print face of transfer, an ad. on back, perforate, and number both transfer and stub at one impression. We first printed one side, then reversed and printed so ads. would back transfers. We then cut in two at dotted line, and they are printed and numbered as shown in smaller slip. They were then cut up and bound in books of 100 each. Thought it might interest some one." *Answer.*—Your scheme is very good, and saves much time. However, there is one objection, and that is that very few printers have four Wetter machines. Of course, if such work comes to one, he should be prepared to do it with as little expense to the customer as possible and profit to himself. For all that, the idea is A1 and should be profitable to many. The same idea can be applied to a great many jobs coming to the printer. Glad to hear from you again.

FIRST SIDE PRINTED.



AFTER SHEET HAS BEEN PRINTED BOTH SIDES AND CUT IN TWO.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

MANUAL OF THE ART OF BOOKBINDING.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. $2.25.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. $1.

BOOKBINDING.—By J. W. Zaehnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. $1.75.

"HALF-CALF" BINDINGS.—The "half-calf" bindings most commonly seen and sold at such low prices are not calf at all, but just cow. The insatiable demand for "something cheaper" has brought this deception into a trade long honored for its decent honesty.

FIRST AMERICAN BOOK.—The first book published in this country was printed at Cambridge, Massachusetts, in 1640, one year after the establishment there of the first American printing press. This volume, the "Bay Psalm Book," was pirated by the English, obtaining a large circulation—greater, it is claimed, than any book since published of American origin.

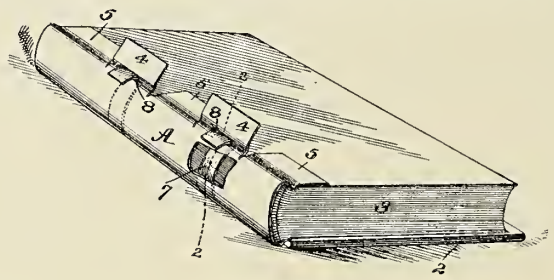
LIQUID GLUE.—Samples of cold liquid glue are being shown by different concerns, but as yet nothing has been found that entirely answers all the requirements of a bindery glue. Hot glue, with its odor, heat and dirt, is an abominable nuisance that only our years of familiarity renders endurable. The inventor of a glue soluble in cold water, that will set quickly, with the requisite strength and cheapness, will find a trade among the bookbinders that should make him rich.

PRESERVING PASTE.—This department has received many inquiries from INLAND PRINTER readers for a practical recipe for preserving paste. The writer has found that by mixing a very little oil of tar with the paste, preferably

in the boiling water when it is being made, that the paste will last fully twice as long as ordinarily. A jarful prepared in this way more than three weeks ago is still firm and in good condition. If used after the paste is made, first mix it in boiling water. Only a teaspoonful to a pail of paste is necessary.

Bradstreet's Reports.—The big volume of Bradstreet's Reports, so familiar to the business world, is bound in a way which, while unique, presents nothing unusual in its outward appearance. Instead of being sewn with thread as a civilized book should be, it is literally tied with a string—in the following manner: The collated sheets are put in a press and "sawn out" zigzag down the back. Then a cord is run tightly back and across through these cuts with a generous application of glue and fastened securely, after which it is rounded and cased in as usual. This binding, while being quick and economical, seems to have sufficient strength for the hard usage that the book receives.

The method of bookbinding illustrated herewith is the subject of patent No. 605,364, by J. R. Wales, of Marlborough, Massachusetts. The flaps, 4, 4, shown as sticking up, are



No. 605,364.

intended to be pasted on the inside of the board forming the top cover, thus forming a book the covers of which are connected with the back by the alternate pasting of flaps inside and outside.

Worms in Old Books.—Benjamin F. Burns, St. Charles, Missouri, writes: "Can you suggest a remedy for keeping worms or moths from eating an old book? I have a book printed nearly three hundred years ago, and recently some insect has made an attack on the book to such an extent that I fear it will soon be ruined." *Answer.*—The possessor of a real live bookworm should hold as trifling the value of a book even three hundred years old. Scientists know of but few authenticated bookworms in this country. However, if you still hold to being rid of him, inject Scotch snuff into the binding and between the leaves, using an insect powder bellows. There is the record of a healthy bookworm's sudden demise with symptoms of acute appendicitis after having eaten too heartily of a yellow journal.

Broken Lines on Ruling.—The Fremont (Neb.) *Tribune* writes: "We inclose samples of paper showing trouble we are having with ruling. You will notice on the linen sheet the lines are very broken and in many cases quite indistinct. We used every effort to have the ink flow so that the lines would be perfectly solid and even, but it was impossible to do so or discover any remedy for the difficulty. We inclose a sheet of manila paper which was run through the machine at the same time, showing the ink flowing nicely. We have concluded that the trouble must be in the finish of the paper, but we do not know how to adapt the ink to the surface of the linen paper. If you can explain to us where the difficulty lies, we shall appreciate it very much." *Answer.*—You are confronting the problem that worries every ruler when he has to work on bond or linen paper. These papers are finished with an animal sizing that is peculiarly unfriendly to ruling inks. This sizing lies on the paper in streaks which, although invisible, are particularly aggravating to the ruler. For while one pen will be working with an even flow of ink, the ruler cannot understand why the next one feeding the very same ink does not flow at all. As a remedy, use more gall mixed with one-third proof alcohol—not wood alcohol. If the book is not to receive any edging color, you may use a very little carbolic acid, being careful that all the ink employed contains the same percentage of acid. If the cross-ruling should contain more carbolic acid or gall, the ink will cut into the faint line. It is this danger that makes the use of carbolic acid particularly hazardous. While the sheet you inclose is fairly representative of the work we see on such paper, it can be improved upon by a little careful study.

A New Gumming Machine.—A new machine that will appeal to mailing departments, pamphlet and edition binders is Lovell's gumming machine. Its intended use was for pasting wrappers for mailing papers and magazines, but in a bindery it will be found useful in many ways; such as pasting off waste sheets, insertions, plates, tissues, etc. It is on a stand and presents the general appearance of a sewing machine. The sheets are placed in a pile on top against gauges, the edge to be pasted being in line with and underneath a small brass wheel, which automatically receives paste from a fountain and traverses the edge of the paper, leaving an even coating from end to end, returning again to receive paste for the next sheet. After the sheet is pasted, a deft little finger pushes it away from the gauges convenient to the operator's hand, after which other fingers at the sides straighten the pile back against the gauges in case of its having been disarranged. Should the operator fail to remove the pasted sheet, these fingers simply straighten it back against the pile, where it receives a second coat of paste.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Punctuation.—By John Wilson. 334 pages; cloth bound. $1.30.

Bigelow's Handbook of Punctuation.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

Pens and Types.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. $1.30.

Writer (monthly), $1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

English Compound Words and Phrases.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. $2.50.

Everybody's Pocket Dictionary.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

Compounding of English Words.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. $1.25.

Punctuation.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. $1.

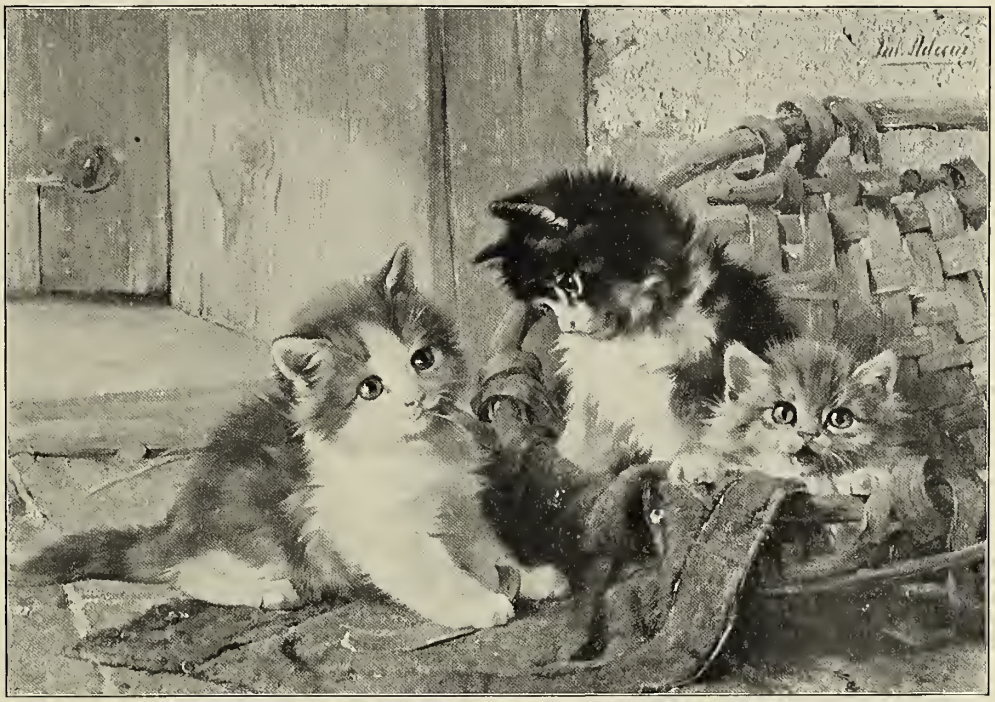
New Webster Dictionary and Complete Vest Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2⅝ by 5⅝; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum, and stamp holder, gold edges, 60 cents.

How Much is One Proofreader's Work?—J. J. D., Cleveland, Ohio, asks these questions: "1. Do you think one proofreader does his share of work who reads the output of one large Campbell press, one pony Campbell, and one Miehle press, as well as five Chandler & Price small job presses, composition for which is the work of from eight to twelve job and book compositors (off and on) and one Empire typesetting machine? 2. Was it just for me to make a protest against preparing the mostly illegible copy of a 280-page novel for the typesetting machine, in face of all the work I am doing as stated? 3. Was it wrong on my part to be unwilling to designate the pages, as well as measure up the number of ems contained in twenty or thirty printed pages of machine type in a college annual of 280

pages, which had to be set outside of the office on account of a rush — type being 8-point and 10-point machine slugs?" *Answer.*— 1. The method of putting this question makes the work mentioned seem rather formidable, but really there is nothing in it to indicate the amount of proofreading except the number of compositors, and possibly the job presses, as the large presses might have long runs, without much composition. However, it seems likely that enough proofreading is necessary to keep a good reader fully employed. 2. It was just to protest against extra work if it had to be done within the regular hours, in addition to enough work to keep you fully employed. A man can do no more than use his time conscientiously, unless his employers are willing to sacrifice accuracy, which does not seem likely in this case, or they would not have thought of having the copy prepared. A proofreader should do willingly what his employer desires, up to the reasonable limit of his ability. If the work is more than can be done in regular hours, the employer should be willing to pay for having it done in overtime. 3. The answer to the second question, especially the last sentence of it, really answers this question also. No reasonable employer will ever ask any workman to do more work than he can do. When there is more than one man can read, another reader should be employed, or the one should work overtime and be paid for it.

THE *Writer* for June says: "Here is a sentence that even readers of the *Writer* may have to read twice before they can tell you what it means: 'That that is is that that is not is not.' It sounds a good deal like Concord philosophy, but it isn't." This sentence has been quoted in a number of papers recently, and the *Writer* has evidently copied one of the papers which had it wrong, for no one could read any meaning into it as it stands. There should be another "that," making it "That that is is that that that is not is not," and it then means, "That which is true is that the thing which is not does not exist." Some of the papers have said there should be a comma in the sentence, but the sense is continuous and does not properly admit a comma. Of course the sentence is only a bit of nonsense devised as a curiosity.

"WHICH" VERSUS "THAT."— The following criticism could be answered in full only by anticipating what is to be said in one of the series of articles referred to, but it may be partly answered now: "The series of articles on 'Discrimination in the Use of Words,' contributed by F. Horace Teall to THE INLAND PRINTER, is full of interest to any one who has to do with literary work. The author is clear and precise; but even an authority may err. Certain uses of words confirmed by custom or sanctioned by lexicographers may become objectionable, particularly when by iteration and reiteration they detract from the euphony of diction. It is common for writers — among them Mr. Teall — to constantly use 'that' instead of 'which,' and in places where the latter might be preferably utilized or where the form of sentence could be so changed as to avoid this objection. It may be that that 'that' that Mr. Teall employs as a pronoun is not that 'that' to which any one claiming title to literary censorship can demur; but its too frequent occurrence is not nice. This may be thought hypercritical; but that there is need for and value to hypercriticism, especially with Mr. Teall as one of its exemplars, is obvious. The only purpose of this comment is to invite consideration of the merit of 'which' versus 'that' when the construction of a sentence admits." *Answer.*— Mr. Teall is not so much inclined to call such criticism hypercritical as some persons are. What would be hypercritical under some circumstances is not so under some others. In accurate lexicography, for instance, very close distinctions must often be made. In the articles mentioned their writer has striven to avoid becoming an exemplar of hypercriticism, though he thinks it would be impossible to treat his subject so that perfect avoidance would be universally acknowledged. It is pleasant to know that by some he is called an authority, and yet the writing is not done for the purpose of posing as such, but with the conscientious purpose of expressing his studied opinions, accompanied with facts and opinions of other writers, in a way that may be helpful toward improving and preserving English diction. The critic has himself used "that" in one of the places where he prefers "which," at least occasionally, but of course he did so merely to exemplify a correct though objectionable use of the same word many times in succession. That that that "that" that that critic challenges expresses is very commonly represented by "which," but the best writers sometimes use one of the words, sometimes the other. Some writers use "which" as a relative much too frequently, and others use "that" too much. Unvaried use of either is cacophonous, but there is no fixed standard of euphony. In the authorized version of the New Testament there are many examples of both alternating and unvarying style. Hebrews xiii. 3, "Remember them *that* are in bonds, as bound with them; and them *which* suffer adversity, as being yourselves also in the body." Romans xii. 15, "Rejoice with them *that* do rejoice, and weep with them *that* weep." It does not seem possible to indicate a dividing line between "that" and "which" as a relative pronoun, so that even its indicator would always use either of them in particular cases as differen-



By courtesy Helman-Taylor Company, Cleveland, Ohio. Engraved by Samuel R. Mason, Cleveland, Ohio.

MISCHIEF.

(Original by Adam.)

tiated from the other. Alfred Ayres, in "The Verbalist," tried to do it, and seems not to have made anything clear in the attempt except that he would use "which" very little as a relative. His book is full of quotations containing the locution "that which," and no instance of it is left without being followed by a bracketed "that," meaning that he would always say "that that." Goold Brown says: "As there is always some reason of choice, 'that' is sometimes to be preferred; 'which,' sometimes; and 'who,' sometimes." This seems to be true, and will be kept in mind in preparing the articles in the series.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

For Other Magazines on lithography, see also department "Notes on Job Composition."

The Color Printer, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

Photo-Lithography, by George Fritz. Translated by E. G. Wall, F.R.P.S. $1.50. G. Gennert, New York.

Cyclopedic Photography, by Edward L. Wilson, Ph.D. 552 pages; illustrated. $4. The Inland Printer Company.

Some Masters in Lithography, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. $12.

First Step in Photography, by F. Dundas Todd, editor of the *Photo-Beacon*. 52 pages. 25 cents. The Inland Printer Company.

National Lithographer (monthly), $1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch-und Steindrucker (monthly), $2.25 per year. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

Exposure Tables, by F. Dundas Todd, editor of the *Photo-Beacon*. All about exposing; the various makes of plates, stops, light. 25 cents. The Inland Printer Company.

Lessons on Decorative Design, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

The Litho-Gazette, organ of the International Lithographic Artists' and Engravers' T. and P. Association of the United States and Canada. Subscription, 25 cents per year. The Inland Printer Company, or 234 Cambridge avenue, Jersey City, New Jersey.

Theory and Practice of Design, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

The Chemistry of Photography, by W. J. Harrison, F.G.S. Describes very ably all the processes of photography; valuable to the lithographer who wishes to obtain a clear knowledge of the tools and materials he is working with when engaged in photographic work. The Inland Printer Company. $3.

The Graphic Arts of Modern Times (Die Graphischen Kunste der Gegenwart), by Theo. Goebel. 186 insets of specimens showing paper, type, ink, the various methods of printing in lithography, typography, autotype, zincography, albertype, photogravure, bookbinding, etc. E. Steiger, New York City, or The Inland Printer Company, Chicago, Illinois. $15.

Style — In the Fine Arts and the Workshop. First series treats of The Ideal Man, in the Art of All Times, beginning with "The Antique." This series is to appear in forty-two parts, containing each twelve plates. Price per part, 35 cents; sold separately. Published by G. Hirth, Leipzig. The Inland Printer Company, Chicago. This is a timely work, compiled by Dr. Heinrich Bulle, of Munich, and can be recommended to all progressive lithographers and artisans as a most necessary auxiliary to the designing table. The other subjects to follow are: Custom and Costumes of Nations; The Animal in Myth and Fable; The Plant in Ornamentation; Exterior Architecture; Interior Decoration; Textile Art; Ceramics; Heraldry and Armor; Medallions; Allegories; Lettering, etc.

The Invention of Photography and the First Book Describing Data Upon the Storage and Fixation of Light. — In 1727, experiments by Doctors Baldwin and Schulze, of Germany, upon the peculiarities of phosphorus, led to the knowledge of the light-sensitiveness of the nitrate of silver. Upon this the inventor, Dr. J. H. Schulze, further demonstrated that lettering under exposure of light could be permanently held fast on a plate (a discovery which he made while trying to manufacture an artificial phosphorus). A treatise upon the subject was written by him in Latin, entitled: "Dark Sensitive Instead of Light Sensitive Medium Discovered; or, Strange Investigations Upon the Actions of the Sun's Rays" — Acta physico-medica Academicæ Cæsareæ Leopoldino-Carolinæ, 1727 I. 528 — leaving no doubt now as to the person who really invented photography. *See Eder Jahrbuch for 1897.*

Wages of Lithographers. — A. Stengler writes: "I have read your comments on the wages paid to lithographers, and am sorry to say that they do not bear out my experience in the trade. I worked in Philadelphia last year, and work was fairly plentiful, but although I asked for $18 and $20, I received only $12 and $15. Now I am working in New York in a trade office, by the piece, and although I sometimes earn $8 per week, there are many weeks that I make nothing at all. Could you inform me where I could at least earn fair living wages at this trade?" *Answer.* — I feel very deeply for the afflicted brother workman; it may be too late in the day to pave the way for better pay to him in our industry. He is evidently not in the place where the Creator has intended him to be. There are many men wanted of his intelligence, in places that afford steady employment at fair wages, not requiring the wear of mind and body and the long preparation that our trade exacts. My claims in the article referred to still hold good — "Labor omnia vincit," *but get in the right track first.*

Meaning and Pronunciation of "Tusche." — American Lithographer: "I have taken up lithography with the A. S. Seer Company, and I find the change from newspaper to poster work very inspiring, if not quite so interesting as the former. One thing I ran up against, though! — the pronunciation of the word 'tusche.' I excited quite a deal of merriment by my way of saying it. Could you not translate the word into English?" *Answer.* — Lithography being a German invention, this word has clung to us. Tusche, freely translated, means india ink, and it has come to be the generic term to distinguish between the autographic ink — which is of almost the same composition, but comes in liquid form ready for use — and that other chemical ink, "tusche," in sticks (Vanhymbeck, Lemercier or German), used direct on stone, and freshly prepared for daily use. You can say lithographic ink if you like; or we must make a new word. Tusche is, however, the best — pronounced too-shé, as in too-shay, or leave the "e" silent.

Litho-Relief Engraving. — A smooth surface of dark-blue steel is coated with a porous mass of a chalky substance, about as thick as a sheet of paper. The drawing is traced or penciled upon the surface, and then with steel points the solid black lines are cut through this layer of chalk. The various values of gray shading are produced by simply scraping off the chalk so far as to leave the last grain-like layer thereof upon the dark-blue steel surface; the more scraping is done, i. e., the cleaner the steel plate appears, the more solid or nearer black will the shading there appear, so that the progress of the work shows very well the effects which it will have in the finished impression. The Hoke Engraving Plate Company has called the process litho-relief engraving. The printing plate is obtained by pouring molten type metal over the chalk drawing. Wherever the metal touches the steel plate, that place will take ink from the roller afterward, and wherever a grain of chalk clings to the smooth steel face there will be a corresponding depression in the "cut," which will show white.

Progressive Lithographic Firms and the New Aluminum Rotary Press. — During the last month four of the foremost lithographic firms in New York have placed in their respective establishments rotary aluminum presses of the most modern construction. The Sackett & Wilhelms Company and The Ottman Lithographic Company have adopted the new press built by Messrs. R. Hoe & Company, and the Brett Lithographic Company and The Gray Lithographic Company have adopted the machine built by the Aluminum Plate and Press Company. These new rotary printing machines are known as the No. 4, and print a sheet 44 by 64 inches; the floor space occupied by the Hoe machine is 12 feet 4½ inches long and 8 feet 2½ inches wide. The other press, built by the Alumi-

num Plate and Press Company, is 13 feet 10 inches long and 8 feet 5¼ inches wide. The price is about $5,000 each. They are designed to print between 18,000 and 20,000 sheets per day, and are splendid-looking machines. Viewing them, one cannot help making the same comparison between these and the old style presses as when seeing a modern and an ancient warship side by side. We shall make known in the next issue of THE INLAND PRINTER the relative points of merit between these two makes of presses, when we can arrive at a definite result from actual observation of their product. Parties not having large runs can now buy good, cheap flat-bed presses, for in several instances we know of very good flat-bed presses, suitable for very fine colorwork or for aluminum flat-bed printing, that had to make way for these new printing engines.

PREPARING A BRUSH FOR DRAWING FINE LINES ON STONE OR METAL PLATES.—Select a fine black sable brush, of about the kind shown here (Fig. 1). With a fine, sharp penknife cut away, very carefully, some of the outside hair all around the same, as shown in Fig. 2. Should the point still be too unde-

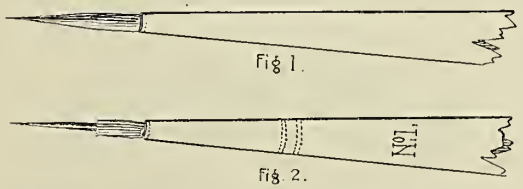


Fig 1.

Fig 2.

cided, moisten the brush and hold the wet tip to the yet glimmering part of a match. This will singe enough of the protruding hair to make the brush serviceable. I have of late discarded the pen for such a brush in drawing very fine lines on stone, plate or cardboard. The lines are clear, steady and fine, and no manner of grain interferes with the work.

RULINGS AND SHADINGS NEXT TO ORNAMENTS.—To produce a finely ruled shade next to an ornament or ordinary line of lettering, made with the pen on aluminum, or to have a solid black letter or ornament appear upon a gray ruled background with a white shade next to it, draw the work in the ordinary way upon the plate with lithographic tusche, then etch and have the printer roll up and resin the plate. It now goes back to the lithographer, who washes off the gum, and, allowing just the faintest trace of gum-water to dry in on the plate, rules all over the places where the gray tint is to appear with a diamond, slightly cutting the face of the metal. When that is done the places (ruled lines) which are not to take ink must be covered with an etching solution composed of:

Gallic acid	25 grains
Phosphoric acid	8 grains
Or fluoric acid	4 parts
Gum arabic	130 grains
Water	837 grains

When dry the ruled work is to be rubbed in with a greasy ink, which takes a firm hold on the open lines; the other work will wash off from the plate, leaving a beautifully sharp-cut fine ruled line, which, with the rest of the work, inks up with the roller.

NOTE.—The second installment of the article on "The Present State of Metal Lithography" will appear in the September issue of "Notes and Queries on Lithography," and will treat of selecting, polishing and preparing the plate for the reception of the work.

THE USE OF THE SCREEN IN THE LITHO-PROCESS WORK.—L. & S., New York, write: "We have lately branched out in photo-lithography, but we find trouble in making the negatives with the screen dots. Although we put the screen close up to the plate, we do not get any depth of shadow in our work, as these samples will show you; we have used dry plates so far. Is the trouble, perhaps, with the plates? Ought we to have screens with different shaped dots? By kindly answering you will confer a favor on us." *Answer.*—The samples show that the operator has not the least idea of process work. This branch of lithography requires a great deal of study and perseverance. Get some books on process photography and on photo-lithography, as advertised in these columns; procure a competent half-tone operator and a good lithograph transferrer and let them work together. For your information, I would say, get the proper apparatus, so that you can shift your screen away from the plate—that's the main point. Dry plates can be used as well as wet. Let the operator make his choice. The shape of the dot is determined by the shape of the diaphragm; depth of shadows by greater distance from screen. And it must be remembered that the picture is not secured by simply being copied through the screen—that would give you the network appearance which you have as a result—but each cross opening in the screen is to be regarded as a lens aperture through which the light reflects the shape of the diaphragm, and thereby photographs upon the sensitive plate that part of the image which happens to be before it. So you will understand that these screen openings (the screen plate) must be set into proper focus to the sensitive plate, as well as that a screen plate must be of proper grade of ruling, subservient to the particular subject before it. Thus, the ruling in the plate fixes the finer or coarser grain or texture. The diaphragm fixes the shape of the dot at each intersection, and the focus fixes the degree of depth or intensity in the picture; all according to the more or less perfect manipulation of the operator.

HOW READY STIPPLE TINTS ARE MADE.—W. M., Elgin, Illinois, in referring to my article on this subject in the April issue, asks for information as to how to produce stipple pads and stipple tints on stone, or where these appliances can be bought. *Answer.*—The Ben Day stipple films and rulings are castings taken on gelatin films, from carefully prepared forms containing the intaglio of the design shown. They are furnished mounted upon a light frame, which in turn is adjustable to movable framework, allowing the widest latitude of movement, down to the minutest degree of shifting. It is really the principle of type printing applied to lithographic stone or to zinc or aluminum plate. The raised design on this gelatin film is rolled up with a rubber or glue roller, as in type printing, but charged with a transfer ink and then attached to the aforesaid frame, inked surface to the plate. The transparent film allows the operator to distinguish his work as it lays under the film. By a light pressure upon the back of the film a transfer of the ink on the dots is produced upon the underlying surface, and by slightly shifting the frame a set of dots, lines, etc., can be thickened until a solid is obtained, showing quite a variety of gradations, blendings, etc. Arnold's stipple pen has already been explained in the April number. Stipple pads are made on the principle of a rubber stamp; the original form can be set up in squares or points of type and castings taken therefrom, or castings can be taken from engraved (ruled) zinc plates, photo-engravings, etc., and finally cast in rubber. Ready rulings and stipples or grains can be made by any practical lithographer, engraving the rulings by the aid of machine, by stippling a small piece on a stone or plate and having a number of impressions on transfer paper stuck together side by side, and an original transfer made covering desired space. For very exact work of that kind the pantographic ruling machine is employed, working from an enlarged engraving by repeating the pattern-form in endless rhythm; or one section of dots or lines may be drawn carefully on an enlarged scale, say, upon a stone, in such a way that if a number of these impressions, taken from this work, are nicely joined together and then photographed down to the proper size, the finest stipple tints can be obtained for occasional use, held ready on stone, zinc, aluminum, copper, etc., for surface, intaglio, or relievo printing. Ben Day is at 2 West Fourteenth street, New York City. Stipple pens, pads, papers and other similar material can be obtained from Fuchs & Lang, 29 Warren street, New York City, or F. Corn, 120 Elm street, New York City.

W. C. Swain, Executive Committee. A. J. Aikens, President. H. H. Zahn, Vice-President. Ed Bulfin, Treasurer.
Frederick Pollworth, Secretary. John W. Campsie, Chairman Executive Committee. Albert Huegin, Executive Committee.

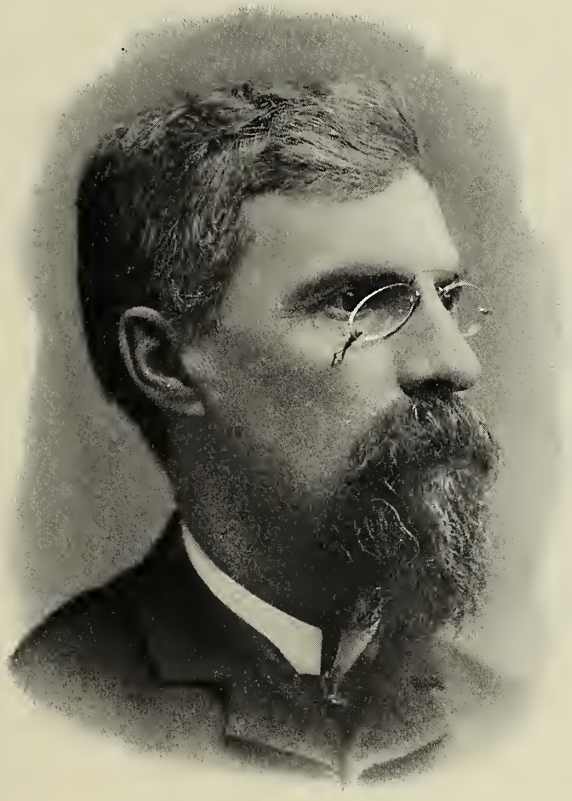
OFFICERS OF MILWAUKEE TYPOTHETÆ.

MILWAUKEE THE CONVENTION CITY.

TWO conventions will be held at Milwaukee, Wisconsin, in August, which those connected with printing and electrotyping are especially interested in. The United Typothetæ of America and the National Electrotypers' Association of America hold meetings there this year, the dates being August 23-26. As interest is now centering on the "Cream City" we take pleasure in presenting several illustrations of points of interest in that city, a number of which will be visited by the delegates to these conventions. At the date of going to press arrangements for the twelfth annual meeting of the United Typothetæ had not been definitely settled. Following is given the programme as at present arranged, but possibly a few changes may be found necessary at the last moment.

Tuesday, August 23: Reception of delegates; meeting of executive committee; informal reception in parlors of Hotel Pfister in the evening. This hotel will be headquarters during the meeting.

Wednesday, August 24: Opening session in the clubroom of Hotel Pfister at 9:30 A.M., with addresses of welcome by



N. L. BURDICK,
President, United Typothetæ of America.

president of Milwaukee Typothetæ, mayor of the city, and governor of the State; 2:30 P.M., trolley ride to Ninth and Chestnut streets; 3 to 5 P.M., guests of Capt. Frederick Pabst, inspection of Pabst Brewing Company's plant; 8 to 10 P.M., reception to visiting delegates and ladies at the Deutscher Club, tendered by members of the local typothetæ and their ladies.

Thursday, August 25: Session in the clubroom at 9:30 A.M.; carriage ride through parks and residence avenues to the Soldiers' Home and return from 2 to 6 P.M. In the evening theater parties will be made up, and a pleasant time is anticipated.

Friday, August 26: Session at the usual place at 9:30 A.M.; 2 to 5 P.M., excursion to Whitefish Bay; banquet at Hotel Pfister 8 to 11 P.M. for delegates and invited guests. Buffet lunch for the ladies, 8 to 10 P.M.

Carriages will be placed at the disposal of the ladies for sight-seeing and shopping purposes during sessions of the association, and they are also expected to join in all excursions and receptions. Ample accommodations at Hotel Pfister

HOTEL PFISTER, MILWAUKEE,
Headquarters, United Typothetæ of America.

are promised for all delegates and their ladies who attend. The several passenger associations have made a rate of one fare and a third for the round trip on the certificate plan, based upon an attendance representing not less than one hundred purchased tickets, and an agent of the associations will be in attendance at the headquarters on Thursday, August 25, to countersign the certificates.

The souvenir issued by the Milwaukee Typothetæ to present to delegates and friends so fully covers everything of interest in that city that but short mention need be given here. It is hoped that THE INLAND PRINTER'S presentation of the attractions which Milwaukee has to offer will induce many members of both organizations who have up to this time been undecided, to join in the excursion to Milwaukee.

The Pabst Brewing Company's plant, a half-tone of which is shown on page 606, is one of the largest brewing establishments in the world. Here the making of the amber beverage is carried on by the most perfect methods and can be seen at its best. Arrangements for conducting visitors through the plant are very complete, and all will undoubtedly enjoy the visit.

The Deutscher Club, at which the reception is to be given on the evening of the 24th, is the swell club of the city. It

R. R. DONNELLEY,
Treasurer, United Typothetæ.

J. STEARNS CUSHING,
Secretary, United Typothetæ.

Chamber of Commerce and Mitchell Building, Milwaukee.

occupies the mansion that was for many years the residence of the late Alexander Mitchell, and is unique among the other clubs in the possession of grounds, which for beauty and extent are comparable to those of a country villa. Plans have been made for making this reception one of the most elaborate of the year, and those who attend may depend upon it that the local typothetæ will do all in its power to make things pleasant.

The Soldiers' Home, located just west of the city, where more than two thousand veterans of the Civil War live in comfort, as a result of the provision made for them by a grateful government, is another of the points of interest to be visited. The grounds are considered as one of Milwaukee's parks, and consist of 408 acres beautifully laid out and well taken care of.

The Layton Art Gallery, founded by Mr. Frederick Layton in 1888, is one of the most noted galleries in the country, and contains a large number of works of art which delegates and friends will be glad to have an opportunity of viewing. The souvenir of the convention contains several reproductions of some of the paintings, but the originals must be seen to really appreciate their beauty.

Juneau Park, Lake Front, Milwaukee.

Juneau Park, on the lake front, is one of Milwaukee's breathing places. Situated on a high bluff, it occupies a commanding view of the lake and harbor. There are two fine statues in this park, one of Solomon Juneau, the founder of Milwaukee, and the other of Lief Ericsen, the Norse explorer. In the illustration, the tall-spired building in the background is the North-Western Railway Depot.

Whitefish Bay Park, which will be visited on Friday, is situated north of the city, on the shore of the lake, and is one of the most attractive points of interest in Milwaukee.

Illustrations are shown of Prospect boulevard, one of the handsomest drives in Milwaukee, over which visitors will be taken, and also views of the Courthouse, Chamber of Commerce, Mitchell building, and the Chicago, Milwaukee & St. Paul Depot.

No effort will be spared on the part of the local committees to make the convention in every way a success, and those who propose attending may rest assured of having a good time.

The second annual convention of the National Electrotypers' Association of America, which meets in Milwaukee at the same time with the United Typothetæ, will undoubtedly be taken care of in connection with the members of the Typothetæ and enjoy many of the sights with members of the other association. The souvenir which has been prepared is intended for use of both organizations, and will be found especially valu-

Layton Art Gallery, Milwaukee.

able to all in attendance. This being the second meeting of the electrotypers, and a number of new associations having been formed since the first meeting was held in Nashville, it is hoped there will be a large turnout, and that the craft will be represented by members from every organization in the country.

The small cuts used in this article are by the Cramer Engraving Company, of Milwaukee. The thanks of The Inland Printer are due Mr. J. W. Campsie, chairman of the Executive Committee, and to Mr. Frederick Pollworth, secretary of the Milwaukee Typothetæ, for courtesies shown its representative in securing information regarding the forthcoming meeting.

PRINTING NOWHERE BETTER THAN IN AMERICA, ESPECIALLY IN THE INLAND PRINTER.

Practically, before long, dry printing and highly faced papers came into use in the States for all fine work, and the wonders of the printer's art are to be seen nowhere better than in America at the present day, especially in The Inland Printer, of Chicago and New York.—*Article in the Indian Daily News, Calcutta, India.*

MEETING OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

GREAT interest is being manifested in the second annual meeting of the photo-engravers, and the indications are that this session will be attended by a large and enthusiastic number of gentlemen connected with that trade. Mr. H. A. Jackson, chairman of the executive committee, has issued a circular to members, the text of which, with the exception of the portion relating to railroad tickets, is as follows:

"The second session of the National Association of Photo-Engravers will be held August 11, 12, 13, 1898, at Long Beach, Long Island, near New York. This point has been selected by the Executive Committee after a careful consideration of all conditions essential to make a complete success of our coming meeting, chief among which are, accessibility to New York and

WHITEFISH BAY PARK, MILWAUKEE.
(By courtesy of King, Fowle & McGee Company, Milwaukee.)

attractiveness as a seaside resort, where those who wish may spend a pleasant vacation, when the business of the hour is completed.

"The Executive Committee has made arrangements by which, on August 7, 8 and 9, members and others may obtain, from within the limits of the Central Passenger Territory, full fare to New York and one-third fare returning, but instructions referred to below must be followed absolutely, to obtain the concession. In this connection read carefully the later details to be published in the August number of the *National Journal of Engravers and Electrotypers*.

"The Executive Committee appeal to you to make every effort to attend this session. Measures of vital importance to the welfare of the trade will be fully discussed and action taken thereon. We want your counsel and advice, for in union there is strength.

"No more propitious time could be selected for this gathering — the country is about to realize an era of business pros-

SOLDIERS' HOME, MILWAUKEE.

COURTHOUSE, MILWAUKEE.

perity and a tremendous expansion in value and volume of all mercantile productions. As business men, connected with an industry which, as quickly as any other, perhaps, is affected during times of prosperity, in the cost of labor and material, and about the last to reap the benefit of a reduction when depression exists, we should come together and learn by personal conference how we can best improve our condition.

"Please notify the secretary at once whether you will attend this session. Some of the details cannot be fully settled until the number who will attend is known, and time is short.

"The American Society of Photo-Engravers, of New York, have appointed committees to look after details of reception and of entertainment. One day will be given over to sport,

PROSPECT BOULEVARD, MILWAUKEE.

and at least one prize of considerable value will be competed for. A royal good time is promised.

"Long Beach is on the coast of Long Island, just east of Rockaway and Shelter Island, and about twenty miles in a straight line from the New York City Hall. The Long Beach Hotel, at which place the convention will be held, is located on the finest beach along the coast. Probably no more delightful spot could be found where business and pleasure is to be combined than Long Beach. During the odd moments, when the convention is not in session, the visitor will have an opportunity to bathe, bowl, play tennis, sail or fish in still water at the 'Wreck Lead' fishing station just back of the hotel, or he may while away the time on the acres of verandas and listen to the music. Rockaway, or Coney, or the city may be visited inside of an hour, when excitement of a more boisterous kind is desired. Mr. Dick, the proprietor, has promised to do all in

Deutscher Club, Milwaukee.

his power to make everyone comfortable, and the Executive Committee believes no one will be dissatisfied with the selection. The regular rates of $5 and $6 have been reduced to $3 and $3.50, so that members may bring their wives without expending an unreasonable amount.

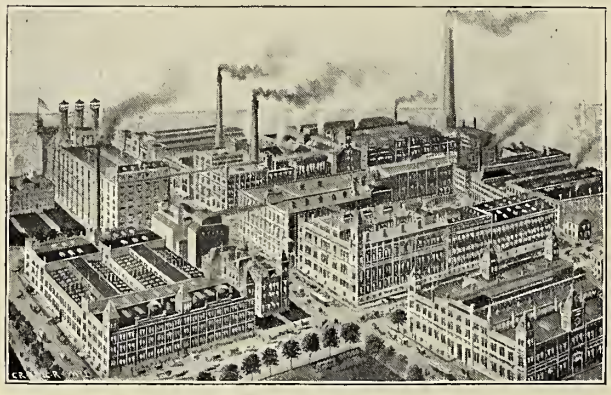
"The Central Passenger Territory includes all points located within a line drawn from Buffalo, N. Y., to Salamanca, to Erie, Pa., to Pittsburg, Pa., to Wheeling, W. Va., to Kenova, thence west to Cincinnati, Ohio, and including St. Louis, East Burlington, Peoria and Chicago. Members and others beyond this territory should purchase regular tickets to come within the lines."

Delegates from nearly all the local associations will be in attendance, those in the East especially expecting to turn out in large numbers. The date of meeting being fixed for the first part of August, members who also belong to the Electrotypers' Association, which meets in Milwaukee August 23, will be enabled to attend both meetings without inconvenience.

THE UNITYPE COMPANY.

THE announcement of the formation of the Unitype Company, of New York and Chicago, for the manufacture of a series of typesetting machines, is of extraordinary interest to the trade, in view of the fact that this is the outcome of a consolidation of the interests of the Thorne and Cox typesetting machine concerns, and that the combination is backed by parties who from long experience know the needs of the printing trade and are prepared to meet existing demands in a practical manner. Its influence and results will undoubtedly be in evidence for ages to come. It means the beginning in earnest of the era for universal typesetting by machinery and removes the last lingering hope of the pessimist whose grumblings and misgivings have been antagonistic to progress in this particular direction. The time is most propitious for the commencement of this desired end, and the employing printers will feel relieved at the prospect of being able to secure typesetting machinery adapted to their particular requirements and at but a moderate outlay.

The Unitype Company has almost unlimited capital behind it, and it also has that greatest element to success—*experience.* It is composed of individuals through whose enterprise and assistance the large printing houses of today are made possible and their product the works of art. It will be engineered by men whose knowledge of the requirements of the printing office is hereditary, and who have themselves made a life study of the setting of movable type by machinery. The patents and inventions which this company has acquired are so numerous that a variety of typesetting machines will be constructed. By their combinations machines for the large metropolitan offices, where speed and the utmost economy is necessary, will be furnished, or machines for the small country daily or weekly newspaper, where a high-priced machine makes its use prohibitive, can be secured. If the conditions of an office are such that a three-man, or a two-man, or a one-man machine is desired, either can be had at varying prices, but the appearance of the matter produced with each class of these machines will be identical, being the perfect product of the typefounder.



Pabst Brewery, Milwaukee.

Every man who buys a typesetting machine for the first time experiences feelings of doubt as to whether it is the particular kind of machine to meet his special requirements. This feeling must be especially uppermost in purchasing a machine just upon the market, and it will be reassuring to intending purchasers to know that the Unitype Company's combination of machines has received exhaustive study from the oldest and wisest heads in the trade.

With this advent, buying machinery for the composing room will be governed by circumstances, just as purchases are today for the pressroom. It was demonstrated long ago that no one printing press could meet the demands of every user, and be declared to be the best press made. A difference in work demanded differences in machines, and those pressbuilders who have been most successful are those who have made large lines of printing machinery from which their customers could choose what was best adapted to their particular trade. The same thing must prove true in typesetting machinery, and the Unitype Company recognizes this in placing several machines on the market, each having its special advantages for certain lines of work, or in cost, price, etc. It aims to furnish the printer all that is desirable in typesetting machinery, and its experience gives confidence as to its ability to keep the trade supplied with all that contributes to economy in the production of composed type. With this purpose in view, it has already

C. M. & St. P. R'y Depot, Milwaukee.

equipped a large factory at Manchester, Connecticut, where every energy is being pushed in the actual construction of these machines, and within two months it will have machines ready for the composing rooms.

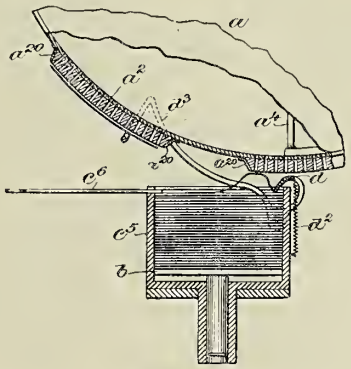
PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

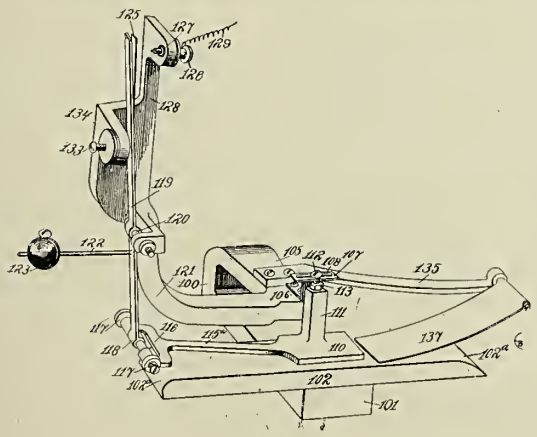
THE paper-feeding machine of J. M. Blaisdell, of Winthrop, Massachusetts, patent No. 604,892, is designed to remove labels, etc., stacked in a box, *b*, by the suction of a pneumatic cylinder, *a*, which may then carry the sheet directly to the grippers of a printing cylinder, or drop it on a platen.

T. C. Dexter continues to receive patents on paper-feeding machinery, there being two to his credit during the past month. No. 605,088 relates to improvements in the automatic stop-



No. 604,892.

motion of the machines, and is a further development of his patents of September and December, 1896. The present invention relates to improvements in the automatic throw-out and stop mechanisms, and consists mainly of novel features in the sheet-calipering device for actuating the automatic clutch, and to a novel arrangement for rendering its operation quick and sure. The illustration shows the sheet-calipering device, which has a U-shaped base, 100. The sheet fed in passes over the smooth plate 102, and is guided by the deflector 137, so as to pass under 110, which constitutes the upper caliper. One sheet can pass smoothly between 102 and 110, but when two or more sheets come together, they exert a friction against 110 and

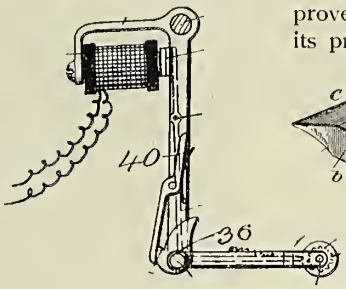


No. 605,088.

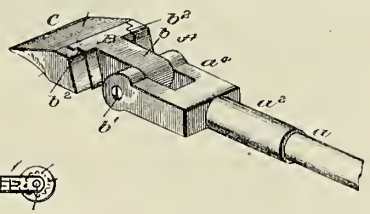
cause it to slide along the slot 108 from which it is hung. This sliding motion is utilized to control an electric trip for stopping the whole paper-feeding machine.

Dexter's patent, No. 605,089, deals with the feeding fingers, one of which is shown in the cut. Much difficulty has been experienced in starting the sheet squarely in feeding machines, and in order to prevent the sheet from working cornerwise, Mr. Dexter arranges his feeding fingers so that when the advance edge of a sheet of paper reaches a certain point the corresponding finger may remain inactive until the sheet has reached another certain point.

The Harris Automatic Press Company, in patent No. 605,328, by J. F. McNutt, presents an improved form of feeder used with its presses. The head *B* is now



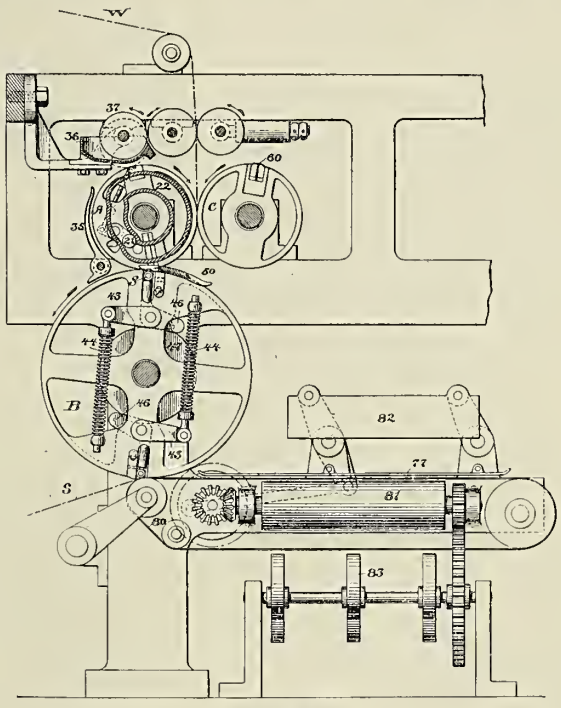
No. 605,089.



No. 605,328.

constructed in the form here shown, with an adjustable block *C*.

R. Hoe & Co. have received a patent, by E. P. Sheldon, No. 604,847, which describes a new folding and cutting mechanism for a web perfecting press, the object of the invention being that the web, after printing, may be cut off and folded



No. 604,847.

into multipage packs, cut at their edges. The web is led in from the top, and marked *w* in the drawing. In passing between the cylinders *A* and *C* it is cut by the blade 60. The cut-off sheet is the exact circumference of the cylinder *A*, hence when the tucking-blade indicated on the lower side of *A* reaches the large cylinder *B*, and is received in a suitable slot and gripped, a fold is started.

THE BEST TRADE JOURNAL I HAVE SEEN.

About two years since I was attracted by the ads. of THE INLAND PRINTER—"no free copies"; so 20 cents brought me not only a beautiful specimen of the printer's art, but the best trade journal I have ever seen—every line is of information and interest, containing nothing but good healthy matter that upbuilds and uplifts.—*Albert G. Eyrich, Eyrich & Co., Jackson, Mississippi.*

DELEGATES AND EX-DELEGATES AT TENTH ANNUAL CONVENTION OF INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION.

Photograph taken June 21, 1898, at Lake View, Cleveland, Ohio, at foot of the Garfield Memorial Monument. Small view of the monument is shown in upper corner.

THE PRESSMEN'S INTERNATIONAL CONVENTION.

THE tenth annual convention of the International Printing Pressmen and Assistants' Union of North America was held in the Council Chamber, in the city of Cleveland, Ohio, beginning June 20, at 9:30 A.M., and ending on the evening of the fifth day. It was an important gathering, and was looked to with expectation by the leading members of the Allied Printing Trades' Alliance, on account of its anticipated action on the shorter workday project, and the more thorough use of the Allied Printing Trades' Union Label throughout its jurisdiction.

Nearly one hundred delegates were present, representing almost every section of country. The larger unions were unusually well represented by some of their very best men; notably, New York, Boston, Philadelphia, Washington, Chicago, St. Louis, Toronto, Pittsburg, Cleveland, Detroit, Columbus, Indianapolis, Cincinnati and Milwaukee, some of which, wisely too, had reëlected and sent to this convention the delegates who so ably represented them at the Detroit convention last year. Among those present and granted the liberty of the convention floor, were Mr. W. B. Prescott, president of the International Typographical Union, and Mr. Samuel B. Donnelly, president of "Big Six," of New York City, and now president-elect of the International Typographical Union; Mr. Weimar, president of the Brotherhood of Bookbinders, and Mr. James J. Murphy, chairman of the Shorter Workday Committee of the International Typographical Union. A large number of ex-delegates and friends were also present at the session, including the wives of delegates and visitors.

The convention was called to order by Mr. Philip G. Reiner, president of Cleveland Pressmen's Union, No. 56, who, in a few well-chosen words, introduced the Hon. Robert E. McKisson mayor of Cleveland. The mayor was most felicitous in his remarks and evidenced his pleasure in being permitted to address so distinguished a gathering of skilled workmen. He eulogized the dignity of labor in a becoming manner, and finished his able address by thanking the convention, on behalf of the city of Cleveland, for the honor of their visit, and promising the delegates the fullest measure of hospitality during their stay. At the conclusion of the mayor's speech, Mr. Reiner introduced Mr. Jesse Johnson, president of the International Printing Pressmen and Assistants' Union, who ably replied to the addresses of welcome, and proceeded to formally open the convention.

JAMES H. BOWMAN,
President International Printing Pressmen and Assistants' Union.

THEODORE F. GALOSKOWSKY,
Secretary-Treasurer International Printing Pressmen and Assistants' Union.

After the president had appointed the various standing committees, and the members had handed in their credentials to the Committee on Credentials, he declared a recess until 2 o'clock P.M.

The afternoon session was taken up by the reports of officers, which detailed the work of the past year. The reports of the Shorter Workday Committee and that of the delegates to the American Federation of Labor were also presented. The report of the secretary-treasurer, Mr. James Gelson, showed a gain of 2,800 members; that there are now ninety-eight unions of pressmen and forty-six unions of press assistants; that the receipts were over $23,000; the expenditures nearly half this amount, thus leaving a balance of $12,000 on hand.

In the evening an informal reception was held in the Forest City House, the headquarters of the delegates, which was ably presided over by Mr. Willard Wade, chairman of the Committee of Arrangements and his gentlemanly assistants, Messrs. J. H. Gallagher, P. G. Reiner, John Doyle, P. J. Marion, Charles Finneran, Thomas Rafferty, James E. Doyle, Louis Neiderlander, J. Stephens and Thomas Stevens. After refreshments had been served and cigars lighted, a number of fluent speakers were called upon who addressed the assemblage. A splendid

quartette discoursed sweet music between the addresses. It was a very enjoyable affair.

The morning session of the second day was taken up with detail work and notices of proposed amendments to the constitution and laws. In the afternoon a delightful carriage ride for the delegates, friends and visitors, was provided. The route was from the Forest City House to Superior street, over Central viaduct to Detroit street, to Liberty street, to Franklin avenue, to Pearl street, to Abbey street; over south side viaduct to Broadway, past Market House to Huron street, to Euclid avenue, to Wilson avenue, to St. Clair street, with a stop at Mr. Opitz' for refreshments. (Mr. Opitz, while not connected with the printing business, is one of its devoted friends, and he royally supported his right to this distinction.) After being well entertained here, the party took carriages again and proceeded to Gordon Park, to Boulevard, to Wade Park, thence to Lake View, where the delegates were photographed in group at the foot of the Garfield monument; the party then were driven to Euclid Heights, Shaker Ravine, Fairmount street, and to Schuster's garden, where the committee had prepared a sumptuous luncheon, which was heartily partaken of by all. In the evening a secret session of the delegates only was held, which had special reference to a complaint from Cincinnati unions.

Nominations for offices were made at the opening of the third day's session, as follows: For president, Jesse Johnson, of Nashville (incumbent), and James H. Bowman, of Chicago. For first vice-president, William G. Loomis, of Detroit; John W. Williams, of Toronto, and Henry Pfeil, of Pittsburg. For second vice-president, Daniel J. McDonald, of Boston. For third vice-president, James Archer, of Milwaukee. For secretary-treasurer, Theodore F. Galoskowsky, of St. Louis, and William J. Webb, of New York. For delegates to the American Federation of Labor—(pressmen) Charles W. Miller, of Philadelphia, and Robert H. Kelley, of Boston; (assistants) George Kenny, of New York; Frank R. Wilke, of Milwaukee, and Thomas F. Carroll, of Denver.

The report of the Shorter Workday Committee was taken up immediately after the closing of nominations. It was a concise and brief document, showing that the committee had made a thorough investigation into the possibilities of the movement, and that they held information of much value. Chairman Conner and Secretary Loomis, of the committee, were listened to with much attention as the consideration of their report proceeded. The debate on the subject occupied the greater part of the day, and was participated in by over thirty of the best speakers in the convention. Among those who addressed the convention, and not members, were Mr. James J. Murphy, chairman of the International Typographical Union Shorter Workday Committee; Mr. W. B. Prescott, president of the International Typographical Union, and Mr. Weimar, president of the International Brotherhood of Bookbinders, all of whom gave glowing accounts of the progress of the shorter workday movement in their several branches of trade. The convention unanimously declared for the nine-hour workday, and empowered its committee to continue the work undertaken by them, and to draw upon the treasury for funds to carry out its objects. It was finally agreed that action be taken in the matter by the international bodies at the same time on a fixed date in the near future. The greatest enthusiasm prevailed.

On the fourth day, the election of officers, being the first order of business, was proceeded with, when the following gentlemen were declared elected: James H. Bowman, of Chicago, president; William G. Loomis, of Detroit, first vice-president; Daniel J. McDonald, of Boston, second vice-president; James Archer, of Milwaukee, third vice-president; Theodore F. Galoskowsky, of St. Louis, secretary-treasurer; R. H. Kelley, of Boston, and George F. Kenny, of New York, delegates to American Federation of Labor. Indianapolis was selected as the next place of meeting, Milwaukee and Columbus making the contest for the honor. By an amendment to the constitution, the biennial clause was stricken out, and annual substituted therefor; the next convention will consequently be held in June, 1899.

After the election of officers, reports were submitted from several of the standing committees, the financial committee reporting against the system of conducting the union business by the executive council.

This discussion brought into prominence the efforts of the Allied Printing Trades Councils in pushing the use of the union label. By a resolution, introduced by a prominent delegate, it was recommended that the three International presidents of the allied printing trades form an advisory board to direct the intelligent use of the union label throughout their jurisdictions.

In the evening an elaborate banquet was given at the Forest City House, the banqueting hall of which was appropriately decorated with flowers, palms and flags, and provided with an excellent glee club and an orchestra. Fully 250 persons sat down to the tables, among whom were delegates, ex-delegates, members of the local unions of pressmen and compositors, their wives, friends, etc. Mr. Philip G. Reiner, of Cleveland Pressmen's Union, acted as toastmaster. The toasts were eloquently responded to by the following speakers: "United States," Jesse Johnson; "Dominion of Canada," J. W. Williams; "The I. P. P. and A. U.," Theodore F. Galoskowsky; "The I. T. U.," Samuel B. Donnelly; "The Press," William J. Kelly; "Cleveland Printing Pressmen's Union, No. 56," John Fitzgerald; "Cleveland Typographical Union, No. 53," Booth Thompson; "The Ladies," Benjamin Thompson; "The Shorter Workday," James J. Murphy. The banquet was an unqualified success and reflected the highest credit on all concerned in its get-up and management.

Friday, being the last day of the convention, was a very busy one indeed, and was taken up almost entirely by the Committee on Laws, except a few hours granted to the Finance, Death Benefit Fund, Subordinate Unions, Press Reports and Thanks and Unfinished Business Committees to close their reports. As chairman of the Committee on Laws, Mr. Galoskowsky was the right man in the right place, for he succeeded in finishing up an almost insurmountable pile of business in the time allotted.

The death benefit was reduced from $250 to $150 for pressmen, and from $150 to $100 for assistants; the per capita was left as it stood; the delegates were instructed to have their unions levy an assessment for the defense of the shorter workday, and the use of the allied printing trades union label was made obligatory on all official printing, etc.; the cigarmakers' blue label was also indorsed; the new secretary-treasurer asked that the retiring secretary-treasurer's books be balanced and closed by the Finance Committee previous to his acceptance of same, and a committee of two competent delegates was appointed to revise the stenographer's report of the proceedings preparatory to being published in the *American Pressman*, the official organ of the body. After the disposal of all unfinished business, the newly elected officers were installed, and the convention adjourned to meet in the city of Indianapolis on the third Monday in June, 1899.

The election of Mr. Galoskowsky to the office of secretary-treasurer gives universal satisfaction, for he is looked upon as the parent of the I. P. P. U. body. Mr. Bowman's jump to the presidency pleases all who know him, and it is predicted that he will make an excellent officer. Mr. Will G. Loomis' elevation to the first vice-presidency is a just recognition of his valuable services as secretary of the Shorter Workday Committee. Mr. Ed J. Inloes, of the Ault & Wiborg Company, had the hotel committee room neatly decorated with a number of three-color half-tone pictures in gilt frames; he also presented each delegate with a full set of these. Bob Sawyer, of the Miehle Company, likewise presented the delegates with a beautiful three-color half-tone, entitled "The Battle of Manila." William Hodge, of the Samuel Bingham's Son Company, roller makers, of Chicago, made a pleasing display, and showed how,

with a few cards and good taste combined, it was possible to increase the artistic decoration of the room. Mr. Frank Beck, of The Henry O. Shepard Company, Chicago, gave delegates something to discuss and entertained them by exhibiting about one hundred cut overlays made by the Beck perfection overlay process. Mr. Chandler, of Chandler & Price press fame, was also fraternizing among the delegates, and did not forget them in kind attentions.

DEATH OF CYRENE H. BLAKELY.

IN the death of Mr. Cyrene H. Blakely, which occurred at his residence, 3708 Lake avenue, Chicago, July 4, 1898, the printing fraternity of Chicago lost one of its best-known and most highly respected members, and the United Typothetæ a distinguished worker in that organization.

Mr. Blakely was born in East Berkshire, Vermont, May 22, 1837, and when but an infant was brought by his parents to central New York, the place of their future residence. He was

CYRENE H. BLAKELY.

eleven years old when first initiated into the mysteries of the printing office, and in the capacity of roller-boy on the Syracuse *Star* acquired a taste for the trade which afterward resulted in his prominent position among Chicago's employing printers. He worked on the *Star*, and then went back to Vermont to finish his education at Franklin Academy. He completed the knowledge of his trade, so far as basic principles were concerned, in the office of the Syracuse *Journal*, and in August, 1856, took his way toward the West, stopping at Chicago. Here he obtained a position upon the *Evening Journal*, where he worked for three years, at the expiration of which time he left for Minnesota to join his brother, David Blakely, in Austin, in publishing the *Mower County Mirror*. The brothers afterward moved the office to Rochester, Minnesota, and started a paper called the *Post*, which is still in existence.

At the breaking out of the war of the rebellion Mr. Blakely enlisted as a private in Company K, Third Minnesota Infantry, rapidly gaining promotion to first lieutenant, thence to the adjutancy of his regiment. He was accorded the commission of captain in May, 1863, together with the appointment of commissary of subsistence by the President, being subsequently breveted major for distinguished services, and mustered out in October, 1865, after four years of service. It is no mean tribute to his business capacity that in all this time, notwithstanding the disbursements of vast sums of money which he made and the millions of dollars' worth of government stores which passed through his hands, only $12.40 was disallowed when his accounts were finally audited. Disputing the inequity of even this small sum, Mr. Blakely applied to the Treasury Department for readjustment, hoping at last to obtain a clearance in full from the Government. This was afterward accomplished.

At the conclusion of his services in behalf of his country Mr. Blakely returned to Chicago and joined his brother David in starting the *Daily Evening Post*, of that city, in 1865. He continued to manage the business affairs of this newspaper property for four years, when he sold out his interest and started a job printing business, which he conducted successfully up to 1895, when he sold the establishment to Rogers & Wells, and retired from active business life.

Mr. Blakely has been closely identified with the interests of the Chicago Typothetæ ever since its formation, and was its president for the first six years. He also served as eighth president of the United Typothetæ of America.

The funeral, under Masonic auspices, was held on July 6, and was largely attended by the Chicago Typothetæ, as well as by members of Apollo Commandery, No. 1, K. T., and Montjoie Commandery, No. 53, K. T. Mr. Blakely was originally a member of the Apollo Commandery, but at the time of his death was connected with Montjoie. He leaves a widow.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc., see also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. $3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 37 engravings; 367 pages. $3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

WANTS OUR OPINION ON A COLORED JOB.—A sheet, 15 by 25, containing eight cigar-box labels, printed from wellengraved plates, in gold, yellow, blue, red and black, has been sent us, with the request that we give our opinion on the engraving, color combinations and presswork. The answer

cannot but be a gratifying one, because every detail of the job is of the highest merit. The Electro Photo-Engraving Company, Rheinlander building, New York City, are the designers and engravers of the color plates, and Mr. J. Schilling, the pressman of the company, is the printer of this really beautiful piece of color printing. In the laying on of the different colors employed, there is softness and depth where these essentials are required, while the gold bronze is almost as rich and brilliant as if done in gold leaf. Briefly stated, let us say that the work is well worthy of any criticism that may be passed upon it, for it is worthy of just commendation, even from the most severe.

Wants an Ink that Butter Will Not Soften.—A. & K., of Woodstock, N. B., write: "We print a large quantity of parchment paper for wrapping butter in, and can't find an ink that will not 'run' when subjected to the moisture in the butter. Will you kindly let us know, through The Inland Printer, if there is an ink made that will stand water?" *Answer.*—The difficulty complained of does not come from water, but from a combination of salt and butter. Almost any good "jobbing" ink will stand water for a long time, but you require a larger degree of varnish driers in a good grade of job ink to withstand the action of salt and grease. Any printing-ink maker advertising in these pages can supply you with the proper ink wanted. If you will add a few drops of copal varnish to a good quality of medium quick-drying job ink, you will overcome the fault complained about. Of course you must give the ink proper time to dry before using the printed paper.

The Ink Works to One End of the Rollers.—G. C. S., of Avoca, New York, says: "We are bothered with the ink on our cylinder job press, by the ink working to one end of the rollers. We try reversing the rollers, but the same thing continues. Can you give us a reason for this?" *Answer.*—You have not got the proper "set," end for end, of the rollers. If you had this, there would not be any such trouble. Reversing the ends of the rollers is useless in such a case. As a remedy for uneven setting, *begin right*, as follows: "New form rollers should be set so as to touch the form and the metal distributers *very lightly*. That is, they should be about *equally divided in their* PRESSURE *on these*, and to simply kiss, as it were, these respective points of contact. Hard, or fairly well seasoned rollers, may be set up somewhat stronger than new ones; but they must not be allowed to *drag* on the form nor heat up and bind on the metal distributers." See "Presswork," pages 76 and 77.

Rollers Should Not be Kept in a Damp Basement.—J. M. K., of Ridgeville, Indiana, writes: "We have had considerable trouble with the rollers on our presses. They seem to be soft and have good suction; but, for some reason, the ink will not adhere to the rollers. Our office is in a basement which is very damp, and we think this is probably the trouble." *Answer.*—The damp basement is the primary cause of the rollers not taking up the ink, as they are, no doubt, made of a glue and glycerin composition. The moisture in the basement acts on the peculiar chemical affinities of glycerin, rendering the glue mushy, soft and nonresponsive to the distribution of a body that is heavier in density. Keep such rollers in a *dry place*, even if you have to hang them next to the ceiling of a dry room. If you cannot give the rollers this kind of accommodation, then have all your rollers made of "old style" glue and molasses composition, because the dampness of your basement will not affect this kind of composition as seriously; in which case have a cupboard made, and set it up about one or two feet from the floor, and carefully deposit the rollers in this every evening when quitting work, covering their face with a coating of soft news ink or oil; which should be cleaned off before using them in the morning.

Electricity in Coated Paper.—L. G., of Dayton, Ohio, addressed us a query in May last, which got out of range of answer in the last two issues. It is as follows: "We have been running some paper, like sample inclosed, recently, and had much trouble with electricity. We tried various remedies—moisture, heat, etc.—without success. As we have been informed that the paper used in The Inland Printer is made at the same mills, we write to inquire if you have any trouble with electricity, and if you will kindly give us your advice to remedy the trouble." *Answer.*—You will not experience much trouble from electricity during summer weather. Cold atmosphere, especially during the winter season, is prolific of electrical annoyances in all kinds of calendered papers. By storing such stock in rooms averaging summer heat during the winter months, much of the inconvenience experienced from electricity may be avoided. Liquids, of a more or less oily character, are made use of on the top sheet of the tympan to mollify electrical troubles on the cylinder during winter, among which may be mentioned "Electric Annihilator" and "Bentrovato." Wherever these have been used as directed they have proven beneficial. The former can be obtained from O. J. Maigne, and the latter from Bingham Brothers Company, both of New York City.

Ink Sets Off on Printed Sheets.—M. C. S., of Pittsburg, Pennsylvania, has sent us a printed sheet showing two outside pages of a four-page circular, 10 by 12½ inches, regarding which he has this to say: "Inclosed find a sample of

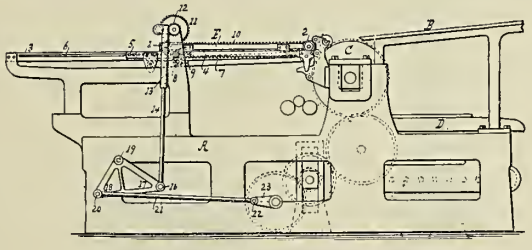
Two of The Inland Printer's Little Friends in Cleveland, Ohio.

a job on which the ink off-set. I was very careful about getting the fountain regulated properly when the job was started, and I laid the printed work in lots of between 200 and 250. The job was 5,000 four-page circulars, with cuts of two bath tubs on inside pages, and the sample sent will show you outside pages. The job was run on a 10 by 15 Gordon press, with a fountain. Can you advise me how to overcome the off-set and still run a nice full color? Should I mix anything in the ink? Did I put too many sheets on a pile? And what kind of ink is the best to use on this kind of work?" *Answer.*—The red and blue inks are of good color, but seem to have been made a trifle "softer" than necessary for both paper and the make-up of the forms. You may judge of this fact by reason of the "deadness" of finish on the printed sheet. Your make-ready is good; but this lack of "finish" to the inks detracts from the merit of the work, and, to a considerable degree, tends to permit the "raw" color setting off easily. If you had mixed into the inks a few drops of dammar varnish, the tenacity of the color would have been helped, so much so, at least, as to "fix" it more permanently on the surface of the paper. While soft, "oily" inks work smoothly on coated stock, there is also a greater liability to set-off, when printed, than when they are made just a trifle on the "strong" side. The writer deprecates the use of any ink fountain (so-called) that cannot be set *accurately*. The fountain you mention is not suited to give satisfaction on such work as you submit for inspection, because

its flow is simply a "vomit" of so much on one end of the distribution disk, which is conveyed to the inking rollers in an uneven and undistributed condition, and by them then communicated to the form in a like state. Under such circumstances we recommend "sheeting" the work, or else placing the work in very small lifts on a good-sized drying table, or boards, placed in close proximity to the press; lifts to be removed lightly.

Rubber Blankets.—W. B. G., of Stockbridge, Michigan, writes: "We purchased a rubber blanket for our Prouty cylinder press about four or five years ago. It became hard and inelastic, so that we were forced to build up a thick paper blanket over it. We recently purchased a new rubber blanket which we wish to take better care of, if we can. The first blanket was put on the cylinder, rubber side down, next to the iron. We found this was wrong; so the second blanket we have placed the cloth side to the iron. Our press is in a dry room, up stairs, over a store. The rubber on the old blanket got hardest where it struck the form. We told the type founders of whom we bought the blanket that the first had 'turned to iron.' They understood what we meant, but said they had never heard any such complaint before. They suggested oil, or something like it, might have wrought the mischief; but we hardly think so. Please tell us what to do." *Answer.*—Your great mistake with the first blanket was in putting the rubber side to the iron of the cylinder, and this act also echoes a volume for your inexperience in cylinder press procedure; but you are now apparently better informed, and will likely experience the pleasure there is in having things right. What surprises us most is that you went ahead without the assistance of a competent pressman in the beginning, for it was a dangerous hazard. Do not put oil on a rubber blanket, as that will tend to rot the rubber. If the rubber gets clogged or dirty, by reason of paste or ink getting on the face, wash the paste off with clean water; and the ink may be removed with a little naphtha, benzine or turpentine. Carry as light an impression on your work as will show up the printing clearly, and no more. We suggest that you get a copy of "Presswork" and read up the chapters on tympaning, especially on page 47, where you will certainly glean much needed information, and thereby be enabled to execute good printing and add to the life of your new rubber blanket. You should carry, in addition to the rubber blanket and the necessary sheets of paper to build up the tympan, a muslin sheet to hold all below close to the cylinder head; over which a sheet of strong manila should be tightly drawn—this sheet to be dampened before being drawn over the cylinder packing.

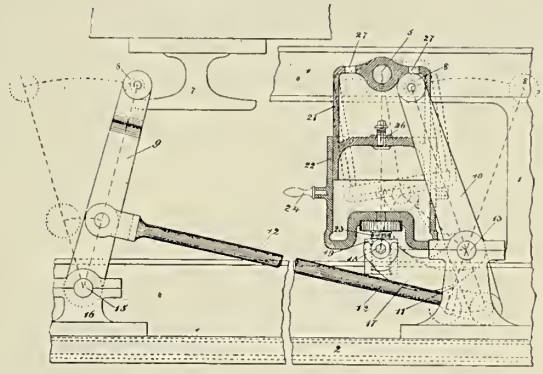
Patents.—Printing press patent No. 604,974, by G. P. Fenner, of New London, Connecticut, principally concerns the delivery mechanism of a two-revolution cylinder press, in which



No. 604,974.

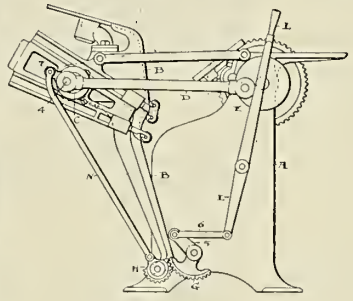
a traveling rack *E* is driven through gearing and levers, and used to carry back and forth a set of tapes on which the printed sheet is slid from the cylinder, and transported thereon to the delivery table.

The Campbell Company has obtained a patent on the design of J. T. Hawkins for the form of air spring shown in No. 604,752. The outline of the air chamber is shown in the shaded portion of the drawing, and the object in placing it upright was twofold: First, to prevent the oil from running out, as is often the case with a horizontal cylinder, and second, to more conveniently permit of a single cylinder being used to give the required spring at either end of the stroke of the bed.



No. 604,752.

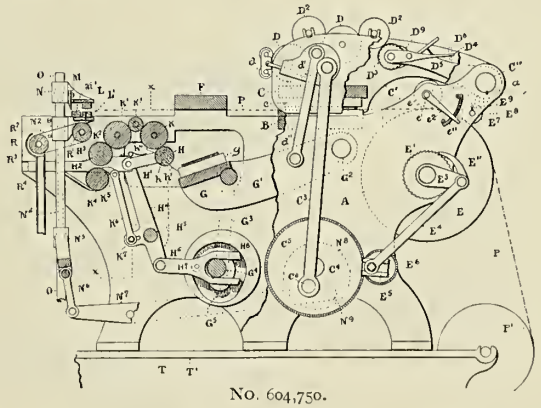
F. A. Burnham, of the Chandler & Price Company, has patented the form of throw-off mechanism No. 604,719, which will be readily understood from the drawing by any Gordon pressman. Like all Mr. Burnham's designs, it is characterized by extreme simplicity.



No. 604,719.

G. Gibbs and I. Stone, electricians, of Milwaukee, have patented an automatic stop mechanism for use with electrically driven web printing machines. When the web breaks an electrical contact is formed, which throws into operation a switch for shutting off the motor, and also puts on the brake, so that the machine is stopped before the loose paper can do any serious damage.

The perfecting ticket press of F. L. and E. C. Jones, of Boston, illustrated as No. 604,750, is designed for printing small stock from the roll, and for cutting up and assorting the product. The strip or web is indicated by *P*, and the two platens



No. 604,750.

at *B* and *F*. The form *c* is shown face downward on the bed *C*, which oscillates. The cutting and punching mechanism is at the left.

AN EXTREMELY VALUABLE PAPER.

We inclose check for one year's subscription to The Inland Printer. We wish to express our appreciation of your highly creditable and extremely valuable paper. Every printer in the country ought to be a subscriber.—*Redfield Brothers, Printers, New York.*

Laclede Series

SIZES AND PRICES

72 POINT. 3 A 5 a	$12 00	24 POINT. 5 A 14 a	$4 00
60 POINT. 3 A 6 a	10 00	18 POINT. 5 A 18 a	3 25
48 POINT. 4 A 7 a	8 00	12 POINT. 7 A 24 a	3 00
36 POINT. 4 A 9 a	6 25	10 POINT. 9 A 30 a	2 75

Experienced Assistants *Refere*

Thomas MacKello
Public Accounta

Cable Address: Korreet *No. 579*

Special Bonnet Sale

Boston Millinery Co.

Tuesday Evening, August 16th
Entrance on Fourth Ave., East

Very few of the good quality real Shanghai Boating Bonnets are left, all printed in small designs—the wanted styles—at just one-half real value, or 43 Cents each. They are the best in the market, making a desirable and natty head-

No. *Manila, Isla de Luzon,* *1898*

First National Bank of Manila

Pay to the Order of

Dollars

100

$

President

Menu

Little Chesapeake Clams
Spring Chicken a la Maryland
Roast Lamb with Mint Sauce
Fillet of Roast Beef
Asparagus *Green Peas* *Butter Beans*
Washington Sponge Cake
Ice Cream *Fruit* *Coffee*

Wines

Liebfrauenmilch
Burgundy
Sweet Catawba
Champagne
Deidesheimer
Montebello
French Cognac

Sold at all Branches of the American Type Founders Company

Laclede Series

SIZES AND PRICES

72 POINT. 3 A 5a	$12 00	24 POINT. 5 A 14a	$4 00
60 POINT. 3 A 6a	10 00	18 POINT. 5 A 18a	3 25
48 POINT. 4 A 7a	8 00	12 POINT. 7 A 24a	3 00
36 POINT. 4 A 9a	6 25	10 POINT. 9 A 30a	2 75

$25.00 *Incorporated under the Revised Statutes* $25.00

The Santiago Mining Co.

Will pay the bearer Twenty-five Dollars for Six Months interest, due November 1, 1898, upon Certificate No. 34,258

No. 34,258 280 Shares

Santiago Mining Company

of Palma Soriano

This Certifies that Lieutenant-Colonel Hobson, of Merrimac fame, is entitled to Two Hundred and Eighty Shares in the Capital Stock of the

Santiago Mining Co.

Transferable only on the Books of the Company, in person, upon the surrender of this Certificate.

By order of the Board of Directors

Samuel Dare, *President*

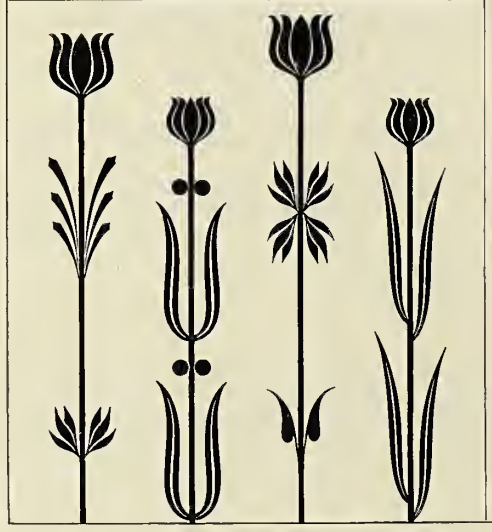
Sold at all Branches of the American Type Founders Company

History of the World

Beautifully Illustrated

Published by

Scholar & Co.



Egyptian Ornaments

B 6

Series A

PER FONT . . . $2 50
HALF FONT . . . 1 25

Series B

PER FONT . . . $2 50
HALF FONT . . . 1 25

Series C

PER FONT . . . $2 50
HALF FONT . . 1 25

Inexpensive and Effective

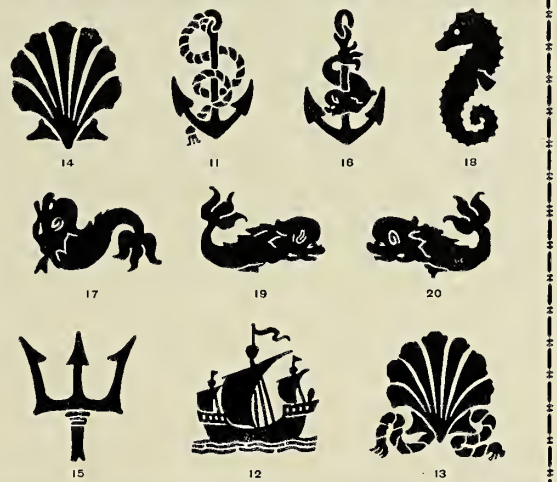
Sold at all Branches of the

American Type Founders Company

Right of reproduction purchased from Julius Klinkhardt, Leipsic and Vienna, and Wilhelm Gronau, Berlin.

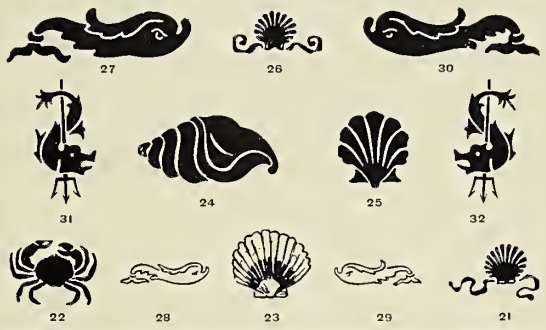
DEWEY ORNAMENTS—Series One

Each character 20 cts. singly — One of each character $1.50



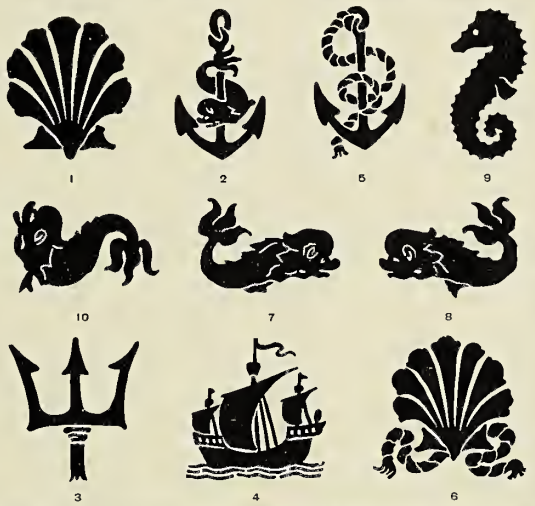
DEWEY ORNAMENTS—Series Three

Each character 15 cts. singly — One of each character $1.00



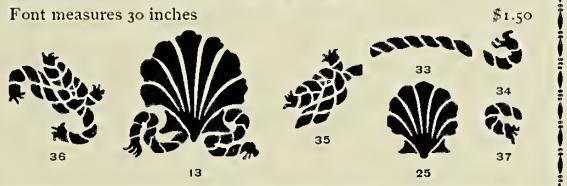
DEWEY ORNAMENTS—Series Two

Each character 25 cts. singly — One of each character $2.00



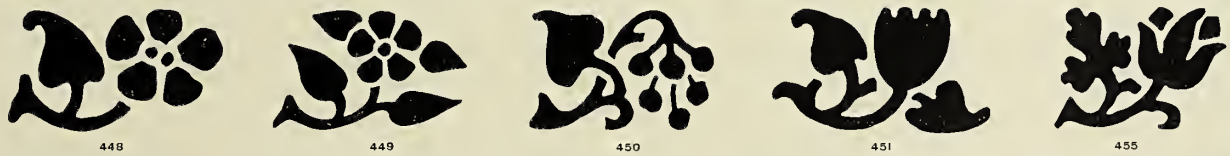
MANILA BORDER

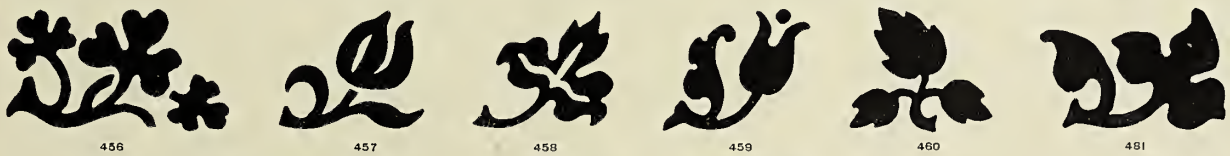
Font measures 30 inches — $1.50

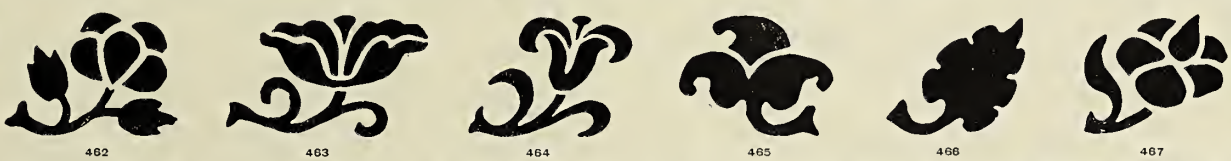


HAPGOOD FLORETS

Made on 48 Point body — 1 — Single character 25 cts.







ORIGINATED AND MANUFACTURED BY

AMERICAN TYPE FOUNDERS COMPANY

FOR SALE AT ALL BRANCHES AND AGENCIES

Printers Supplies

American Type Founders Company

No. 270 Congress Street

Boston, Mass.

Geo. F. Mahoney
Representative

"A drop of ink makes millions think"

The American Type Founders Company
Is general selling agent for the celebrated
German printing inks; and, using them
To the exclusion of all others on its
Specimen work, can guarantee density
And uniformity of color; moderate prices.

CARO SET IN
12 AND 8 POINT
DEVENS SCRIPT

New Character Script

This italic is a reproduction in type of the handwriting of Rev. Richard M. Devens. In cutting the various letters, absolute fidelity to the original penmanship of Mr. Devens was adhered to, even when in so doing the taste of the type founder was violated, and the result is a most delightful and harmonious symphony in type.

CARO SET IN
18 POINT DEVENS SCRIPT

Devens Script Series

PATENT APPLIED FOR

ORIGINATED BY
AMERICAN TYPE FOUNDERS CO.
SOLE MANUFACTURER

Dance

Quadrille

Waltz

Schottische — Twilight

Polka Redowa — Rubinstein

Mazurka — Tschaikowsky

Galop — Schubert

Intermission

CARD SET IN
8 AND 6 POINT
DEVENS SCRIPT

6 Point, 20A 50a, $3.50
8 Point, 18A 44a, 3.75
10 Point, 16A 40a, 4.00
12 Point, 12A 30a, 4.25
18 Point, 8A 24a, 4.50

My Dear Madame:

It affords me great pleasure to announce that I have leased the apartments at 2508 Columbus Avenue, and have now ready for inspection a complete line of

French Designs

combining the latest Parisian fashions for the approaching season. Your presence at the opening on Friday, the 25th instant, at 3 o'clock, is requested.

Madame Fallfashions

CARO SET IN
10 AND 18 POINT
DEVENS SCRIPT

Originated and Manufactured by

American Type Founders Company

For sale at all Branches

DEATH OF MRS. ROBERT D. WATTS.

Members of the entire staff of THE INLAND PRINTER, as well as the bookroom chapel of that publication, share with Mr. R. D. Watts, chief of the proofroom force, the sorrow caused by the death of his wife, which occurred on June 22, and their sympathies go out to him in his great bereavement. Mr. Henry R. Boss, a close personal friend of Mr. Watts, has published the following in his department, "The Proofsheet," in the *National Printer-Journalist* for July, which thoroughly voices the sentiments of all those connected with THE INLAND PRINTER:

Died, in Chicago, June 22, Mattie R. Wilcox, wife of Robert D. Watts, President Chicago Society of Proofreaders.

A faithful wife, a dutiful daughter, a loving mother, an affectionate sister, and a loyal and steadfast friend, the sudden death of Mrs. Watts fell as an appalling stroke upon scores of hearts, not only in her own beautiful home circle, but in other homes as well. Her gentle, loving spirit passed away after a very brief illness, and just when her dearest hopes seemed about to end in fruition. Words are weak to tell the grief which her death has caused, and all who knew her will deeply sympathize with her bereaved husband, mother, brother and sisters, and her little daughter. She sleeps in Graceland, where the trees and the waves will sing sad requiems over her.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

WITH the June number the *Ad Book* closes its second volume. Frederick Vail Owen, the editor, promises that a number of changes and improvements will be made, commencing with the next issue.

A WAR ATLAS is being sent out by A. D. Farmer & Son Type Founding Company, Chicago, to their customers. It is a sixteen-page pamphlet, giving maps of the entire world, printed in colors, and is a handsome advertisement.

THE *Furniture Journal*, Rockford, Illinois, issued a handsome midsummer number. At a time in the year when all lines of trade are usually quiet, this publication gives its readers 100 pages. Mr. P. D. Francis, the manager, is a hustler, and his advertising patronage shows it.

"A GUIDE TO SPANISH PRONUNCIATION" is a timely little book of fourteen pages, issued by Mr. Ellis B. Woodworth, manager of the Adirondack Press, Gouverneur, New York. It will be found of distinct service in the discussion of Spanish affairs at the present time in the newspapers.

THE bas-relief of Admiral Dewey, produced by Walcutt Brothers, 139-143 Center street, New York, referred to last month, has been received with great favor. As an example of the work done by the firm it should be highly advantageous to them. This handsome and unique souvenir of one of the greatest events in American history will be sent prepaid to any address in the United States for 20 cents in stamps.

"LAND AND WATER," the authority on American amateur sports, now in its sixteenth volume, comes to us from Boston, Massachusetts, by courtesy of Mr. George W. Bull. The excellence of the mechanical work on the book is undeniable. The illustrations are numerous, and while the paper used is not adapted to give the best results in half-tone work, yet the result is very acceptable.

ON the occasion of the Milwaukee Carnival, June 27 to July 2, the *Evening Wisconsin* won golden approval by its superb carnival issue. The exceedingly handsome lithographed cover, the beautifully engraved and printed half-tone illustrations of the scenic city, and the valuable historical and statistical information, made the paper a triumph of modern journalism. Much credit is due Mr. J. W. Campsie, the manager of the printing department, for the excellence of the work.

THE *Printers' Album*, the neatly printed advertising medium of the Challenge Machinery Company, 2529 to 2555 Leo street, Chicago, has been received. It has for an insert a map of Chicago's business section with the route to the Challenge Machinery Company's works plainly outlined in red ink. Printers should send for this publication. It can be had for the asking. In it will be found matter of interest and value. The Challenge Machinery Company manufactures the Challenge Gordon jobber, the Advance cutter, Challenge power cutter and the Challenge country press, and a variety of specialties for the printer to save him time and money. The *Album* tells all about them.

SMALL BOOKS.

THE INLAND PRINTER has received from Mr. R. James, Notre Dame de Grace, Montreal, Canada, a unique specimen of bookwork in the shape of a volume entitled, "Galileo a Madame Cristina di Lorena. (1615) Tip. Salmin." The book contains two hundred and six pages, is printed in Italian from old-style type, and is bound in paper covers with cloth back. It is, however, but ten-sixteenths of an inch long and seven-sixteenths of an inch wide. In setting the type for this miniature volume, the compositor used a powerful magnifying glass and picked up the type with tweezers. This is claimed to be the smallest book in the world set from type. Mr. James gives the following account of four other small books in the Salomin collection, which number seven hundred, which will be of interest: French-English Dictionary, by H. E. A. Gare, of Paris; dimensions, 28 by 20 millimeters; thickness, 9 millimeters; 600 pages, each of three columns of forty-eight lines, containing from seventeen to twenty-one letters; printed by means of photography and zinc plates. Correspondence carried by pigeons during siege of Paris in 1870; *has a metallic cover in center with a small lens to read it by*, 15 millimeters dimension. "Le Petit Goucet," by Jairault; 44 pages, 55 by 25 millimeters; 1674. Dutch volume, 10 by 6 millimeters; but type was too large, a few letters filled the page. "Little Dantino" consists of 500 pages (also photographed), 38 by 22 millimeters.

THE NATIONAL EDITORIAL ASSOCIATION CONVENTION.

The thirteenth annual convention of the National Editoria Association will be held at Denver, Colorado, September 5 to 9, 1898. The first session will open at 8 P.M. on the 5th, addresses of welcome being made by Hon. Alva Adams, governor of Colorado, and Hon. T. S. McMurray, mayor of Denver. Response will be made by Louis Holtman, president of the association, and afterward an informal reception will be held. On the 6th the credentials committee will report, the president deliver his address, and papers be read by delegates from a number of States. On the 7th and 8th papers will also be presented from members in other States. On the 9th the election of officers and closing business of the meeting will be transacted. Aside from the regular business at this convention delegates and friends will be entertained in a number of ways and be shown the beauties of Colorado as only Western members can do this. A large attendance is expected.

ENCOURAGEMENT.

Your December circular at hand and noted. I think it will not be out of place to congratulate you upon the high quality and fine appearance of the advertisements which you send out. I would not be without THE INLAND PRINTER. It is very helpful to me. The small two-line advertisement which I am running therein is bringing many inquiries.— *Clarence F. Chatfield, Owego, New York.*

THE MUSKOKA LAKE REGION.

AT this season of the year, when one's thoughts naturally turn toward a vacation and to seeking some resort where a pleasant outing may be had, mention of the Muskoka Lake district in the Georgian Bay region, reached quickly and pleasantly by the Grand Trunk Railway System from Chicago,

ON THE SEVERN RIVER, NEAR ORILLIA.

Detroit and other points, may not be out of place. Through the courtesy of this railway company we are enabled to show upon this and the following page several illustrations of scenes in this renowned region, which will serve as suggestions of its beauties and of the pleasures that may be enjoyed by those who select this locality for their summer's rest.

The region known as "Muskoka Lakes" is a collection of lakes and islands in northern Ontario, one hundred and twelve miles from Toronto, and one hundred and forty-five miles from Hamilton, on the line of the Grand Trunk Railway System. The point of destination by rail is Gravenhurst (Muskoka Wharf), where close connection is made with boats of the Muskoka Navigation Company for points on the lakes. It is

A TYPICAL HUNTING SCENE IN THE MUSKOKA DISTRICT.

about a day's journey from Toronto or Hamilton to the farthest stopping place on the lakes. While the lakes in this enchanted region are numbered by the thousand, the three principal sheets of water (for loveliness they might be called the three graces) are Muskoka, the first and largest; Rosseau, second and next largest; and Joseph, the third, somewhat smaller than Lake Rosseau. In referring to the Muskoka Lakes these three bodies of water are usually meant, and reference to this region cannot be made without thinking of these lakes.

From Muskoka Wharf to Port Carling, the junction of Lakes Muskoka and Rosseau, the distance is twenty-one miles; from the same starting point to Rosseau, at the head of the lake of this name, it is thirty-three miles, while the farthest point on the three lakes, Port Cockburn at the head of Lake Joseph, is forty-five miles from the wharf at Gravenhurst; the width of the lakes varying from channels a few hundred yards across to open stretches of water about six miles wide.

The lakes are fed by several rivers and streams, chief among them being the Muskoka River, entering Muskoka Lake about midway between Gravenhurst and Beaumaris, on the eastern shore of the lake, and the route for the Muskoka Navigation Company's steamers to Bracebridge, a pretty town sixteen miles north from Gravenhurst. The Dee River connecting Three-Mile Lake with Lake Rosseau near Windermere, Skeleton River from Skeleton Lake to Lake Rosseau, and Rosseau River, with the pretty Rosseau Falls, all feed this, the second largest of the three lakes, on its eastern boundary, while Shadow River, one of nature's gems, at the head of the lake, will alone repay the tourist for the entire journey up the

DEER HUNTING IN THE STONY LAKE DISTRICT.

lakes. With its deceptive shadows and reflections it is nature "holding the mirror to nature." Two other notable streams, dear to the heart of the sportsman and the intrepid canoeist, are the Moon and Muskosh rivers, the outlet of the lakes from Muskoka Lake at Bala, which flows into the Georgian Bay to the west.

Scattered over the surface of these lakes there are upward of four hundred islands of every size and shape, some bare rugged rocks rising sheer from the water's edge; others, and these the most numerous, are densely covered with thick growths of pine, balsam, cedar, beech, maple, oak, etc.

The shores of the lakes are deeply indented with bays and inlets, forming hundreds of miles of picturesque coast line, and affording countless nooks and harbors. The rugged, rocky shores are in many places relieved by smooth stretches of sandy beach, allowing of safe bathing for the most timid and inexperienced.

Muskoka has a charm of its own; it possesses an individuality that is unique; its scenery is most varied; its atmosphere invigorating, bracing, health-renewing.

One of the most noteworthy characteristics of this region is the entire freedom from hay fever experienced even by the most acute sufferers from this malady. This is due to many causes: Its great elevation above the level of Lake Ontario, the balsamic odor of the surrounding forests of pine, cedar and balsam, and freedom from damp, owing to the rocky nature of the country.

It is significant in this connection that the name Muskoka is supposed by some to be derived from an Indian word, "Mus-

quo-tah," signifying "Red Ground", others claim its derivation from an Indian word meaning "Clear-Sky-Land," and some, again, give the credit to the famous Missasaga chief, "Mesquo-okee," who was wont to repair to this part of the

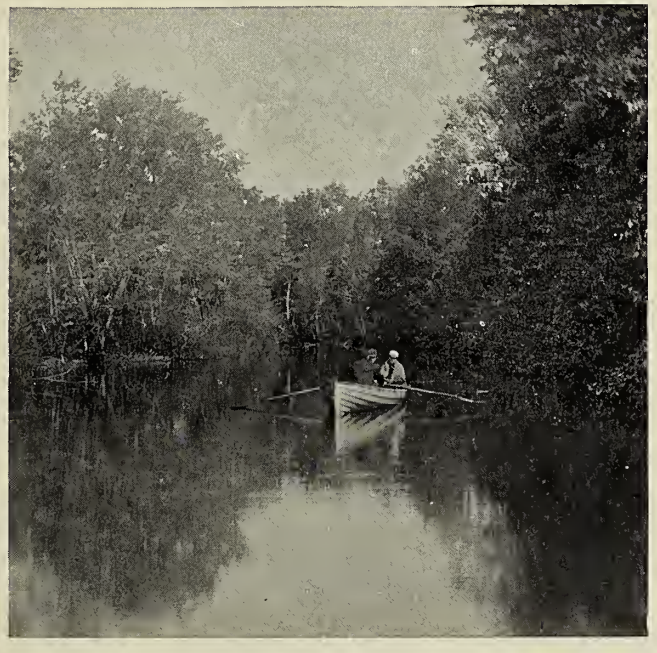
Sans Souci Island, Lake Rosseau.

red man's domain for his summer vacation. Even the poetic instinct of the untutored savage appreciated the beauty of this spot.

Muskoka is noted for the number and excellence of its hotels and boarding houses, of which there are in the neighborhood of forty, at various intervals along the line of the steamboat route. The rates range from $1 to $2 per day, and the accommodation is all that can be desired or expected for this class of business.

Perhaps the most noticeable feature besides the hotels is the large number of summer cottages on the islands or on points of the mainland. They are largely occupied and owned by Toronto and Hamilton citizens, and also by citizens of the United States.

Gravenhurst, it is worthy of mention, has been chosen as the site for the new Consumptive Sanitarium, after long and careful experiments and tests by medical experts of various



On Shadow River, Muskoka District.

places throughout the Dominion and United States. This decision is of itself a sufficient recommendation to all those who are troubled with asthma and lung complaints to seek this health-giving region for recuperation.

To those who do not know Muskoka, and to whom even Ontario itself, with its busy cities and network of railways, is but a place on the map of Canada, our northern regions are associated in their minds with snow and ice, and rough, inclement weather; in fact, there is a prevailing impression among strangers that if Canada has a summer, it is very short, or that winter follows close on the heels of the regulation summer season. Those who only spend the dog days in Muskoka miss some of the grandest foliage effects to be witnessed there in the fall months, when the varying tints of burnished gold and red of beech and maple, contrasting with the deep, cool green of pine and balsam, and set on fire, as it were, by the rays of a brilliant sun, burning from out a cloudless sky, produce a scene the beauty of which defies the artist's pencil or the poet's pen to do more than to suggest.

Violets have been gathered at Beaumaris on Christmas Day and kept in full flower during Christmas week. Boating and fishing are at their best during August, September and October, and on many days in November the writer has rowed and paddled in summer costume.

To hunters it is a paradise — deer, bear, fox and partridge abounding — while the gamiest of trout and bass, and the weightiest muskellunge are the delight of all who tempt its waters with rod and line.

Any description of the Muskoka Lakes would be incomplete without referring to the splendid service given by the five

Echo Rocks, Lake Joseph, Muskoka.

fine steamers of the Muskoka Navigation Company. These boats, which make two trips daily in the season, are handsomely fitted up and equipped.

The Stony Lake district, one cut of which is shown, is about thirteen miles north of Peterboro, also on this railway system, and southeast of the Muskoka region.

Passengers from Eastern points, such as Quebec, Portland and intermediate stations, proceed via the main line of the Grand Trunk through Montreal to Toronto, and those from Boston and all New England points by connecting lines via the same route, and thence on to Muskoka by the Grand Trunk Railway System.

Tourists from the Maritime provinces reach the Grand Trunk via the Intercolonial Division of the Canadian Government Railways, via Montreal, and proceed over the main line as above described.

In the West, from Chicago and points in the Western States, passengers are carried over the main line of this great system by way of Port Huron and Toronto, passing through some of the principal cities of the United States and the western part of Ontario.

From points in the East located in or passing through Trunk Line territory, the route is by way of Niagara Falls, thence Grand Trunk Railway.

From points in the South passengers reach the Grand Trunk either by way of Buffalo and Niagara Falls, or by way of Detroit. From each of these points the trains of the Grand Trunk convey the passengers to Muskoka Wharf.

Between Buffalo and Toronto trains are run solid over the Lehigh Valley and Grand Trunk, crossing the Grand Trunk's new single-arch, double-track steel bridge over the Niagara River.

The illustrations shown in connection with this article are taken from the handsome book folder which has recently been issued by the Grand Trunk Railway, entitled "Picturesque Muskota." It contains twenty-four pages of interesting matter concerning this region, and is handsomely printed in two colors, and shows a number of views which we are not able to give here, as well as a fine map of the Muskoka Lake district. Copies can be obtained by addressing any of the officers of the company, or E. H. Hughes, assistant general passenger and ticket agent, at Chicago.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Advertiser and Publisher (monthly), $1 per year. New York.

Nebraska Editor (monthly), $1 per year. Beaver City, Nebraska.

Ohio Newspaper Maker (monthly), $1 per year. Mansfield, Ohio.

Michigan Bulletin (monthly), 50 cents per year. Howard City, Michigan.

Pointers and Newspaper West (monthly), 50 cents per year. Kansas City, Missouri.

Newspaper Maker (weekly), $2 per year. Frank H. Lancaster, Temple Court, New York.

Newspaperdom (weekly), $1 per year. C. S. Patteson, 25 City Hall Place, New York.

Fourth Estate (weekly), $2 per year. F. F. Birmingham, St. Paul Building, New York.

National Printer-Journalist (monthly), $2 per year. B. B. Herbert, 334 Dearborn street, Chicago.

Press and Printer (weekly), $4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.

Country Editor (monthly), 50 cents per year. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.

Massachusetts Editor (weekly), $1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.

Kansas Newspaper World (monthly), $1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.

The Journalist (weekly), $4 a year; 10 cents a number. Edited by Allan Forman, 20 Liberty street, New York; 338 Rookery, Chicago.

Canadian Printer and Publisher (monthly), $2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

The Columbus (Ga.) *Chronicle* is now all printed at home.

A. M. Thomas, one of the pioneer editors of Wisconsin, died June 9 at his home in Milwaukee.

Up-to-Date Ideas is thoroughly up to date in the brightness of its contents and in typographical neatness.

Hon. George G. Washburn, the veteran Ohio editor, lawyer and politician, died at his home in Elyria, June 8.

The *Oakland County Advertiser*, Holly, Michigan, has increased the size of its pages and changed from a quarto to a folio.

The Superior (Wis.) *Evening Telegram* recently installed a Scott web-perfecting press, and, with its linotypes and engraving department, now has a thoroughly up-to-date establishment.

The Russell (Kan.) *Journal* claims the best record for rapid typesetting for one of its compositors, Ralph R. Gillham, he having set 3,588 ems of leaded brevier in 1 hour and 49 minutes.

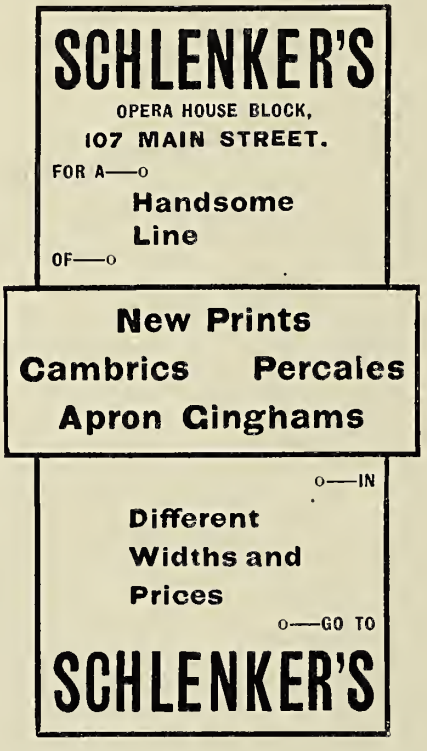
The *Pneumatic*, a bicycle magazine, published at Milwaukee, presents a neat appearance in its new Century roman. Only two series of type are shown in the ads., to which fact is largely due the pleasing appearance of the advertising pages.

William R. Hearst, owner of the New York *Journal*, has gone to Cuba, taking with him a complete newspaper outfit, and proposes to publish the first paper printed in English on the island.

The Arkell Publishing Company, which controls *Judge*, *Judge Library*, *Leslie's Weekly* and *Demorest's Family Magazine*, has gone into voluntary liquidation. Receivers have been appointed and will continue the publications.

Greenville (Texas) *Messenger*.—There is a marked improvement in the ad. composition. One of the best ads. is McKain's Magic Salve—I don't see what the cut has to do with the subject matter, however, do you? The paper is well made up and nicely printed, but the head letter is too small for the body type.

Augustus Harr, with the Tyrone (Pa.) *Herald*, has sent me the result of his efforts with the Schlenker ad. His design is a good one and I reproduce it. The "catch" lines evidently bothered Mr. Harr, as such an unusual number does every compositor. In this instance it would have been better to omit the roman "o's," and have placed these four lines all on the left, indented about one em more from the rule. Mr. Harr has also sent me a sample of the Gregory ad. mentioned last month.



Hinsdale (Ill.) *Doings*, which was criticised in The Inland Printer for February, sends a copy of a recent issue which shows a marked improvement in the ad. composition. The make-up has also received attention in a few details, and the paper now presents a most commendable appearance. The "Professional Cards" are very neat.

Buffalo (Wyo.) *Bulletin*.—The greatest fault in your paper is found in the ads. There is too much display. Many modern and commendable ideas are shown in the arrangement, but there is too little contrast. Make-up is good and presswork fair. You should drop that two-column *Bulletin* ad. on the eighth page and substitute plate miscellany.

The Muskegon (Mich.) Woman's Club used a printed ballot at its recent election that would have been a discredit to "Hogan's Alley." A club of this nature is judged in a great measure by the quality of its printing as surely as a man is

judged by the company he keeps, and the ladies, who are considered models of neatness, should endeavor to live up to their reputation.

DRYDEN (N. Y.) *Herald.*— Your paper is well made up and contains an unusual amount of bright, interesting news. This should insure a good subscription list which should enable you to secure more advertising. It would pay you to bring your ads. more up to modern ideas by securing a series or two of some recent type faces, and also a few borders.

A LARGE American flag, printed in colors and covering the first page of the *Knight-Errant*, of Buckhannon, West Virginia, over which was printed the regular news columns in black, served to enliven a recent edition of that journal, and was well executed. The entire second page of this issue was in blue, and the third in red, both being printed at one impression.

OCONOMOWOC (Wis.) *Republican.*— A neat and commendable paper. Make-up and presswork are both excellent, except that the second and third parts of the display heads should have another lead between the lines. In the ad. display some exceptionally fine work is shown. There is not a weak ad. in the whole paper, and good judgment is in evidence throughout.

THE *Cricket*, Battle Creek, Michigan.— This is a new amateur monthly of twelve pages, published by J. W. Kellogg, the work being done by "Dr. Kellogg's (adopted) Children." If the impression and color were even it would be a creditable piece of work. The poem, "A Vegetarian Song," should have had the first, second, fourth and fifth lines of each verse indented about three ems.

THOMAS N. ROOKER, who died June 6, was one of those who laid and set the type for the first issue of the New York *Tribune*, in 1841. He was foreman of that paper for thirty-three years, and was employed in the cashier's department for twenty years more, from which latter position he retired in April, 1897, being at that time the only man connected with the *Tribune* who had worked on its first issue.

WILL S. DILL, publisher of the Rossville (Ill.) *Independent*, sends an ad. clipped from a paper in his locality. An attempt is made to set the first line in 24-point gothic caps with very little shoulder. The word "Weekly" appears in this line with but one correct letter; two of the others are lower case, while the remaining three are caps of a fancy job letter with a deep shoulder. Why will publishers make themselves ridiculous?

DEPOSIT (N. Y.) *Journal.*— The great care taken with the make-up is commendable. This, aided by good presswork, places the *Journal* well up in the list of neat weeklies. There is an exceptionally large amount of crisp local news and correspondence. Ad. display is good. If dashes or rules were used occasionally between the lines in the larger ads. it would break up the sameness, particularly noticeable in those of F. L. Perkins and The Racket.

DE KALB (Ill.) *Advertiser.*— I wish to compliment you on several points — the large amount of advertising and the excellent manner in which it is displayed, and the remarkably good showing of local news. I should omit the brass dashes in the latter, put heads on a few of the longer items, and grade the "Business Locals." The presswork could not be bettered. The *Advertiser* is but five months old, and a neater five-column quarto it would be hard to find.

HEDRICK (Iowa) *Journal.*— Presswork should show a more even color and some of the electros need attention; they are too low. You should not scatter the short local items on fifth and eighth pages—get them all together—leave out the brass dashes and put an em dash before the paid readers, and you will have a local department to be proud of. There are a number of excellent ads. That reader of Bucklen's Arnica Salve should be reset; it spoils the whole page.

B. C. Mining Journal, Ashcroft, British Columbia.—Well printed, and make-up is also good. Ad. display follows too closely the "long-line, short-line" style. There is a tendency to display too much and use too many faces of type; do not be afraid to leave a little blank space. A few borders would break up the monotony of these columns. You have an unusual number of large hotel ads.; unless advertisers object it would be better to run these all together.

BRADFORD (Ill.) *Republican.*— A copy of the *Republican* has been received for criticism from M. L. Koch, its foreman. The items of correspondence should be graded. In the ad. display, the mistake is made in many instances of using too large body letter. Aside from this, good judgment is shown. I notice that the plate matter slurs. This may be due to having the plate a trifle longer than the base, thus allowing it to spring. The first page would be greatly improved if heads were used on the longer items.

LEAMINGTON (Ontario) *News.*— Albert J. Scrase, foreman of the *News*, sends a copy for criticism. I believe that I am safe in asserting that no better paper from his locality has been criticised in this department. The ad. display is neat and well balanced, several original ideas being shown. I do not admire the head, "Around the Town," particularly the last four lines. These would appear better if set in the 8-point gothic lower case. The display heads are much better, although the second part of these should be limited to two lines.

ALBION (Mich.) *Leader.*—The first two issues of the *Leader* have been received for criticism. I like the arrangement of the whole paper. The policy of devoting so much space to local matters, together with the low price of 50 cents a year, ought to insure a very large subscription list. Make-up and presswork are excellent. A lead more between the lines and one or two less on either side of the dashes in the display heads would be an improvement. There should be two leads between double and single heads and the rule preceding. The double-column ads. are good; a few borders would improve the others.

Far Northwest, Seattle, Washington.— Philo Howard, with the Calvert Company, which does the mechanical work on the *Far Northwest*, sends a copy of the first issue for criticism. It is published monthly, devoted to the interests of the Pacific Northwest and Alaska. With two or three exceptions the advertising is all ornamented and illustrated by a special corps of artists. The lettering is also the work of this department, no type whatever being used. The result is pleasing, as all are well executed, giving each ad. a distinctiveness that must enhance its value. The presswork and make-up leave nothing to be desired.

SOME interesting incidents of the workings of the press censorship at Key West are described in *Press and Printer*. Newspaper correspondents to the number of one hundred and fifty, each with one or more schemes for furnishing to their respective papers the news of the sailing of the fleet, all failed. One reporter, who thought he had a winner, filed a dispatch reading, "The newspaper fleet sailed this morning toward Porto Rico." An hour later he attempted to send a personal message to his editor, thus: "Correction — Omit second word in last dispatch." The censor met him at the desk and with a kindly smile handed back his first dispatch with these words written across it: "All fleets look alike to me."

NEWPORT NEWS (Va.) *Daily Press.*— E. D. Hite, foreman of the *Press*, sends a copy of his paper. I am glad you have received benefit from THE INLAND PRINTER, and thank you for the encouraging words. In your letter you refer to a particular ad. on the sixth page, but you have failed to mark any one of the ten ads. which appear there. There is no half-page ad. on the fourth page; perhaps you refer to that of M. H. Lash on the eighth. You did very well on this, but it would have been better to include the wording within the borders used around the cuts. As a rule the ads. show good judgment. In that of Hatch & Dean, "in Norfolk, Va.," should have been smaller, the articles enumerated in a more extended letter and lined on

the left. In the ad. below, "Great 19-cent sale of hats" would have looked well in a panel, with the "19c." repetitions smaller. The special edition was a creditable one—the cut of Mr. Huntington worked particularly well.

ALBION (Idaho) *Times.*—There should be more impression and a trifle more ink. This would bring out the ad. display, which is very well done. In the make-up (issue of June 16) it would have been better to unlead enough of the two long articles on the third page so that each would have gone into one column, thus enabling the starting of each at the head of a column. Another way would have been to run "Passed Away" last; this would have brought the others farther up the page.

OCEANSIDE (Cal.) *Blade.*—The *Blade* was criticised in December, a number of faults being pointed out, all of which have been remedied. Among the points mentioned at that time was the need of more local news—in the recent issue

EDITOR OF DAILY PAPER—"I say, Mr. Turps, is that the largest scare type you have?"
TURPS (the head printer)—"It is, sir; and we haven't too much of that." (Editor has to content himself with a leader headed, "On Our Unpreparedness For War.")—"*Hop*" (*Livingston Hopkins*) *in Sydney, N. S. W., Bulletin.*

before me there is an actual increase of four hundred per cent in this department. As the paper now appears it is certainly in the front rank of small-page weeklies. The arrangement of local items and business locals is commendable. A double-column head is used, the paid items being placed at the top of the first, displayed advertising being used to complete the column. The news items are then started at the top of the second. The former are set solid with an em dash, while the latter are plain paragraphs, leaded. The souvenir issue—a double number, illustrated with fine half-tones—was a pleasing stroke of enterprise.

HUDSON (Wis.) *Star-Times.*—A portion if not all the ads. on the first page should be transferred to the eighth. The first editorial column is disfigured by the use of the great variety of rules, both in length and face. It would be better to omit these entirely. There is a good supply of local news. You should arrange for your own correspondents in the villages represented by the shears. Many of the ads. are well displayed. The circular letter in that of S. Penniston should not be used in newspaper work, and the 12-point roman as body letter could be replaced by 8-point to advantage in many of the smaller ads. The First National Bank ad. is excellent, while that of the Bank of Hudson is the opposite—it was undoubtedly a difficult one and I will preserve it for a possible competition in a future issue. The "State Semi-Centennial Edition" was well designed and profusely illustrated.

URBANA (Ill.) *Courier.*—Oza Blodgett, foreman of the *Courier*, sends a copy of the weekly issue for an opinion on the mechanical work. The make-up is well handled, unusual care being shown in grading the large number of short items. The ads. also show good judgment. One fault is noticed in all those containing price lists—the figures are too large. I know it has become customary to set figures in this way, particularly in dry goods ads.; but there is no reason in such treatment, unless the article advertised is given, in some degree at least, corresponding prominence. If there is a heading, as "Shoes," followed by paragraphs describing various makes and styles, each with its price, then large figures are proper; but where there is no heading, or where the heading does not name the article corresponding to the figures, then there should be more prominence given such articles. The page ad. has this one fault, otherwise it is well balanced and a commendable piece of work.

Tri-County Bulletin, Grand Rapids, Ohio.—S. M. Boorom, foreman of the *Bulletin*, in sending a copy for criticism, writes: "I will explain that the pages do not register for the reason that one page is printed at a time on a S. & L. Gordon jobber. I also inclose a rate card. No advertising is accepted from merchants in neighboring towns whose business is in competition with our local patrons." Your paper is very neat and of handy size. It is well printed but for the poor register, which could be overcome by careful feeding, unless width of sheets varies. The first page could be improved by putting double heads on the longer articles. In the issue of June 14, "Death of a pioneer" and "C. E. Convention" should have had these

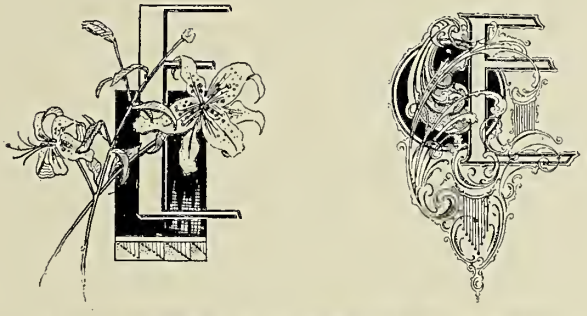
heads, and each run at top of column, with "Masonic Supper" between them at the head of the second column, the shorter items following this, longest first. Then, with a single head on the local items in the last column, the page would have been a model. Ad. display is very good. In a few the secondary display is a trifle large to afford proper contrast with the most prominent line. The preference given local advertisers should enable you to secure a little better prices than shown on your rate card.

Mr. W. E. Pabor calls attention to an error made in our reference to the Editoria at Interlachen, Florida, on page 377 of the June issue, in which the statement is made that Mr. Pabor was seeking donations in support of the home throughout the country. The matter, in fact, is a local State affair to maintain the home from April to September, the resolution passed by the Florida Press Association reading:

Resolved, That it is the sense of the Florida Press Association that the Editoria should be sustained, and to this end we hereby urge every member of this Association, and every editor of Florida, to assist in this important work by subscribing and paying for one $5 Patron's Certificate, or by a donation in cash of $1 or more.

We make the correction with regret that the inadvertence has caused Brother Pabor any annoyance.

Seneca (Mo.) *Dispatch*.—Guy H. Perrin, foreman of the *Dispatch*, sends several copies of his paper with a request for an opinion on make-up and ad. setting. Mr. Perrin has had four years' experience in the printing business, and sets all the



Initial Designs by H. C. Lewis, San Jose, California.

ads., makes up the paper and attends to the presswork, and his work demonstrates that he has wasted no time in acquainting himself with all that goes to make an up-to-date and thoroughly capable workman. The presswork leaves nothing to be desired. The only improvement in the make-up I have to suggest is a few more leads in the display heads. Those on the first page of the issue of April 29 are all right; compare with those of May 13. In the ad. display there is an inclination to use too much of the 12-point De Vinne as body letter. If you have plenty of 10-point roman it could be occasionally substituted to advantage. Aside from this the ads. are excellent, some very good border schemes being particularly noticeable. I wish to compliment the publisher, D. W. Gahagan, on the entire absence of questionable and cheap foreign advertising.

Centerville (Ind.) *News Record*.—You are doing very well with your paper. I will make a few suggestions for improvement; if you will adopt these and will send me another copy shall be pleased to help you further, if necessary. When a column breaks at the bottom as did the fourth on the first page, issue of June 9, always run over two lines; the last line of a paragraph should never be run at the top of a column. Your local items, of which there is a generous supply, should be started at the top of the third column with a panel heading, such as shown in this department last month. The local editorial comments are all right. In the ads. secondary display lines are made too prominent. That of Dunbar & Son would have been very good but for this fault. All the wording in the panel except the first three lines should have been smaller. In Monger Brothers, the name larger, and "General Merchants" and "Dealers in Country Produce" smaller. As to the presswork, there is an even color and even impression, but the latter needs to be a little heavier. In regard to the slurring of head rules, the frisket evidently needs adjusting so as to firmly hold this margin. A piece of twine tied across the middle, so as to come between the pages, will no doubt remedy the difficulty.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

The Linotype Operator's Companion; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

The Mechanical Details of the Linotype, and Their Adjustment. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

New York City book printers complain of a scarcity of good book operators.

It is reported that an operator on the Boston *Transcript* has invented a new spaceband.

The Logansport (Ind.) *Telegram* installed a Thorne machine during the past month.

The New York *Tribune* is now using linotype back knives manufactured by William H. Moore, of City Hall Place.

Set Full Lines.—D. S., Boston: Set your lines of matrices as full as possible, and this will remedy your complaint.

The Adrian (Mich.) *Evening Telegram* is now using Thorne machines, having installed them early in July.

Lee Reilly, one of the best-known operators in the country, has enlisted in the First Regiment of California Volunteers.

It was claimed that owing to the scarcity of white paper the New York *World* was recently compelled to lay off fourteen machines.

Fearing we may be asked if Unitype Company is a synonymous term for Unity Type Company, we wish to say in advance that we don't know.

At the request of the United States Patent Office the Mergenthaler Company has sent to the Omaha Exposition a linotype machine as a portion of its display.

The Empire Typesetting Machine Company reports very satisfactory business for this dull season of the year, and that prospects for fall trade are more encouraging than at any future period.

The Lancaster (Pa.) *Examiner* has purchased Thorne machines and 10-point self-spacing type for their bookroom and will hereafter confine their linotypes exclusively to the composition on their newspaper.

Price, Lee & Adkins, of New Haven, Connecticut, have had their two linotypes running upon directory work for the past two months. This firm has given their old employes the exclusive opportunity of handling the machines.

Fire in the plant of the Asbury Park (N. J.) *Journal*, June 5, wrecked the composing room, including a Thorne typesetting machine, and seriously damaged the office and pressroom. The loss is placed at $7,000, on which there is partial insurance.

The *Machine Compositor*, a practical journal devoted to typesetting machines and their management, published in Minneapolis, Minnesota, made its appearance in June. It is to be commended in entering this new and interesting field, in which it will find ample opportunity to do much good to the craft in the present transition from hand to machine composition. We

are also pleased to note the liberal spirit of its editor in allowing other publications to use much of his original matter in advance.

The many friends of Operator-Machinist W. U. McClellan will be pleased to learn that his phenomenal abilities have become so widely known that they reached Montana, where a large salary was offered him to accept a position on the Helena *Independent*.

By the businesslike manner in which the Unitype Company has started out to furnish a variety of typesetting machines for composing foundry type, and the abundant capital at their command, the employing printer will feel assured that his interests will be well looked after.

During the month of May thirty-seven linotype machines were shipped. Twenty-two of these went to virgin offices, while fifteen were additions to existing linotype plants; eight of the thirty-seven were placed in book offices; one in a magazine office and the balance in newsrooms.

Burning-Out Matrices.—Proprietor, New York City: The most frequent causes for matrices being burnt out are overheated metal and the lack of proper attention to the spacebands. For your other troubles you must secure the services of a first-class linotype machinist without delay.

High Lines.—Spaceband, Columbus: In answer to your query, one of the causes of high lines is due to the back knife not cutting enough, and from the description you give of your trouble this is undoubtedly the cause. It must be so set that it will trim off all burrs on the back edge of the slug.

Mr. J. Slatlery, formerly connected with the New York *Financier* as foreman and linotype operator, has now attained to the position of business manager for the Hartford (Conn.) *Catholic*. Mr. Slatlery also had valuable practical experience in the large printing establishment of Case, Lockwood & Brainard.

A year's experience with a Thorne machine convinced the proprietors of the Pawtucket (R. I.) *Evening Tribune* that this machine was best adapted to the requirements of their office. Hence, when the recent great increase of news compelled them to double their composing room facilities, they ordered a second Thorne, which is now being installed.

The Linotype Company have cut a unique series of patriotic border matrices consisting of miniature American and Cuban flags, and cannon and cannon balls, the latter in pyramid. The fine workmanship required to so faithfully reproduce each detail in these cuts makes them objects of interest as well as commercially useful in certain ornamentation.

The Naugatuck (Conn.) *Evening News* rejoices in a new dress of type and a Thorne machine, the new way of setting up the news being inaugurated early in June. The *News* is now able to give its readers a greatly increased amount of live matter and to cover the local field more thoroughly, as well as keeping them posted on the progress of the war.

Position to Leave Machine Idle.—Operator, New York City, asks the proper position in which to leave the machine when his work is done for the day so that the least tension will be upon its mechanism. *Answer.*—When not in use you should leave the machine in the act of taking a line on second elevator. This will prolong the life of a number of springs that are thus relieved from tension.

Casting Duplicate Lines and Blank Slugs.—Amateur, Albany, asks how the linotype casts duplicate lines and blank slugs. *Answer.*—Duplicate lines are cast by locking the space hook, which prevents the line being transferred to the second elevator, and pulling out the power lever to its utmost extent. Blank slugs are cast by closing the vise jaws and pulling the power lever in the same manner.

The manufacturing plant of the Thorne Typesetting Machine Company and the machinery of the Cox Typesetting Machine Company, was removed to the new factory of the Unitype Company, at Manchester, Connecticut, and was rapidly put into shape for use. The second week in July found the plant in complete operation. It is a splendid factory, perfectly adapted to the requirements of the new company.

Barclay's "Linotype Operator's Companion" is an attractive book giving all the practical details an operator is likely to need in mastering the linotype machine. It is compact, clear and minute in all its instructions; has illustrations of the different parts of the machine and of the keyboard; gives lists of all the parts by which repairs can be ordered; tabulates the patents, and is, in a word, a very useful handbook for the machine.

To Prevent Spacebands Jumping.—R. S., Columbus, Ohio, asks why the assembler star upon his machine will throw out spacebands, and how to prevent it. *Answer.*—This is caused by the edges of the assembler star striking the spacebands. It can be prevented by slightly trimming the edges of the points of the star so that the spaceband cannot strike on the point, but must strike in the hollow between. After assembler stars have become somewhat worn, this trouble does not occur.

Redfield Brothers, of New York City, incorporated under the laws of the State of New York with the very conservative capitalization of $50,000. One-half of this amount is preferred stock, drawing seven per cent interest, which will be retaken by the firm at any time desired by the holders. The firm name will remain unchanged. This firm has become famous for the artistic finish of its product, which is recognized at a glance, whether it be a display job or a page of plain machine composition. Stock in this company would certainly be a desirable investment.

At the regular monthly meeting of New York Local No. 1, Associated Typesetting Machine Engineers, which was held on Sunday, June 19, at Odd Fellows Hall, No. 98 Forsythe street, the following officers were elected to serve for the ensuing year: President, L. G. Dooley; first vice-president, E. W. Reynolds; second vice-president, James McKirdy; recording and corresponding secretary, John H. Williams; secretary-treasurer, Henry F. Meistrell. The report of the secretary-treasurer shows a gratifying increase in the surplus funds of the local and also that the membership of the local has been increased twenty per cent within the last fiscal year.

To Retain Slugs in Galley.—J. C., of St. Louis, writes: "I am now improving an opportunity offered me to learn the linotype, having the privilege of an hour a day to do so; but I can get no instruction whatever, and if anything goes wrong with the machine, even though it is hours after I have left it, I am blamed by the machinist for it. Your department has been a great assistance to me, and I wish to ask you how to prevent slugs from falling out of the galley, as I was charged with causing this a number of times." *Answer.*—To prevent slugs from falling out of the galley, the point of the spring on the lower right-hand front corner of the galley must be kept bent in far enough to be on a line with the inside of the solid front wall.

W. S. Scudder, of New York, has taken out another patent on the Monoline composing machine, No. 605,141. It treats of numerous minor details for insuring the smooth action of the machine. The matrix bars are stored in their proper chambers in a magazine, and are delivered in the order required and assembled in a line, the necessary spacebars being introduced into the line as it is being composed. A line carriage engages the line of assembled or composed matrices and carries it to a justifying mechanism by which the spacebars are operated to expand and justify the line, after which the line carriage shifts the line to the casting point, where the type-high printing bar is cast. The mold is then moved to the ejector, by which the cast printing bar is ejected from the mold between trimming knives and is deposited in a galley. The line held by the line carriage

at the casting point is released and depressed by the depressor, and then the line carriage is moved back to a distributer, the hooked ends of the matrix and spacebars stringing themselves upon their proper horizontal distributing wires, which are subsequently elevated into such position that a distributer pusher will push the matrix and spacebars from the distributing wires into the appropriate chambers in the magazine.

THE linotype two-letter matrix, which permits italics and small caps of the font to be set from the same keyboard, is meeting with fine success. This improvement is important to the printer and the cost of fitting the same to existing machines is small, as all the features of the linotype are retained. The regular keyboard is furnished with a shift-key, enabling the operator to compose italics or small caps when required. This result is secured by each matrix having two characters, one above the other. When italics or small caps are required, the shift-key serves to raise the matrices until the lower characters are in operative position. The Linotype Company had this device fitted to a machine and operated for several months in the composition of law and medical works, where it demonstrated that speed was materially increased upon this class of work.

BLURRING END OF LINES.—Operator, Springfield, Massachusetts, writes: "I would very much like to see in the Machine Composition Department of your valuable journal the cause and remedy of the following: Why is it that in the ejecting process of the linotype that letters on right end of line may be partly rubbed off? This has occurred with me only with large measure (21 ems). I have adjusted mold in disk as far as it will go, which has not been sufficient to stop the trouble. The ejector blade is only one em shorter than measure." *Answer.*—If your slug lever does not interfere with the line then the trouble must be caused by the knife block spring plate, one ear of which may be broken off; this would cause the letters to be bruised. A new spring plate costs $1.

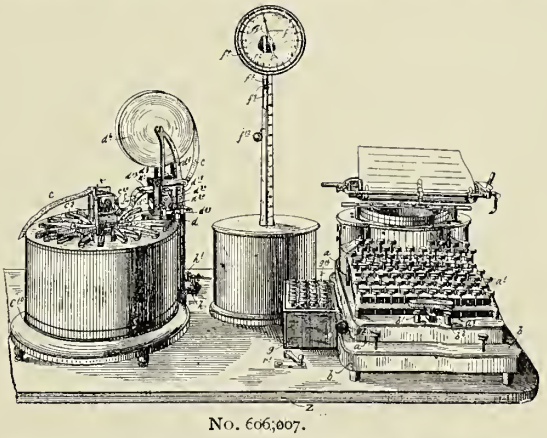
"A PRINTER," New York, replies as follows to the inquiry of E. Malley, on page 502 of these notes in the July issue: "Confessing that I have not made a study of the question, it would seem that the enormous rental of the Mergenthaler machines would be a sufficient answer to the query 'Now, why is it?' of E. Malley, New York City, in your July number. Suppose an employing printer obtains a work which requires fifty compositors to rush it into print. He will call in that number of hands, and when the work is in type these compositors will be dismissed. Now, suppose the printer has the requisite number of machines to do the same work—say twelve. The rent per week in round numbers would be $120. This amount must be paid whether the machines are worked or not. If these twelve machines are idle three months out of the year—a not unlikely condition in many book offices—it will cause a loss to the employer of:

For rent of machines	$1,440
Salary of machinist ($24 per week)	288
	$1,728

Add to this the cost of idle motive power and other incidentals and it will be seen that the total loss will be close to if not fully $2,000. I would very much like to hear some one else answer Mr. Malley."

SPEED OF MACHINES.—Proprietor, Chicago, writes: "I am gaining much valuable information concerning typesetting machines through your excellent department. I have not adopted any machines as yet, feeling that this important step had better not be taken in a hurry. Will you kindly inform me if the claim made by the movable-typesetting machine companies that they can accomplish more composition in a week or a month than the linotype machine can is true, and, if so, why? Are not the keyboards subject to the speed of the operator, and hence the quantity of output?" *Answer.*—The output is not governed entirely by the keyboards of the present machines which are upon the market. It is governed more by the methods used in the subsequent handling of the matter. The different keyboards are all of about equal speed, but where the foundry type machines have the advantage over the slug-casting machines is in making corrections. These are made from the compositor's case in the movable-type machines, thus permitting the machines to work upon "live matter" during the entire day, uninterruptedly; while corrections from slug-casting machines must be done upon the machines, which necessarily shortens their hours for producing live matter. It thus naturally follows that where the speeds of both these entirely different classes of machines are about equal from the keyboard standpoint that the one which is able to put in the most hours composing live matter will accomplish the most work.

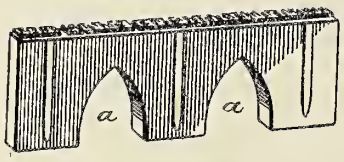
THE Goodson typecasting and typesetting machinery has attracted considerable notice in the past few years, as fragments of information concerning its progress have reached the printing public. We believe the first patents were filed in 1893, and numerous patents have been granted since, the largest number (five) appearing under date of June 21 last. The principles of the system consist in the use of the typewriter (as shown on the right of the illustration, No. 606,007), which not only reproduces the copy in the ordinary manner of a typewriting machine, but also makes electrical connections for operating the graphotone or perforator on the left of the illustration. On top of the graphotone is a reel of paper, which is drawn along by frictional devices and punched with holes, whose number and position indicate the various characters required in printing.



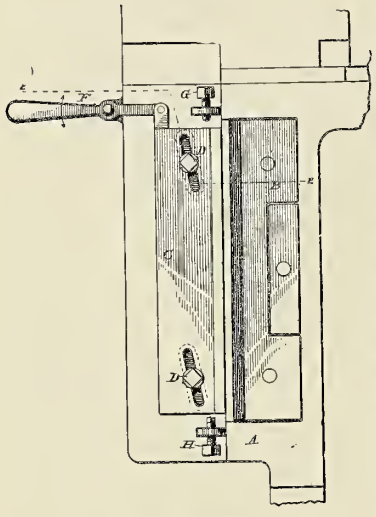
No. 606,007.

The punched strip is seen issuing at *c* on the left. It is designed to be fed into a casting and justifying machine, and to furnish to that machine the information for its automatic operation. Those familiar with the monotype machines will at once recognize the great similarity between the two systems, the differences consisting in the way the plan is worked out. When the operator on the Goodson machine reaches the point where it is necessary to stop the composition on the typewriter, he observes the shortage or excess as shown on the indicator, and then strikes the special feed key b^1 and the proper number of the justifier keys, which makes the proper holes in the paper strip to secure the justification. He then strikes a trip key, b^2, shifts his line and proceeds. The pointer *f* on the dial serves to show the space taken by the letters of each line as composed, and gives information to the operator as to what keys to strike to bring about proper justification. When the paper strip goes to the typecasting and typesetting machine, the holes which have

been punched for justification permit of electrical connections being made for the selection of justifying spaces of the required size, no more than two sizes of space being admitted to any one line. The casting of the proper letters and characters is directed by the holes in the paper strip, which determine the position of the mold plate. This mold plate has one hundred characters, arranged in ten rows of ten each, and by shifting position at every cast, produces letters and characters in the predetermined order. These are pushed out into a line, and then to a galley, as fast as cast. Nearly all the operations of the machine are brought about electrically, a large number of electro-magnets being employed and operated on the make-and-break system through the holes of the paper strip. The casting and setting machine was patented in December, 1894, but is largely remodeled through the numerous improvements covered in the present patents. The faces of the mold are all ground, so as to be absolutely true in the various positions incident to changes in the width of the type characters cast, or a change of body-size. A controlling device is introduced for stopping the machine automatically should a line be set too long or too short, as through the mistake of the operator in punching the justifying holes of the paper strip, or through dirt getting into the line. Five widths of type characters are used, made on the self-spacing principle. The inventor is George A. Goodson, a Canadian, but resident in Minneapolis, Minnesota.

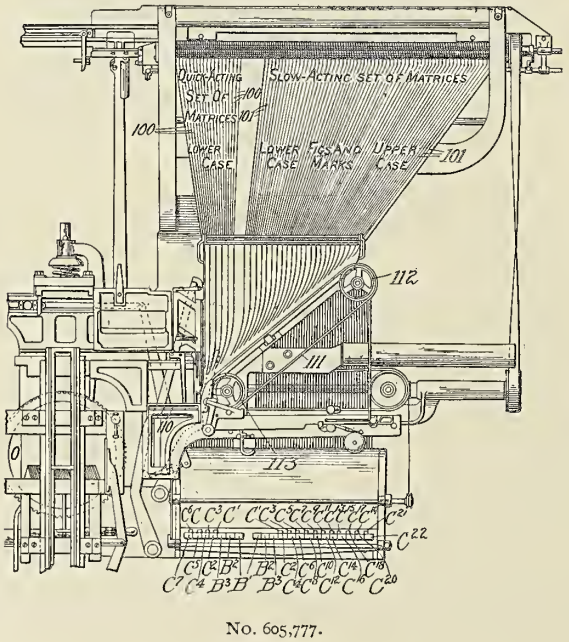


No. 605,701.

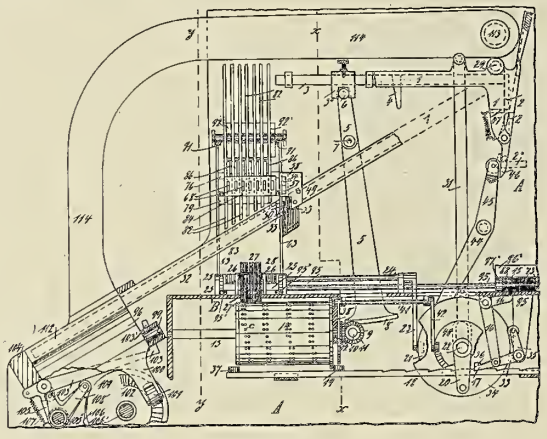


No. 606,168.

THERE are four patented improvements to the linotype to record this month. No. 605,701 is by Philip T. Dodge, president of the Mergenthaler Company, and consists in the construction of a mold so as to form a slug in the form shown in the cut, with recesses on the lower side, the object being to save metal, which is sometimes an important item, where linotype slugs are to be stored for a length of time. Thomas H. Keller, of New York, in patent No. 606,168, describes a trimming knife for the linotype, having angular slots, *D D*, and fitted to a lever, *F*, to admit of rapid readjustment of the knife with accuracy, when a change of thickness in the trim is desired. Thaddeus Cahill, of New York, the inventor of piano-like keyboards for typewriters and composing machines, in patent No. 605,777 describes a linotype machine with two sets or octaves of piano-like keys,



No. 605,777.



No. 605,618.

and two sets of matrices, one quick-acting and the other slow-acting. By the manipulation of only thirty-six keys any of the ninety characters may be produced. E. Wentscher, of Berlin, in patent No. 605,618 describes a justifying device, which is here illustrated, as applied to the Mergenthaler. It is applicable both to typesetting machines proper and to machines that compose lines of matrices, the justification being accomplished by changing provisional spaces for either thicker or thinner spaces as may be required. It may prove useful for typesetting machines, but the double wedge now used on the linotype would seem to be abundantly satisfactory for the purpose.

TRADE NOTES.

BEN MCCLURE, a well-known Valparaiso (Ind.) printer, and for a long time a reader of THE INLAND PRINTER, was drowned in Deep river, near that city, on June 19.

THE well-known floral magazine, *How to Grow Flowers*, of Springfield, Ohio, has been purchased from its late publishers, the Good & Reese Company, florists, by D. J. Thomas, the business manager.

E. B. WOODWARD, of the Woodward & Tiernan Printing Company, St. Louis, was in Chicago recently looking after the interests of his firm. Mr. Woodward has numbers of friends in Chicago, and always has a good time there.

THE Chicago Press Club opened its new quarters at 106 Madison street, in that city, June 23. No press club has any finer rooms. The *Journalist* of April 23 was a "Souvenir Number of the Press Club of Chicago and its New Home."

MILLARD F. BINGHAM, of the Samuel Bingham's Son Roller Company, Chicago, has gone to Europe on a business and pleasure trip. He leaves his affairs in good hands, Mr. Hodge, his manager, being thoroughly familiar with all the details of the business.

THE *Daily News*, of Flint, Michigan, on July 11 devoted a column to a description of the new printing establishment of Mr. Fred J. Pierson. A few years ago Mr. Pierson set his first card from the type picked from the sweepings of the *Wolverine Citizen* office, and has followed the calling of a printer

since, with such success that he has the best appointed job office in the State, and does a profitable business in manufacturing rubber stamps.

THE *Stationery World*, of London, England, is an interesting publication, and seems to be carefully edited. On page 230 of the May issue appear William Reed Dunroy's verses, "The Pi Line," which first appeared in THE INLAND PRINTER, but credit is not given to this paper.

JOHN J. CURRY, father of the law making the office of the Superintendent of State Printing of California an elective one, will be a candidate for that position before the Democratic State convention. As San Francisco has not had the office for thirty-five years, it seems eminently proper that it should fall to a citizen of that city.

THE Erie Block, at Nos. 264 to 270 Erie street, Cleveland, Ohio, was entirely destroyed by fire on July 9. Most of the building was occupied by the Britton Printing Company, a description of whose plant was given in THE INLAND PRINTER last February. Those who read that account will regret to hear of the loss this firm has sustained. One man was killed and several injured in attempting to get out of the building.

AN interesting news item to the publishing world is the reorganization and incorporation, on July 1, of the Frank Leslie Publishing House, founded in 1855 by Frank Leslie, and since 1880 the exclusive property of Mrs. Frank Leslie. The president of the new company is Mrs. Frank Leslie, while Mr. Frederic L. Colver, who has managed the property for the past three years, is secretary and treasurer. Extensive improvements will be made in the printing plant and in all departments of *Frank Leslie's Popular Monthly* this fall.

THE electrotype foundry which the Sanders Engraving Company, of St. Louis, are installing, will be in operation by August 20. All the machines will be connected with direct motors, and it is said that this foundry will be the first in the United States operated upon this plan. The motors are furnished by the Sprague Electric Company, of New York, and the machines by George E. Lloyd & Co., of Chicago, and the Inland Type Foundry, of St. Louis. The plant is modern in every respect and fitted up for putting out the very highest grade of work.

THE Rockford Folder Company, of Rockford, Illinois, have just completed a very unique circular-folding machine an illustration of which is shown in another part of this issue. Printers everywhere will be interested in it. They have recently arranged with MacDonald, Jones & Company, 51 Broad street, New York, to sell their full line of goods in England and on the continent. Their goods are being handled in this country through the American Type Founders' Company and other dealers, and the Bennett line of "Labor Savers" for the composing and press rooms is becoming well known from one end of the country to the other.

IN the article on the proper fingering of the linotype keyboard, page 568, will be noticed a paragraph in which it was necessary to show a heavy and light faced type in conjunction. In order to assure perfect alignment THE INLAND PRINTER requested the Inland Type Foundry to set this paragraph in their Old Style No. 11 and the Studley series. In another part of the same article are a number of figures indicating which finger is used in striking certain keys on the linotype. The black figures are Clarendon and the light ones Roman No. 23. Both figures and type are "standard line." Mention is made of this for the reason that much interest is being manifested in this system at the present time.

BERNE NADALL writes that he is launching a type foundry at Altrincham, England, to be run on American lines. He claims that in addition to making point-system type, he is making a mathematically perfect type-body, having only thirty sized bodies in a full font. The work is succeeding so well that twenty-four casting machines have been ordered and are being built under his supervision. Since the announcement of this enterprise in England, all the large foundries there are advertising to make point-system type, which it would seem has not been the practice heretofore. Mr. Nadall is the young Chicago designer who was employed for some time by Barnhart Brothers & Spindler and designed the face bearing his name. He also designed their Faust face.

THE Philadelphia friends of Mr. Earl C. Greenman, the popular representative of C. B. Cottrell & Sons Company, have signified the high esteem in which he is held by the presentation of a very handsome album, containing the photographs of many of his business associates and wellwishers in the Quaker City. Among the well-known faces noticed by THE INLAND PRINTER representative were found E. P. Suter, R. W. Hartnett, C. R. Carver, A. L. Steelman, C. W. Bendernagel, John R. McFetridge, John W. Wallace, Charles Hayes, R. S. Brown and many other well-known and prominent members and associates of the craft in Philadelphia. Mr. Greenman's long residence in Philadelphia has engendered the highest possible regard and kindliest feelings among all his business acquaintances. Chicago has received a valuable addition to her army of solid business men in the acquisition of Mr. Greenman.

THE G. Cramer Dry Plate Company has succeeded to the business of the G. Cramer Dry Plate Works at St. Louis, Missouri, having just been incorporated with a capital stock of $200,000, fully paid up, divided into 200 shares of $1,000 each. The change went into effect July 1. The shares in the new company are held by G. Cramer, F. Ernest Cramer, Jason C. Somerville and Emile Cramer. The officers of the new corporation are: G. Cramer, president; F. Ernest Cramer, vice-president and treasurer; Jason C. Somerville, secretary. The Cramer dry plates have a reputation second to none in the country, and the business of this concern has grown to wonderful proportions. The Cramer "contrast plates," made especially for photo-mechanical work, line drawings and all work where the greatest contrast is desirable, have met with great favor by the trade, and many of the best photo-engraving houses are using them in preference to other plates. The New York office of the Cramer Company is at 265 Greene street.

THE Standard Machinery Company, of Mystic, Connecticut, which succeeded to the business of George H. Sanborn & Sons some years ago, has recently made a change in the management of its Chicago house. The business has been run for the past few years under the name of George E. Sanborn as Western agent for the Standard Machinery Company, but hereafter will be conducted in the company's own name. Mr. Charles N. Stevens has been appointed its Western agent, with headquarters at 347 and 349 Dearborn street, Chicago. The Standard Machinery Company has been building all Sanborn machinery for the last twenty years, and will continue to manufacture it in the same thorough manner, but it will be marketed under its own name. The "Star" cutters and all "Sanborn" machinery will be built as heretofore, and the needs of printers and bookbinders in the West will be especially looked after. All correspondence respecting Sanborn machinery should be addressed to the Standard Machinery Company, at the above address.

THE heartfelt sympathy of everyone in engraving and electrotyping circles, as well as those in the printing craft, goes out to Mr. E. S. Osgood, of Chicago, and to his son Frederick, in the great loss they have sustained in the drowning of Mrs. E. S. Osgood and her son Edwin on the ill-fated steamer La Bourgogne. News of the sad disaster comes with especial sadness to many of the readers of THE INLAND PRINTER because of their intimate acquaintance with the Osgoods. Mr. Edwin R. Rundell, a nephew of Mr. Osgood, with his wife, were also on the steamer, and went down with the other passengers. Mr. Rundell was connected with the *Economist*, of Chicago, a paper devoted to real estate and financial matters, having been with

the paper from the time it was started, ten years ago. At the time of his death he was in charge of the advertising department. He was a man of unusual ability, had conducted the business very successfully, and laid up quite a competence. He was well known in Chicago business circles and his loss will be greatly felt. Mr. Rundell and his wife were prominent workers in the Centennial Baptist Church.

JOHN ROYLE & SONS, Paterson, New Jersey, finding their old quarters inadequate to their increasing business, have been obliged to put up another building, four stories high, 40 by 100 feet, adjoining their old factory. To those whose business has been quiet during the past year, it may seem strange that this firm has found it necessary to enlarge its plant, but a recent letter from Mr. Royle to THE INLAND PRINTER gives the information that this work has been progressing and that the new addition is now about in shape. In order to run their machinery satisfactorily they have also put in a new engine, and have also added other machinery which makes their plant a model one. This firm is best known to the readers of this publication as makers of photo-engravers' and electrotypers' machinery, the "Royle router" being of world-renowned fame. The firm has other branches, however, which are very important, such as silk machinery of various kinds, Jacquard card machinery, and machines for making seamless rubber tubing and for insulating electric wire. They also do special and general machine work, gear cutting, etc. With their factory thus enlarged they will be in good shape to look after business, which they expect will largely increase in the fall.

THE wonderful accurateness of the Century press was never better exemplified than in the insert of the Campbell Printing Press Company in our July number. There a full-page ad., consisting of 24-point Outline type, a large, delicate half-tone cut and over a stickful of 6-point Jenson Old Style, was twice run through the press without leaving the remotest trace of this severe test in the register or in the impression. The closest scrutiny failed to detect even a hair-line in the numerous type or the minutest scroll in the half-tone out of register. We deem it but a just tribute to Science and Skill in referring to this illustrated exhibition of the marvelous precision which the designers of the "Century" have attained in its construction. It shows an advance in the building of printing machinery which but a short time ago would have been considered absolutely impossible. Formerly if a sheet had been fed through the press twice and had not shown any trace of it, it would have been saved and shown as a curiosity by the pressman and the employer alike for weeks thereafter. But this achievement of the "Century" was no accident, each of the 17,000 sheets required for THE INLAND PRINTER were deliberately run twice through the press for the purpose of instructing the present generation of printers in the capabilities of this modern piece of printing machinery.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

A SMALL collection of general job printing reaches us from J. W. Dolan, 47 Hudson avenue, Albany, New York, all of which is of a high grade in both composition and presswork.

JOSEPH J. STONE, Greensboro, North Carolina.—The blotters are good specimens of composition, but do not print red letters on a strong green background, as the green kills the brilliancy of the red ink and makes it look dirty.

PROGRAMME of the Students' Club, Columbus, Georgia, printed by Thomas Gilbert, of the same place, is a pamphlet of twenty-four leaves, on deckle-edged stock, uncut, in Jenson Old Style type, with marginal ornaments and antique decorations. The size of page is 6 by 9 inches, with parchment-paper cover. The composition is good, but the ink used is not suited to the stock, and in places prints quite gray. This is especially noticeable on the cover, on which a jet-black gloss ink should have been used.

ERNEST C. ROACH, Lafayette, Indiana.—The cover of the Telephone Company directory is an excellent piece of typography, showing taste in design and care in execution. You give promise of becoming an A1 compositor.

FOTHERINGHAM & POPHAM, Ottawa, Canada, have issued for the last nine months a monthly calendar, which they state has been a good advertisement. The figures are large and bold, a single leaf being used each day of the month.

EUGENE H. BLISS, "a young printer of about six years' experience," sends a few samples of his work. The composition is neat and well executed and presswork good. The front cover design of the booklet, "Do You Use Power?" is very well done.

THREE business cards and two letter-heads printed in two colors, from the Bohemian Benedictine Press, 464 West Eighteenth street, Chicago, are neat specimens of typography and presswork. The two shades of green give the best effect on the letter-head.

A FEW specimens of commercial work from F. J. Papenhagen, Herold Jobrooms, Defiance, Ohio, are so good that we can only praise them and wish that work of equal quality was the rule rather than the exception. The Tennyson bill-head is a model of neatness.

FROM Hatch, De Lano & Co., Galveston, Texas, comes a package of commercial printing, the composition of which is fair, but with a tendency to the too free use of pointers, etc., on the business cards. The blotter and cover pages are good samples of artistic display.

BOOKLETS, programmes and commercial work from T. H. Stafford, with the Elizabeth (N. J.) *Daily Journal*, are very good samples of composition and presswork. The title-page of the "Children's Day" exercises is an excellent specimen of composition in one series of type.

JOHN B. BERRY & Co., Auckland, New Zealand, forward a blotter on which the American and British flags are printed side by side, with the following sentence below: "The sentiment of the hour; the desire of all New Zealanders." The work is neatly set and well printed.

L. B. AUDIGIER, superintendent of S. B. Newman & Co., Knoxville, Tennessee.—The samples forwarded by you are all good specimens of typography, the composition being well designed and the presswork of excellent quality. The Daniel Briscoe circular is an admirable piece of work.

SPECIMENS of everyday commercial work from the job office of the Belt Valley *Times*, Belt, Montana, are deserving of favorable mention, the composition being neat and artistic and the presswork of good quality. Mr. R. H. Bemis is to be congratulated on the excellent results of his labors.

C. S. FARREN, with Pratten Brothers, George street, Sydney, N. S. W., sends a few samples of his work, both plain and in colors. The display is artistically conceived and executed, the presswork of good quality, and the colors harmoniously blended and contrasted. The leaflet and circulars are specially good pieces of typography.

THE Burnett Printing Company, Rochester, New York, evidently possesses the latest faces of type and has good compositors and first-class pressmen in its employ, as the specimens of printing received from it are all of a very high grade. Blotters, booklets, letter and bill heads, leaflets, etc., all show equal care in design and execution.

F. A. LAMB is a "country print" in the office of the Sheets Printing Company, Shelby, Ohio, but the samples of work submitted by him will bear favorable comparison with most of the work turned out from town and city offices. A shade lighter blue on the "4th of July" letter-head would have given it a brighter appearance. The presswork is good.

FROM C. F. Spencer, Atwater, Minnesota, a few specimens of commercial work. The cards are tastily set and well printed. The lithogravure designs are artistic in conception and execution. The Spencer letter-head is a failure; the C in "Charles" is entirely too weak, and the red background at the right should be dispensed with. The other letter-heads are good.

CHARLES F. JONES, advertisement writer, World building, New York, has issued two booklets, one entitled "My Office as the Camera Saw It," the other, "Who Won It?" Both are poor samples of printing, the half-tone plates in the first-named being wretchedly printed. A rubber stamp used on the envelope scarcely adds to the dignity of a high-class advertisement expert.

THE Lorentz Press, Buckhannon, West Virginia.—The work submitted by you is good as to composition, but the presswork could be improved upon. The announcement, with portraits of George and Martha Washington, should have been printed on a calendered or enameled paper; half-tone illustrations cannot be made to look well on print paper. The two advertising booklets are good.

RAYNOR & TAYLOR, Detroit, Michigan, submit a package of various styles of printing, all of which are excellent in design and execution. The labels are good specimens of that line of work. The three-color half-tones are almost perfection, and the portrait is the nearest approach to an actual photograph that we have seen. Compositors and pressmen are deserving of much praise.

"PORTFOLIO OF SPECIMENS" is the title of a collection of neat letter-heads, bill-heads, cards, etc., printed on heavy enameled stock, with an ornate title-page in two colors and two tints, issued from the office of the

Armour *Chronicle-Tribune*, Armour, South Dakota. The work is well displayed and cleanly printed, and reflects credit upon John G. Ropes, the foreman, under whose care the collection was produced.

S. S. LOGAN, Canon City, Colorado, submits a business card in five colors, with eight rule or border panels and one diagonal band, the "composition and presswork on which was all done in one day of ten hours." The card is pretty to look at, but an hour's composition and an equal amount of presswork on a plainer card could have produced a more effective piece of printing.

STRANGE BROS., Baskerville House, Grove road, Eastbourne, England, advertise themselves as "artistic printers, fancy and commercial stationers." They are justly entitled to the first claim, for the package of work submitted by them is of a truly artistic character in design and composition, presswork, selection of colors, embossing, etc. The circulars are very attractive, and booklets, cards, calendars, etc., are neat and effective samples of typography.

PORTRAITS of Admiral George Dewey, Admiral W. Scott Schley, General Nelson A. Miles and Hon. W. E. Gladstone have been issued from the press of The Henry O. Shepard Company, of Chicago. They are printed by the half-tone process, and are the closest simulation of contact prints that the process is capable of. In delicacy of finish and color they could not be surpassed. They are creditable to everyone connected with their production, and are something to be prized by every American.

THE Sparrell Art Print, 55 Franklin street, Boston, has just issued a steel-plate certificate for use of members of the Royal Arcanum. It is intended to be signed by the regent and secretary of the council, certifying that the member has been duly admitted as a member of the order, and is a handsomely engraved document suitable for framing. The border design contains the seal and other symbols so dear to the heart of every member. It is a work of art. F. T. Stuart, of Boston, is the engraver.

JOHN T. PALMER, Race street, Philadelphia, is one of the high-class printers of the East. Rarely does a month pass without a contribution to this department, and each package of samples appears to be better than the preceding one. Printing in colors and embossing seem to be his specialty, and the designs are artistic and execution admirable. He is now advertising patriotic designs for advertising uses, and can furnish these to printers at a lower price than the printers could ever do them, as he runs them in quantities.

THE Wilshire Posting Company, Los Angeles, California, bill posters for that city and a number of other towns on the coast, has issued a poster showing half-tone cuts of some of the billboards it has erected, with painted scenes thereon. The cuts were made from good photographs and show the details of the scenes to the best advantage. No better way could have been found of representing what the company can do. The prospective advertiser with this sheet before him is in position to judge intelligently of what the company has done for other advertisers.

THE specimen book of job and book faces, borders, wood type, etc., of the Publishers' Printing Company, Lafayette place, New York, is a volume of 136 quarto pages, printed on fine enameled stock, showing an infinite variety of faces in use in that establishment. The book would be a creditable output for a type foundry, both as to size and quantity of type faces shown. The book is beautifully printed and solidly bound, and is an index of the capacity and ability of the Publishers' Printing Company to handle any class of typographic printing that any person or firm could wish for.

AN artist's catalogue, a programme of the twenty-eighth annual session of the New Jersey State Dental Society, and a copy of the *Bookman* comprise the samples of printing submitted for review by Redfield Brothers, Pearl street, New York. The catalogue and programme are excellent specimens of modern-antique printing, in old-style type on deckle-edged stock and rough cover paper, the composition, engraving and presswork being all of high grade. The *Bookman* is a sample of high-class magazine work, being of pleasing character from first to last pages, including the cover.

LORING COES & Co., Worcester, Massachusetts, have issued a unique four-page advertising card, entitled "What the 'Dons' See"—representing, on the first page, an embrasure in a stone wall through which the mast of a warship is visible. On raising the card a full view of the U. S. S. Brooklyn is revealed on the third page. On the fourth page of the card are these words: "The Government makes tools to cut Spaniards. We make knives to cut everything else. We like hard jobs, too." The card is attractively designed and well printed, and should prove a good trade-bringer.

WERT STEWART, of Cincinnati, Ohio, has issued a treatise on platen press embossing, having introduced a new material for making male dies. The book is tastefully gotten up in handsome embossed cover and has sample page of embossed dies, together with full instructions concerning the manipulation necessary in using the process. Mr. Stewart's embossing board (for his material is nothing less than some kind of printing board submitted to a chemical bath) is made up in sheets and so prepared that when moistened it will swell and become pliable, and when brought in contact with the female die fill up the sunken parts. After the moisture is squeezed out the material becomes harder than it was at first.

THE INLAND PRINTER is in receipt of a tastefully executed circular from the printing department of the Studebaker Brothers Manufacturing Company, South Bend, Indiana, announcing that the firm has in the hands of the publishers a reproduction of an oil painting entitled "Chilkoot Pass." The circular is printed in brown, black and purple, and very artistically gotten up. We are also in receipt of a copy of the picture referred to, which is a lithograph by Gies & Co., of Buffalo. The view is looking south from Stone House, and shows a pack train, accompanied by scouts, making the trip through the Pass. It is a very attractive and clever advertisement, the only indication of advertising being the word "Studebaker" on one of the wagons. We understand that the firm is furnishing these lithographs at 50 cents each.

A CIRCULAR printed upon the Harris automatic press, with its new auxiliary hand feed, has recently been received, which shows that this machine is capable of printing something besides cards and envelopes. The circular is 8 by 12 inches in size, contains half-tone cuts and matter, and is as well printed as the work could have been done on almost any other style of press. Mr. Kirkham, the secretary of the company, informs us that the job was run at a speed of 2,640 per hour. This indicates that the Harris press can not only turn out a large amount of work, but that it can do it in first-class shape at the same time. One of these circulars will be mailed to any printers who are interested. The company's address is Niles, Ohio.

BY courtesy of Mr. Eugene R. Hallett we are favored with a copy of "Blue and White," the annual of Los Angeles (Cal.) High School. This is a volume of some two hundred pages filled with half-tone plates of the faculty, the classes, the various committees, and views of the buildings and classrooms, etc.; essays, poems, general school gossip, etc., and advertisements. The work is well edited and handsomely gotten up, the composition is good and presswork excellent. It is bound in the class colors—blue and white—in admirable style, and is a valuable and handsome souvenir. Much praise is due to Mr. Hallett, who has had the management of "Blue and White," for the excellent result of the labors of himself and his coadjutors.

A VERY attractive advertisement has just been issued by R. Hoe & Co., 504 Grand street, New York, entitled "What May be Seen in the Government Printing Offices." It is in the form of a booklet, showing some of the improved machines supplied by that company to various printing departments of the United States Government. Among these machines are their stereotype web perfecting "speech" machine; their electrotype card web perfecting press; their stereotype perfecting press and folder combined; their power plate printing press and hand plate press, and improved gumming machine. Besides these, illustrations are shown of their stop-cylinder and lithographic presses. The booklet is printed in green and red, with attractive cover embellished with the United States flag. Copies will be sent to printers interested.

THE annual catalogue (No. 41) of "Standard" blank books, made by the Boorum & Pease Company, New York City, has just been issued. It is a cloth-bound volume of some 250 pages, printed in two colors, and is a very complete list of the goods manufactured by the firm. Their line of "Standard" blank books comprises about 12,000 styles, and the company is constantly adding to this as new styles are being put upon the market. The catalogue contains sample leaves of the most important grades of paper used in their folio books and letter books, and also the various rulings regularly carried in stock folio books, and the different styles of faint ruling used in the blank books. The catalogue is well printed and seems to be very carefully compiled, and should be a business-bringer. The firm announced that as their "Empire" school goods have become such an important factor, they have been compelled to catalogue them separately. This book is called their Catalogue No. 5.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

ADVERTISING AND POSTER TYPE.

The book of Advertising and Poster Type just issued by Barnhart Brothers & Spindler amply sustains the reputation of this well-known firm for tasteful and select type designs. The strength and beauty of the designs are equaled only by their manifest utility and wearing qualities. The type is represented in solid pages, the text being "The Story of the Year," H. C. Bunner's admirable sketch "Zenobia's Infidelity," and a historical and descriptive article on the foundry itself.

DELIGHTFUL EXCURSIONS.

For the tourist season of 1898 the Grand Trunk Railway System offers a list of summering places beyond which the tourist need not look for variety, as they will meet every desire, whether for sight-seeing, fashion, hunting, fishing or absolute rest. The itinerary will comprise the following: Chicago to Toronto, Muskoka Lakes, Alexandrian Bay, Thousand Islands, River St. Lawrence, Montreal, Quebec, Saguenay River points, White Mountains and North Atlantic Coast points. Chicago to

Niagara Falls, Watkins Glen, Glen Summit, Atlantic City, Asbury Park, etc. Chicago to Petoskey, Bay View, Traverse City, Harbor Springs, Mackinaw and other famous Northern Michigan resorts. Handsome brochures containing full information concerning rates and routes will be sent free to any person interested on application to L. R. Morrow, 103 Clark street, Chicago, Illinois.

THAT "DON'T WORRY FEELING"

Can easily be obtained by spending a few weeks at one of the many summer resorts easily reached by the fast trains running daily between Chicago and Milwaukee, and St. Paul, Minneapolis, Ashland and Duluth, via Wisconsin Central Lines. Ask your ticket agent for complete information. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

A NEW CATALOGUE.

The Latham Machinery Company, 197 South Canal street, Chicago, is sending out a new catalogue illustrating and describing its wire stitchers, perforators, numbering and paging machines, round-cornering and indexing machines, and other machinery for bookbinders' use. It contains forty-eight pages and is inclosed in a tastefully embossed cover. Copies will be sent to anyone interested in the purchase of supplies in this line.

AN ATTRACTIVE HANGER.

The Seybold Machine Company, with characteristic enterprise, have recently issued a tasty hanger showing illustrations of a portion of the machines built in their works. The hanger is about two by three feet in size, printed in black, gold and gray, the center pictures being interiors of their main shop and wareroom, surrounded by beautiful half-tone illustrations of their paper cutters, book trimmers, signature presses, knife grinders, folding machines, embossers, stampers and die presses. Their well-known "Monarch" and "Holyoke" cutters occupy prominent positions at the top, and the "Duplex" trimmer and "Hercules" signature press are also accorded good locations. We note that the border design is by E. A. King, of New York, but the name of the printer is not given. It is a creditable piece of work, and presents the Seybold machinery in such shape that prospective purchasers may be enabled to form a very good idea of the machines. The hangers have already found a place on the walls of many a printing office and bookbindery, but those not supplied with them can secure one by addressing the company at Dayton, Ohio.

HAMILTON'S INDEXED ELECTROTYPE CABINET.

In last month's issue the Hamilton Manufacturing Company, of Two Rivers, Wisconsin, and Middletown, New York, called attention to their Indexed Electrotype Cabinet, showing cuts of two different sizes, and also views of the drawers and some of the special features of this handy piece of furniture for printing offices. The cabinet itself is built in a substantial manner, like all the furniture made by this company, and contains the "New Departure" cases compactly arranged, being fitted with steel runs, which enables the cases to be placed close together. Each case has a metal number plate attached to the front for convenience in keeping track of cuts, and the method of dividing the cases into compartments to fit each cut is something that will meet with the approval of those who have the care of electrotypes and wood cuts. Full-length slotted division slats run from the front to the back of the cases, and five of these accompany each drawer in the two-thirds size cases, and six with each drawer in the three-quarters and full-size cases. An assortment of smaller cross-divisions in various lengths also goes with each cabinet, so that the cuts may be kept each in its own compartment, and when taken out a memorandum can be left in that position showing exactly what disposition has been made of the cut. When the cut is returned this memorandum can be destroyed or filed away. These cabinets are sold by dealers in printers' supplies everywhere, and full information about them can be obtained from these people, or from the manufacturers.

UP WITH THE FLAG.

Whether in jobwork or in newspapers, the effective way is to use the flag in lines and as starters in paragraphs. All these flag cuts are made to work in one or two colors. In colors they are strikingly beautiful, used as bands on cards, circulars, show cards, etc. The flag that is capturing so much else is at present the most effective business catcher.

36-Point Flag Border No. 1, 18 inches, $2.25.
36-Point Flag Border No. 2, for colors, 18 inches of each color, $4.50.

24-Point Flag Border No. 1, 60 inches, $4.40.
24-Point Flag Border No. 2, for colors, 30 inches each color, $4.40.

18-Point Flag Border No. 1, 60 inches, $3.35.
18-Point Flag Border No. 2, for colors, 30 inches each color, $3.35.

12-Point Flag Border No. 1, 72 inches, $3.50.
12-Point Flag Border No. 2, for colors, 36 inches each color, $3.50.

These beautiful flag borders were originated by the American Type Founders' Company, and are on sale at all its branches. It leads the type fashions in little as well as big things. Above all, it is original. Its productions please the buyers of printing and of advertising space better than any other, and are consequently more valuable to printer and publisher, while costing no more than less desirable type.

44-Point American Flags (cast), $2.50 per dozen.
For two colors (electro), $2.50 per half dozen of each color.

All the above subject to usual liberal discount.

ROSENOW & COMPANY, ENGRAVERS.

Rosenow & Company, 373 Dearborn street, Chicago, present themselves to the trade as photo-engravers, now fully and modernly equipped and ready for business. Though the firm is a new one, the head of the same, Mr. Max Rosenow, has been known to our largest and principal houses in every industry and branch of business through the excellent work which he produced as a leading artist for J. Manz & Co., with whom he has been for the past five years, while his total career and experience extends over a period of twenty-one years. The new firm will be conducted on sound business principles, and its aim will always be to combine artistic workmanship, elegance of design, clean and correct execution with moderate prices. A glance over the specimens of Mr. Rosenow's previous work, which can be seen at the company's office, and which representative agents will be pleased to show, also the

beautiful piece of art appearing in this issue, will convince connoisseurs of the ability of this company, and what they can do for themselves they can certainly do for others, always intending to satisfy their patrons as well as their own ambition. It will be well worth while to give these new friends in the business a trial when in need of anything in the line of any engraving processes. Cover designs, booklet and souvenir illustrations will be their specialties. Orders for commercial work will be tastefully and promptly executed.

THE CHANDLER & PRICE MACHINERY ABROAD.

Messrs. H. W. Caslon & Co., 22 Chiswell street, London, England, are agents for Great Britain of the Chandler & Price Company, of Cleveland, Ohio. We understand that the Chandler & Price Company have already shipped them, since the first of the year, forty-one of their well-known Gordon presses. Messrs. Caslon & Co. have sold twelve of these machines to one of the leading printing firms in London, and have placed five in one house in Glasgow, Scotland. As numbers of printing presses intended to do the work turned out by this machine are manufactured in Great Britain, and as other American manufacturers are also placing considerable machinery there, it certainly speaks well for the satisfaction these machines are giving. The Caslon foundry is one of the oldest and most progressive foundries abroad, and carefully considered the matter of taking the agency for American machines before choosing the Chandler & Price make. Readers of THE INLAND PRINTER abroad will be glad to hear of the appointment of this company as selling agents, and also at the way the presses are being received across the water. The Caslon foundry also handles other machinery manufactured by the Chandler & Price Company, such as paper cutters, lead and rule cutters, and other special machinery.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BOOK POR PRINTERS, young and old. "Bishop's Practical Printer"; 200 pages, $1. All type founders sell it.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, $1. THE INLAND PRINTER CO., Chicago.

FOR SALE — 200 copies of the "Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, $1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

SMALLEST book in the world (Italian Publication); size lady's thumb nail; 208 pages; paper edition $1.75, cloth $2.25. R. JAMES, Notre Dame De Grâce, Montreal, Canada.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

BUSINESS OPPORTUNITIES.

AGENTS WANTED — To sell elegant steel-plate portraits of the late William Ewart Gladstone, made from recent photograph taken in his library at Hawarden; a magnificent work. Send $1 for 16 by 19 india-proof copy, or 50 cents for 12 by 16 plain steel-plate copy, postpaid. Big money can be made on these. Write for terms to agents. [THE INLAND PRINTER assures its readers that these portraits are works of art, and well worth the price asked.] Address THE HENRY O. SHEPARD COMPANY, 214 Monroe street, Chicago.

ENGRAVING — Partner wanted to enlarge an established business; some money and experience required. BOARDMAN ENGRAVING CO., Milwaukee, Wis.

FOR SALE — A fine job office in large New England manufacturing city; everything first-class and practically new; cylinder and three jobbers, power cutter, electric motor, 300 fonts of type; tools of all kinds; centrally located; moderate rent and established business at good prices, which could be increased to any amount by push; office will inventory over $4,000; will sell right; health and other interests compel disposal; a rare chance for one or two practical men. "A 828," INLAND PRINTER.

FOR SALE — Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

FOR SALE — Job printing office, in fine condition in Central Michigan manufacturing town of 50,000; has 12 by 18 and 8 by 12 Gordons, 25-inch paper cutter, 3-horse-power electric motor, etc. "A 842," INLAND PRINTER.

IN SAN FRANCISCO — FOR SALE — Established job printing plant — five presses, one electric motor, complete wiring for lights, 224 fonts latest job faces in prime condition and order, cutting machine, rotary and "chop" card cutters, shelving and other fixtures, stock of picture advertising cards, all of which cost, with cash discounts off, over $8,000; will be sold for $3,000 spot cash. WILLIAM E. LOY, 531 Commercial Street, San Francisco, Cal.

JOB printing office, $1,200; fine business; city 80,000; connected with trade paper; stock in paper $400, with salary; will sell separate or together; other business; great chance. "A 830," INLAND PRINTER.

PRACTICAL PRINTER wanted to take cash interest and manage profitable cylinder and bookroom of a New York office; plant valued at $25,000; amount needed about $10,000; present owners want to retire from direct oversight and management of that branch of the printing business; will part with whole interest, if desired. "A 844," New York office INLAND PRINTER, 34 Park Row.

RARE CHANCE — Printing plant; 4 large cylinders (two 44 by 64, front delivery), 4 jobbers; pamphlet bindery — folder, stitcher, cutters; two linotypes (rented); gas engine; complete composing room; $2,000 monthly business; price $15,000; $2,000 cash, $200 monthly. ADVERTISER, 333 West Twenty-eighth Street, New York City.

TO MANUFACTURERS — Parties wanted to buy patent or manufacture and sell on royalty an inexpensive new device needed for every paper-cutting machine. U. S. patent allowed, but issue deferred for procuring foreign patents. "A 834," INLAND PRINTER.

TO PUBLISHERS — I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling — am out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

TO PUBLISHERS — Will sell entire output of the best subscription book on the market today. Reason for selling is lack of money to push the same. Any book house with money can make a great fortune in five years' time. Address "J 40," INLAND PRINTER.

WANTED — Party able to sell or handle to best advantage patent, just granted, of small new device, very useful in every printing office and bindery. "A 833," INLAND PRINTER.

$1,100 WILL BUY a weekly newspaper and job press in a New York State town, which is growing rapidly; doing a good business; fully equipped; drum cylinder, Universal job press and a water motor; everything new. "A 824," INLAND PRINTER.

FOR SALE.

FOR SALE — A bargain, Cranston two-revolution press, bed 38 by 54; all modern improvements. R. PRESTON, 146 Franklin street, Boston

FOR SALE — At a bargain, small, modern job outfit; 10 by 15 Golding Jobber, 7 by 11 Improved Pearl; new type, and everything complete. For particulars address W. L. KELLEY, Chatham, Mass.

FOR SALE — Overstocked with cylinder newspaper presses; will sell low; every press guaranteed. R. PRESTON, 146 Franklin street, Boston.

FOR SALE — Royle router, radial arm. We require the space, and will sell, in first-class condition, one of our machines, in use at present time, as it stands on floor; $150 cash. GATCHEL & MANNING, 33 South Sixth Street, Philadelphia.

HELP WANTED.

JOB PRINTERS WANTED for setting tasty calendar advertisements; none but strictly first-class, experienced up-to-date display ad. compositors need apply; three men wanted August 15, three September 1 and three October 1; good wages and steady work until January 1, 1899; send references. THE OSBORNE COMPANY, Red Oak, Iowa.

HELP WANTED.

WANTED — A first-class job compositor for fine commercial work; one who understands modern methods, and has originality. C. H. HEINTZEMANN, 234 Congress Street, Boston, Mass.

WANTED — An absolutely first-class pressman for three-color and half-tone work. Steady employment to the right party. BROWN & BIGELOW, St. Paul, Minn.

WANTED — Competent man as solicitor for a large printing establishment where fine colorwork, catalogues and general job printing is done; applicants may state their qualifications, salary expected, references, single or married, etc. "A 847," INLAND PRINTER.

WANTED — Experienced man to take charge of composing room where English and German book, job and catalogue work is done; state your ability; also references and wages expected; married or single. "A 846," INLAND PRINTER.

WANTED — Live, hustling man as foreman of general bindery; one competent to manage and figure on all kinds of work. Give references and state terms. "A 829," INLAND PRINTER.

SITUATIONS WANTED.

A PRACTICAL book and job printer of twenty-five years' experience desires position as foreman. Competent to estimate on all classes of printing; A1 references. "A 851," INLAND PRINTER.

CAPABLE BINDERY FOREMAN, reliable in estimates and with experience in handling large editions as well as the finest job-work; also commercial and job blank work; a hard worker and able to handle a force to the best advantage. Would like to hear of place either as supervising or working foreman. "A 832," INLAND PRINTER.

COMPOSITOR — First-class jobber and all-round printer; thorough practical knowledge in executing modern and tasty printing of every description; competent foreman; excellent references. "ANGLO-SAXON," INLAND PRINTER, New York.

COMPOSING ROOM FOREMAN or Superintendent — If your business is large enough to warrant paying $30 per week, address "A 855," INLAND PRINTER.

EXPERIENCED PRINTER MAN open to engagement after August 5. Wants position as foreman and job compositor; thoroughly competent to take charge; experienced in all branches of the business; modern ideas of work; wants position where good service will insure permanent location and where there is chance for advancement; references. "A 853," INLAND PRINTER.

FIRST-CLASS PRESSMAN wants position as foreman; twelve years' experience on fine catalogue printing; would take interest in the business; references furnished as to character and ability. "A 826," INLAND PRINTER.

FIRST-CLASS PRINTER, married, desires situation as foreman, make-up or stone man; now foreman office operating two machines, twelve job men; present situation four years; desires change. "A 843," INLAND PRINTER.

GOOD PRINTER, thoroughly practical all-round man, fifteen years' experience, seven years in present position as superintendent, must make change; expert embosser; go anywhere; East preferred; want good salary, but willing to earn it. P. O. Box "106," Philadelphia.

I WANT A SITUATION with up-to-date printing house, in which energy, conscientious work and ample experience will be appreciated; modern ideas and capable of executive position; qualified in estimating, buying stock and general office details and management. D. C. CHALFANT, 715 North Sixteenth Street, Philadelphia.

JOB COMPOSITOR — A thoroughly competent man, familiar with all classes of job, catalogue and book work, up-to-date, will be open for a position September 1; A1 references from leading metropolitan offices. "A 836," INLAND PRINTER.

LINOTYPE OPERATOR — Machinist, experienced on news and job; young man; references. "A 809," INLAND PRINTER.

LINOTYPE MACHINIST — Operator; factory experience; satisfaction guaranteed; married; prefer situation where machines are being installed. "A 827," INLAND PRINTER.

MACHINIST, been in sole charge of large plant, including three linotypes, long time, desires change; wants charge of ten or more linotypes; thoroughly competent; best references. "A 823," INLAND PRINTER.

MACHINIST OPERATOR, who is also first-class job compositor, pressman and proofreader; strictly sober; wants permanent position. "A 812," INLAND PRINTER.

POSITION WANTED — By first-class printer, competent in all departments; can take charge and estimate. "A 840," INLAND PRINTER.

PRESSMAN, cylinder and platen; A1 on any class of work; can refer to employers for the past eleven years, including present employer. "A 837," INLAND PRINTER.

PRESSMAN of fifteen years' experience on cylinder and platen presses, would like to secure permanent position. "A 816," INLAND PRINTER.

SELLING AGENT — A gentleman, thoroughly acquainted with printing type, paper, presses and machinery, and well known among printers throughout the country, wishes position as local agent or traveling salesman; highest references and security furnished. "A 820," INLAND PRINTER.

SITUATION as superintendent or manager; have had twelve years' experience in Chicago offices; familiar with, and can estimate on, all classes of printing, etc.; colorwork a specialty; am practical pressman and printer; would leave city. "A 850," INLAND PRINTER.

SITUATION WANTED — By a first-class up-to-date cylinder and platen pressman; strictly sober and reliable; capable of taking charge; well up on finest grades of half-tone, book and commercial work. "A 848," INLAND PRINTER.

SITUATION WANTED — By an up-to-date job compositor, tasty and reliable; desires situation in office equipped with the most modern material; good recommendations. "A 845," INLAND PRINTER.

SITUATION WANTED — By printer; five years' experience, two years in city; neither drink, chew or smoke; will go any place. "A 815," INLAND PRINTER.

SITUATION WANTED — First-class zinc etcher or router wishes to make a change. H. J. MOLDT, 39 Fisher avenue, Springfield, Mass.

YOUNG MAN of 22 desires situation of any kind in large job printing office; three years' experience; good character. "A 838," INLAND PRINTER.

MISCELLANEOUS.

AARON DIED BEFORE THE HALLETT PROCESS was invented. The process isn't a "blurrer," but imitates perfectly genuine typewritten letters, having **ribbon effect.** Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

ADAMSON TYPEWRITER PRESS CO., of Muncie, Ind., are the sole owners of the process and machines for producing the copy-effect typewritten letters. Exclusive rights assigned and guaranteed under foundation patents. Machines on trial. Write for particulars.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK PLATES RECOATED, only ⅓ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

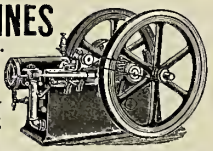
DO YOU DO PLATEN PRESS EMBOSSING? If so, I would like to have you send me stamp for sample of embossing board and book on embossing, or 30 cents for a trial order. WERT STEWART, Fifth and Sycamore streets, Cincinnati, Ohio.

RUBBER STAMPS — 6 cents a line, postpaid, to printers and stationers. Circulars free. H. P. MAYNARD, 16 Arcade, Cincinnati, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15; 10 by 18 outfit, $28.50; 13 by 22, $46. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $3 for both, including material. Book explaining all of above sent on receipt of 50 cents Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

FOOS GAS AND GASOLINE ENGINES
2 TO 250 HORSE-POWER.
Excel all others In Desirable Features.
Adapted for ALL Power Purposes— Printing Offices, Electric Lighting, Factories, etc. Cheaper and Better than steam.



WRITE BEFORE PURCHASING. **FOOS GAS ENGINE CO., Springfield, Ohio.**

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, $15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., St. Louis.

HARPER'S BULLETIN FOR AUGUST

WAR BLOTTERS. A new series of six four-color war designs for blotters. Striking effects, good text. If you do blotter advertising you can't afford to miss these.

"PATRIOTISM." That is the title of our large four-page proo sheet (printed in colors) of flags and war cuts of all kinds.

PRIVATE MAILING CARDS. The Post Office Department now permits the use of these. We have a series of designs for them. Electros cost but a trifle. Every printing office needs a number of them.

SECRET SOCIETY CUTS. Proofs now ready of 105 new designs. Cuts 20c. each; cheaper in quantities.

LABOR DAY ILLUSTRATIONS. If you want anything to illustrate a special edition, posters or any other printed matter, we can give you a good line to select from.

FAIR ILLUSTRATIONS. The fair is an event of importance in most communities. We have a line of illustrations that cover them.

"HALF-TONES that please." Don't throw away money, but get our prices before you buy.

DESIGNING, ZINC ETCHING, WOOD ENGRAVING. Complete departments for handling each of these. High-grade work, low prices. Estimates for the asking.

OLD METAL WANTED. Type, electros, stereos, etc., in exchange for our specialties. Write for quotations.

THE ADVERTISING WORLD. Our handsome sixteen-page monthly. Nothing in the field of advertising more interesting. Sample copy free.

1,000 CATCH PHRASES AND IDEAS. Best little book for advertisers ever published. Price, 50 cents; but FREE to those who accept our proposition to furnish lists of names, etc. Send for particulars.

Advertising Cuts — new ones every week, covering thirty-five lines of trade.

Send for proofs and full information about anything that interests you.

HARPER ILLUSTRATING SYNDICATE, . . Columbus, Ohio.

"BELL" CHALK PLATES

The very best process yet discovered for illustrating daily newspapers quickly and inexpensively. Use the "Bell" Standard Plates and save money. *Positively no infringement.* From 50 to 70 per cent reduction in cost by having your old base plates recoated. Address,

HIRD MANUFACTURING CO., Cleveland, Ohio.

THE CHEAPEST PLACE . . . . . TO BUY ENVELOPES IS AT A. A. KANTOR'S, 194 WILLIAM ST. N. Y.

A Complete Set of Samples Free if requested on a Printed Letter-Head.

ARMY AND NAVY HEROES.

SAMPSON, DEWEY, SCHLEY, MILES, SHAFTER, HOBSON, ETC.

This style, 75c. each; larger cuts, 1½ in. diameter, $1.00 each; 2¼ in. diameter, $1.25. Cuts made to order from your own photographs, 25c. extra on each size.

Send stamp for our circular of Flag Cuts.

BURBANK ENGRAVING CO., Boston, Mass.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

WALCUTT BROTHERS,

139-141-143 CENTRE ST., NEW YORK,

Stamping and Embossing.

Fine Catalogue Covers printed **and embossed from original designs.** We pay special attention to this work; producing handsome and novel effects at low cost. Also,

CLOTH AND LEATHER CASE-MAKING, BOOK-EDGE GILDING AND MARBLING.

Bas-relief of Admiral Dewey beautifully embossed. Sample copies mailed, prepaid, on receipt of twenty cents in stamps.

1899 Calendars. 1899

ARE YOU INTERESTED IN CALENDARS?

CORRESPONDENCE SOLICITED BY

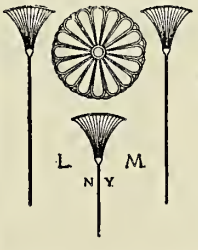
The Thomas W. Price Co.,

PUBLISHERS OF HALF-TONE CALENDARS,

503 Minor Street, Philadelphia, Pa.

1899 JANUARY 1899

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23/30	24/31	25	26	27	28	29



JAPANESE PAPERS.

For Editions de Luxe, Artists' Proofs, Artistic Circulars and Programmes.

LIONEL MOSES, IMPORTER,
10 Warren St., New York.

It's a High Cut

—our envelopes are high cut, high grade, high everything—except price—and we ship them—any quantity—on an hour's notice. Our mills are conveniently located, near by—there's no delay. Stock fresh, quality best—and *made right;* highest cut, perfect gumming.

A 100-thousand-order customer writes: "Your commercial envelopes are the best I ever saw for the price."

You should send for samples—they'll decide it—and they're handy to have.

Chicago Paper Co.

273 Monroe St. Chicago.

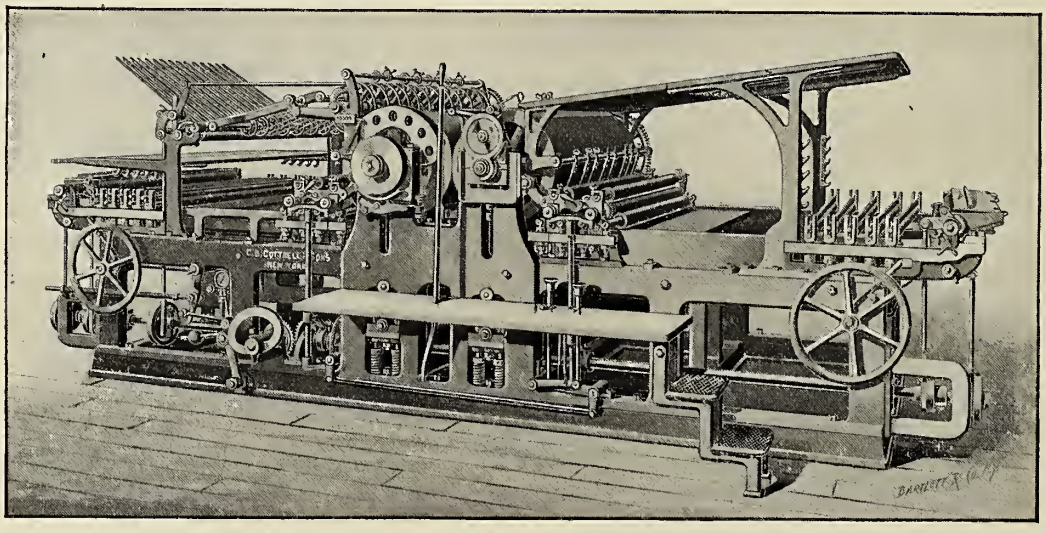
Book and Flat Papers, and Cardboards too.

Send for **THE INLAND PRINTER CUT AND ORNAMENT BOOK.** 192 pages. 1,628 cuts.

25 Cents, postpaid. We refund the 25 Cents.

C. B. COTTRELL & SONS CO.

Flat Bed Perfecting Press with the Cottrell Patent Automatic Shifting Tympan.



We wish to call the attention of the printer who desires to make money to this Press. Our advice is to see the machine in operation. The Press is a success and will do fine presswork and perfect it at nearly double the speed of a two-revolution machine. It saves more than half the labor, does away with the second feeding of the sheet, spreading out, drying, packing up and jogging, also all waits between the first and second sides. It also saves half the floor space, half the labor and more than half the cost.

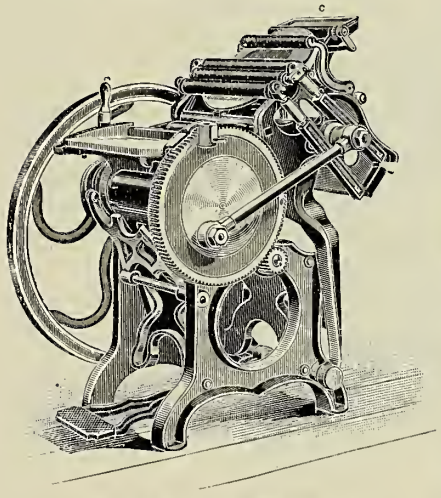
The purchase of one of these presses will demonstrate its utility and will result in your ordering more. We have offices running from three to six of them. Send for prices, sizes and particulars.

C. B. Cottrell & Sons Co.

297 Dearborn Street, CHICAGO. 41 Park Row, NEW YORK.

Two Popular Presses.

JONES' GORDON.



SIZES AND PRICES.

8 x 12 inside Chase,	. . . . .	$165.00
10 x 15 "	. . . . .	250.00
12 x 18 "	. . . . .	300.00
14 x 20 "	. . . . .	385.00
14½ x 22 "	. . . . .	420.00

There are with each Press three Chases, six Roller Stocks, one Mold, one Brayer and two Wrenches.

THE rapidly increasing demand for Jones' Gordon Presses gives the manufacturers confidence to assert that it is the coming popular press. The many points of advantage it possesses over any other Gordon made, commend it at once to the well-informed printer. Its price commends it to the careful, conservative buyer.

Some of the Points of Advantage.

Simplest Impression Throw-off. Feed-board to the right of gear wheel, giving pressman more room and making it very much more convenient to feed. The bed and platen are scraped to a true surface, making it possible and practicable to print a solid form without overlay or underlay. Think of the amount of time this saves. The only Gordon made having a distributing roller on the fountain, this roller passing from fountain to disk twice each impression. The form rollers never touch the fountain roller. The Steam Fixtures are provided with a brake whereby the pressman as he throws off the belt by a little extra pressure may stop the machine almost instantly. We do not use a long shaft for our steam fixtures. You buy a press without fixtures and when you are ready for the fixtures you do not have to go to the expense of a long shaft. The biggest little thing ever put on a press is our patent self-locking chase hook and form starter. Merely putting the chase in the press locks the chase.

Roller Throw-off.

For $25.00 extra, on any size press, you may have put on when the press is ordered, our roller throw-off. By this device the rollers are lifted from the form whenever the impression is off. Any well-informed pressman can see the immense advantage this would have in distributing ink or in working half-tone cuts.

MACHINES are handsomely painted a dark blue. All Handles, Friskets, Grippers and Carriage Heads are nickeled. Our Carriage Heads are provided with pulls, making it much more convenient to take out or place in the rollers.

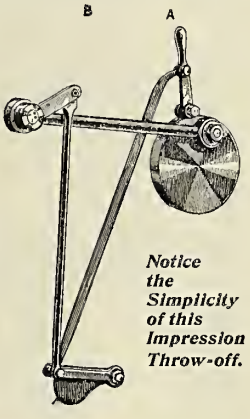
The Jones' Gordon Press we just bought is running, and a nicer running press we never saw. No noise or jar whatever.
From REFORM PUBLISHING CO., Dayton, Ohio.

Best in the Market.—Our 10 x 15 Jones' Gordon is giving the best of satisfaction. It is, in our opinion, by far the best platen press in the market. At a speed of 2,000 per hour it runs smoothly, solidly, and almost noiselessly. One of the most important advantages is the convenient impression throw-off, which is so constructed as to give free elbow room. The fountain is simply perfection, giving a splendid distribution.—CORAM BROS., Utica, New York. They have since bought a 14½ x 22.

If interested, send to any dealer for our circular, giving testimonials and further information.

FOR SALE BY ALL DEALERS.

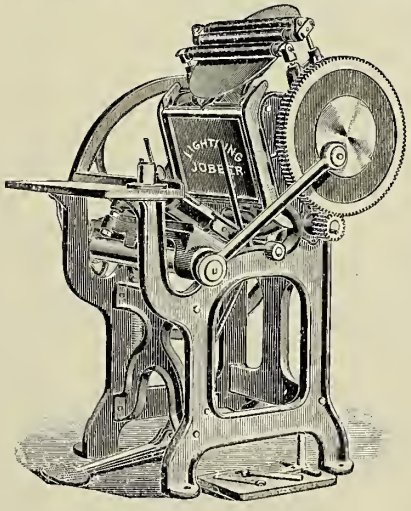
Manufactured by J. M. JONES & CO., Palmyra, N. Y.



Notice the Simplicity of this Impression Throw-off.

Notice the Price

LIGHTNING JOBBER.



SIZES AND PRICES.

7 x 10 inside of chase,	two rollers,	. .	$ 75.00
8 x 12 "	"	three rollers,	. .	85.00
9 x 13 "	"	"	"	. .	95.00
10 x 15 "	"	"	"	. .	120.00

Steam Fixtures, $9.00; Long Fountain, $16.00. Two wrenches, two chases, ink rollers, with cast brayer or mold and two sets of roller stocks, go with each press.

A discount from these prices **for cash.**

IT is safe to say that no press ever put on the market attained such immediate popularity. While it is built at a low price it is first-class and reliable in every particular. We have had some kind words unsolicited from nearly every customer. It is by its simplicity of construction we are enabled to place it on the market at a price so marvelously low. The working parts are well finished. The shafts and drawbars are steel. The press is sold under the fullest guarantee. Ask your dealer to show you this press before placing your order.

A WHIRLWIND.

Say, your Lightning Jobber is a whirlwind. It's all right.—WM. MCDONALD, Byron, Mich.

FORM FILLS THE CHASE.

We have used the L. J. with very gratifying results. Its real worth is apparent when the form fills the chase and the results are very satisfactory.—FULLER PUB. CO., Grand Rapids, Mich.

IT PRINTS A FULL FORM.

The 10 x 15 Lightning Jobber gives entire satisfaction. I consider it equal, if not superior, to many of the high-priced machines. It is well and strongly built. Prints a full form without trouble and is an easy running and rapid press.—W. H. RODELL, Rochester, N. Y.

SOME SEVERE TESTS.

Our press has been in constant use and has been subjected to some severe tests, having used it on full forms a greater part of the time without any repairs whatever. It has given the best of satisfaction.—CUNNINGHAM PRINTING CO., Middlesburg, Ky.

IT IS ALL RIGHT.

The Lightning Jobber is all right. It is the best press for the money I ever saw. It is strong and durable, and is more than satisfactory.—N. E. GUERNSEY, Milton, Iowa.

WORKS TO PERFECTION.

The Lightning Jobber was a surprise to us. We bought it at a low price and expected it to be a cheap press, but find that it does all classes of platen press work as nicely as any machine on the market. In fact, it works to perfection.—DRURY BROS., Grand Encampment, Wyo.

FOR SALE BY ALL DEALERS.

Manufactured by J. M. JONES & CO., PALMYRA, N. Y.

SEND FOR CIRCULAR.

THE QUEEN'S BODYGUARD.

WHEN you look through the printing offices you will discover that the best printers and pressmen have a remarkable attachment for pets. Of course the editor has his cat which thrives on spring poetry, paste, and other odds and ends. But downstairs in the pressroom you will find everyone devoted to the pets that give the best results on the press. Do you know why the pressmen's pets among inks are

The Queen City Inks?

Because they have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties that you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

QUEEN CITY PRINTING INK COMPANY,

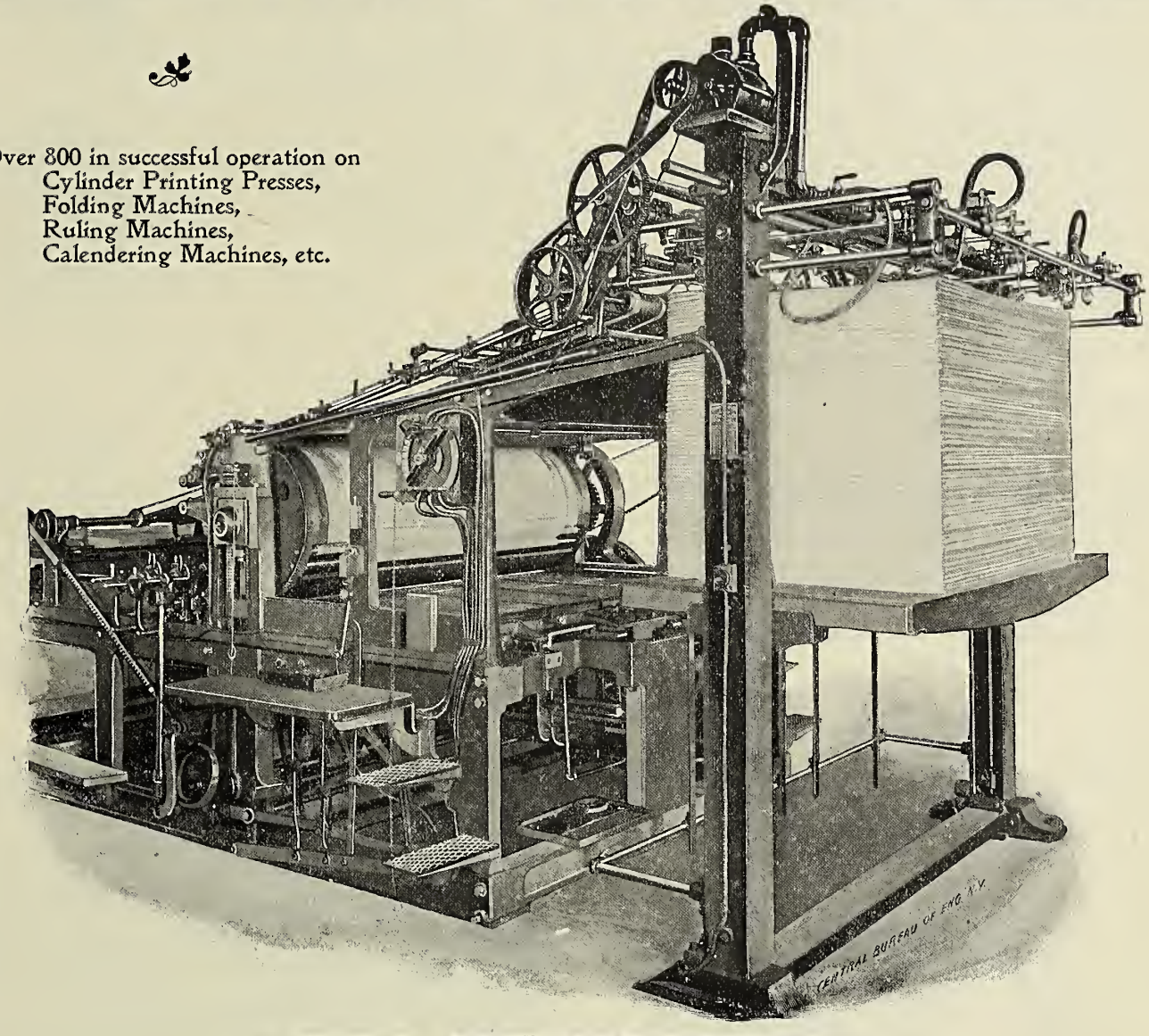
HOME OFFICE:

CINCINNATI, OHIO.

Branch—347 Dearborn St., Chicago, Ill.

Economic Automatic.... Paper-Feeding Machine

Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines,
Ruling Machines,
Calendering Machines, etc.



AS ATTACHED TO A TWO-REVOLUTION FRONT-DELIVERY PRESS.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents,

E. C. Fuller & Co.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY ...NOW IN... WAREHOUSE.

All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES. *August 1, 1898.*

TWO REVOLUTION.

129—42x60 Two-Revolution Cottrell & Babcock, 4 rollers, air springs, rear delivery, table distribution, steam and overhead fixtures.

209—45x60 Two-Revolution Cottrell, 4 rollers, table distribution, rear delivery, steam and overhead fixtures.

189—38x55 Two-Revolution Scott, 4 rollers, air springs, table distribution, rear delivery, steam and overhead fixtures.

210—23x28 Two-Revolution Pony Campbell, 2 rollers, front delivery, table distribution, steam and overhead fixtures.

222—36x52 Two-Revolution Potter, 4 rollers, table distribution, rear delivery, steam and overhead fixtures.

THREE REVOLUTION.

203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)

STOP CYLINDERS.

164—33½x48 Potter Stop Cylinder, 6 rollers, rear delivery, steam and overhead fixtures.

DOUBLE CYLINDER.

204—37x57 Hoe Double Cylinder, wire springs, steam and overhead fixtures.

DRUM CYLINDERS.

207—33x46 Cottrell & Babcock Drum, air springs, tape delivery, steam and overhead fixtures.

183—39x53 Campbell Oscillator, job and book, 4 rollers, front delivery, table distribution, steam and overhead fixtures.

156—24x28 Hoe Pony Drum Cylinder, wire springs, tape delivery, 2 rollers, steam and overhead fixtures.

131—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.

130—17x22 Potter Drum Cylinder, wire springs, tapeless delivery, steam and overhead fixtures.

127—17x21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw distribution, steam and overhead fixtures.

JOB PRESSES.

193—13x19 New Style Gordon, throw-off, side steam fixtures.

191—5x8 Pearl, throw-off.

FOLDERS.

186—Seven-column Quarto Stonemetz, paster and trimmer.

REMEMBER THIS: That all of our machines are thoroughly overhauled by competent workmen, and are guaranteed to be as represented. That our list includes **BARGAINS** that cannot be obtained elsewhere. That the wave of prosperity is coming our way, and that now is the time to increase facilities for doing good work. Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for the display of machinery.

Telephone, Main 3726.

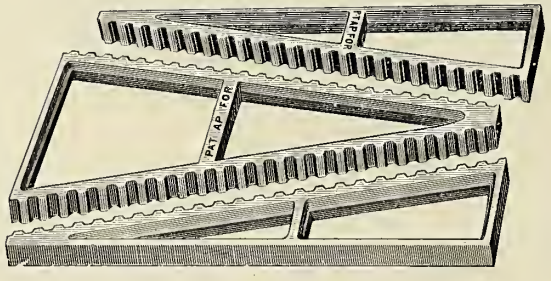
BRONSON Printers' Machinery and Warehouse Co.

48 and 50 North Clinton Street, CHICAGO, ILL.

H. BRONSON, Prest. and Gen. Mgr.

FOR THE PRESSROOM.

No Slipping or Springing of Forms.



Adjustable Metal Furniture

MADE ON PRACTICAL PRINCIPLES.

WILL SPREAD FROM 3¼ to 26 INCHES.

Can be adjusted down to a Nonpareil.

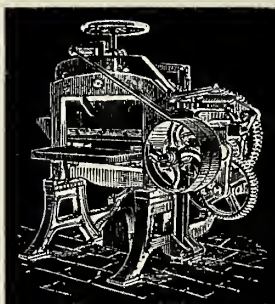
MADE IN TWO SIZES—PLAIN AND NICKELED.

12-inch, plain, $3.00; nickeled, $4.50 24-inch, plain, $4.00; nickeled, $6.00
One set of 12 and 24 Inch, plain, $6.75

W. H. O'BRIEN,

The Trade Supplied.
Reasonable Discount.

Box 57, AKRON, OHIO.



PAPER CUTTING MACHINE.

Speciality since 1855.

MACHINERY FOR THE WHOLE PAPER INDUSTRY.

Over 800 Hands.

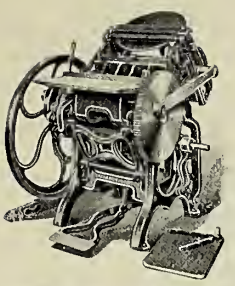
YEARLY PRODUCTION:
3,700 MACHINES.

No.	Length of Cut.		Price for Hand Power			Price for Steam Power			Selfclamp.			Cut Indicator			Rapid movement of back Gauge.		
	Cm.	Inches	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.
A B..	50	19¾	425	21	5	550	27	10	150	7	10	100	5	0	80	4	0
A Ba.	55	21½	485	24	5	610	30	10	160	8	0	105	5	5	80	4	0
A C..	60	23½	575	28	15	700	35	0	175	8	15	110	5	10	85	4	5
A Ca.	65	25½	650	32	10	775	38	15	185	9	5	115	5	15	85	4	5
A D..	71	28	740	37	0	865	43	5	200	10	0	120	6	0	90	4	10
A Da.	76	30	825	41	5	950	47	10	220	11	0	125	6	5	90	4	10
A E..	83	32½	950	47	10	1,075	53	15	240	12	0	125	6	5	95	4	15
A Ea.	91	35¾	1,050	52	10	1,175	58	15	250	12	10	130	6	10	95	4	15
A F..	95	37½	1,150	57	10	1,275	63	15	260	13	0	135	6	15	100	5	0
A Fa.	100	39½	1,250	62	10	1,375	68	15	280	14	0	140	7	0	100	5	0
A G..	108	42	1,400	70	0	1,525	76	5	315	15	15	145	7	5	105	5	5
A Ga.	113	44½	1,500	75	0	1,625	81	5	325	16	5	150	7	10	105	5	5
A H.	120	47¼	1,600	80	0	1,725	86	5	340	17	0	155	7	15	110	5	10
A Ha.	140	55	1,950	97	10	2,075	103	5	365	18	5	160	8	0	115	5	15
A I ..	160	63	2,275	113	15	2,400	120	0	390	19	0	160	8	0	120	6	0
A Z..	210	82½	—	—		4,900	245	0	500	25	0	200	10	0	—	—	

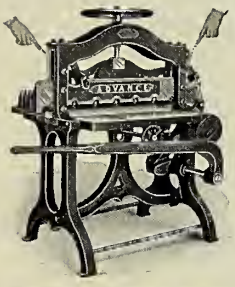
Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.
Packing cases extra.

For quotation — delivery free domicile — please apply direct to my sole agents:
Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.

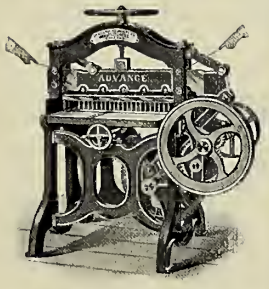
Karl Krause, Leipzig
Engineer.



Challenge Gordon Job Press.



Advance Lever Paper Cutter.



Advance Power Paper Cutter.

The Challenge Machinery Co.

2529 to 2555 Leo Street,
Near Archer Ave. and Halsted Street,

Chicago.

Manufacturers of
Challenge-Gordon Press .
Challenge Ink Fountains .
Challenge Speed Treadle .
Challenge Power Cutter .
Challenge Lever Cutter .
Advance Power Cutter . .
Advance Lever Cutter . .
Challenge Country Press
Ideal Hand Cylinder Press
Ideal Inking Apparatus . .
Challenge Army Press . .
Challenge Proof Press . .
Challenge-Hempel Quoins
Challenge-Hempel Keys .
Challenge Safety Keys for all Hempel Quoins . . .
Challenge Lamp Bracket .
Challenge Type-High and Squaring Machine . .
Challenge Ink Spades . .
McFatrich Mailer . . . . .
Perfection Miterer . . .
Marvin's Galley Rack .
Angle Brace Galley Rack
Plate-Zinc Galleys . . . .
Challenge Shooting Sticks
Metal Sectional Blocks . .
Patent Hooks and Catches
Metal Furniture . . . . . .
Leads and Slugs . . . .

For Descriptive Circulars and Further Particulars **Write Your Dealer.**

1880 1898

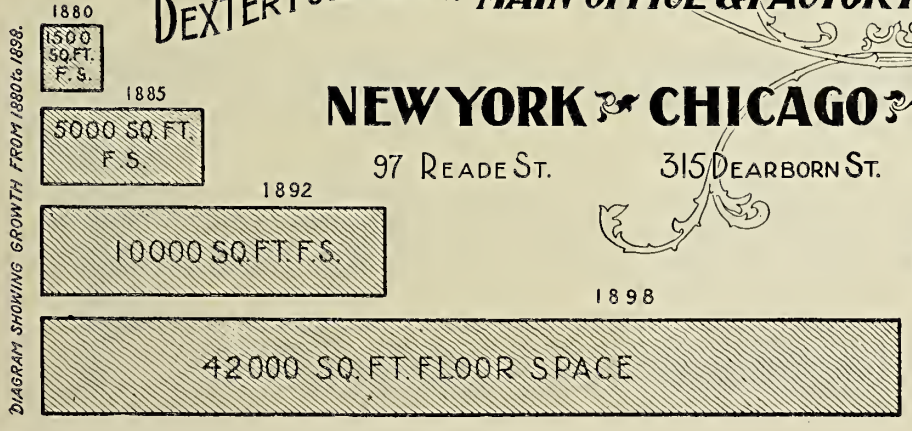
DEXTER FOLDING AND FEEDING MACHINES

DEXTER FOLDER CO. *MAIN OFFICE & FACTORY PEARL RIVER N.Y.*

ONE HOUR FROM NEW YORK

NEW YORK CHICAGO BOSTON

97 READE ST. 315 DEARBORN ST. 149 CONGRESS ST.



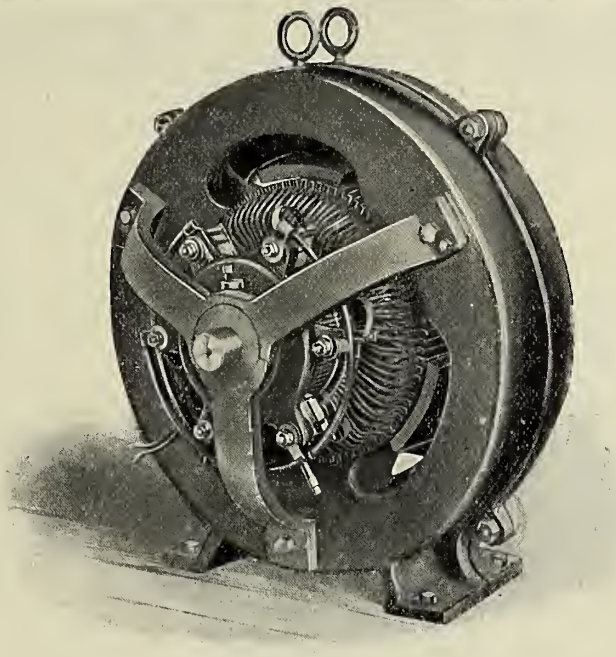
BLOMGREN BROS. & CO.

Half Tone
Wood and Zinc
Electrotypers

ENGRAVERS.

175 Monroe St - Phone 548

CHICAGO.



The Lundell Motor.

"A Thing Worth Doing Is Worth Doing Well"

Is a maxim which is nowhere more applicable than to the matter of adopting electric motors for printing and bookbinding machinery. There is no motor equal to the Lundell in the three requisites, *i. e.*,

Price, Efficiency and Ability to Carry Overload.

To illustrate: The American Book Company, appreciating the great economy of electric motors, decided to adopt them for their grand new plant in New York City. Exhaustive tests were accordingly made by Mr. George Hill, C. E., for the company in December, 1895. Motors from the ten leading houses were entered in the contest, and the Lundell Motor won the blue ribbon, receiving the order complete for type entered.

The American Book Company will tell anyone how well they are satisfied.

We make two types—geared and direct-connected—and styles to meet conditions.

1898 catalogue just out—free to printers.

Sprague Electric Company,

20 Broad St., New York City.

Chicago Office, Marquette Building.

The Aluminum Plate and Press Company

Office, No. 87 Nassau Street,

Borough of Manhattan, ... NEW YORK CITY.

ALUMINUM PLATES for Surface Printing, and Printing Machinery adapted to the same.

AGENTS for the owners of the original Basic Patent for Printing from an Aluminum Surface.

Factory and Laboratory at Plainfield, N. J.

The mechanical department of our business is under the charge and direction of Mr. John Brooks, for over thirty years superintendent of the Potter Printing Press Works, and Mr. W. S. Huson, for twenty-five years with R. Hoe & Co. and the Campbell Company.

The United States Aluminum Printing Plate Company is the sole owner of the Mullaly and Bullock patent (No. 459,239), the first and basic patent for printing from a surface of aluminum, and The Aluminum Plate and Press Company is its business agent. Any and all infringers of said patent will be vigorously prosecuted.

BABCOCK OPTIMUS PRESSES

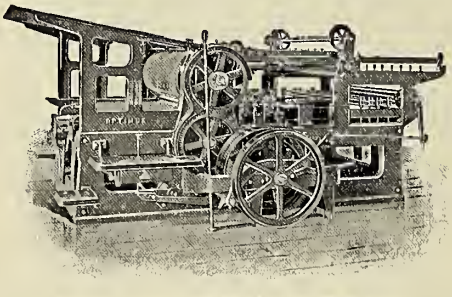
THE BEST TWO-REVOLUTION MACHINES EVER BUILT.

No other press capable of turning out the finest grade of job printing can be run at the speed of the Optimus. The Optimus has the **only satisfactory** delivery—**printed side up**—and will deliver any kind of paper, including tissue.

✣ ✣ ✣

We Guarantee the finest delivery, the fastest two-revolution of its size, and a thoroughly first-class press in every way.

High Speed. Front Delivery.
Fine Work. Printed side up.



NEW COLUMBIAN OPTIMUS.

The bed is driven by a ball-and-socket joint, the simplest, most durable and perfect mechanism yet produced for this purpose. The back-up motion is also an important feature of the new Columbian Optimus. Its principal competitors do not have it.

✣ ✣ ✣

Among the many good printers running our presses, are Messrs. Harper & Bros. of New York City, who, after two years' experience with the Optimus, are so well pleased that they have recently ordered four more.

Apply or catalogue, prices and full description to

BABCOCK PRINTING PRESS MFG. CO., New London, Conn.

BUILDERS OF THE

OPTIMUS Two-Revolution, STANDARD Drum Cylinder,
DISPATCH Single-Revolution, REGULAR, COUNTRY
and other Cylinder Presses.

C. A. COLLORD,
Manager New York Office, 38 Park Row.

BARNHART BROS. & SPINDLER,
183 to 187 Monroe St., CHICAGO, ILL.
GENERAL WESTERN AGENTS.

FOR SALE BY { MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.
GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.
ST. LOUIS PRINTERS SUPPLY CO., St. Louis, Mo.
GREAT WESTERN TYPE FOUNDRY, Omaha, Neb.

THIS IS
A SPECIMEN
OF OUR

40c. Cut Ink

It is Black and Clean Working

You can see that at a glance

No Slip-Sheeting
No Off-Setting

..It is Sold at..

40 cts. in pound lots
40 cts. in 100 lb. lots
40 cts. in 1000 lb. lots

No Discounts
40 Cents net

Regarding its Other Qualities...

It is Dense, Soft and Free-flowing

Dries Rapidly when Printed

Some of our customers claim that they can send work to the bindery in three hours after printing

F. E. OKIE CO.

Manufacturers of
High Grade
Printing Inks

KENTON PLACE
PHILADELPHIA

THREE GRADES... of Softness of this Ink always in stock; try it

F. E. OKIE COMPANY

. . MANUFACTURERS OF . .

High Grade Printing Inks

KENTON PLACE . . . . . PHILADELPHIA

THIS IS A NEW
COLOR WE
INTRODUCE

Reflex Violet

PRICE . . .

$3.50 lb.

IT IS A
STRONG
INTENSE
BRONZE
COLOR

It is a
Fine Worker

GIVE IT
A TRIAL

Philadelphia, Feb. 18th, 1898.

Messrs. F. E. Okie Company, Philadelphia.

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for 200 pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE,
F. V. CHAMBERS.

This is printed on 524 Fine Enamel Irwin N. Megargee & Co., Philadelphia.

WHITING PAPER Company
238-240 ADAMS ST.
CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily.
Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

Don't Overlook the Fact

that while we carry the largest and most varied line of *Novelties* in Cover Papers, we also have the greatest range of colors in *Plain* Covers (twenty-eight—count them).

Our PLAIN COVERS are *strong, clean, good folders,* and *bright in color,* and we sell them at the same price asked for papers which are inferior in all these qualifications.

JAMES WHITE & CO., Paper Dealers,
177 Monroe Street,
CHICAGO.

Largest Line of COVER PAPERS in the ..... United States.

PLAIN Covers, Antique and Smooth Laid Covers, Princess Cover, Transparent Parchment Cover, Heavy Enameled Cover, Syrian Cover, Paradox Cover, Amazon Cover, Linen Cover, Dresden Handmade Cover, Venetian Cover, Coal Screen Cover, West Indian Cover, Double Enameled Cover, White City Cover, Hercules Cover, Atlas Cover, Duplex Hercules Cover, Persian Waterproof Cover, Union Cover..... Also full lines Machine Finished, Supercalendered and Coated Book, Novel Paper, Parker's Blotting, Deckle-Edge Papers, Document Manila, etc.

Illinois Paper Company,
181 Monroe Street, Chicago.

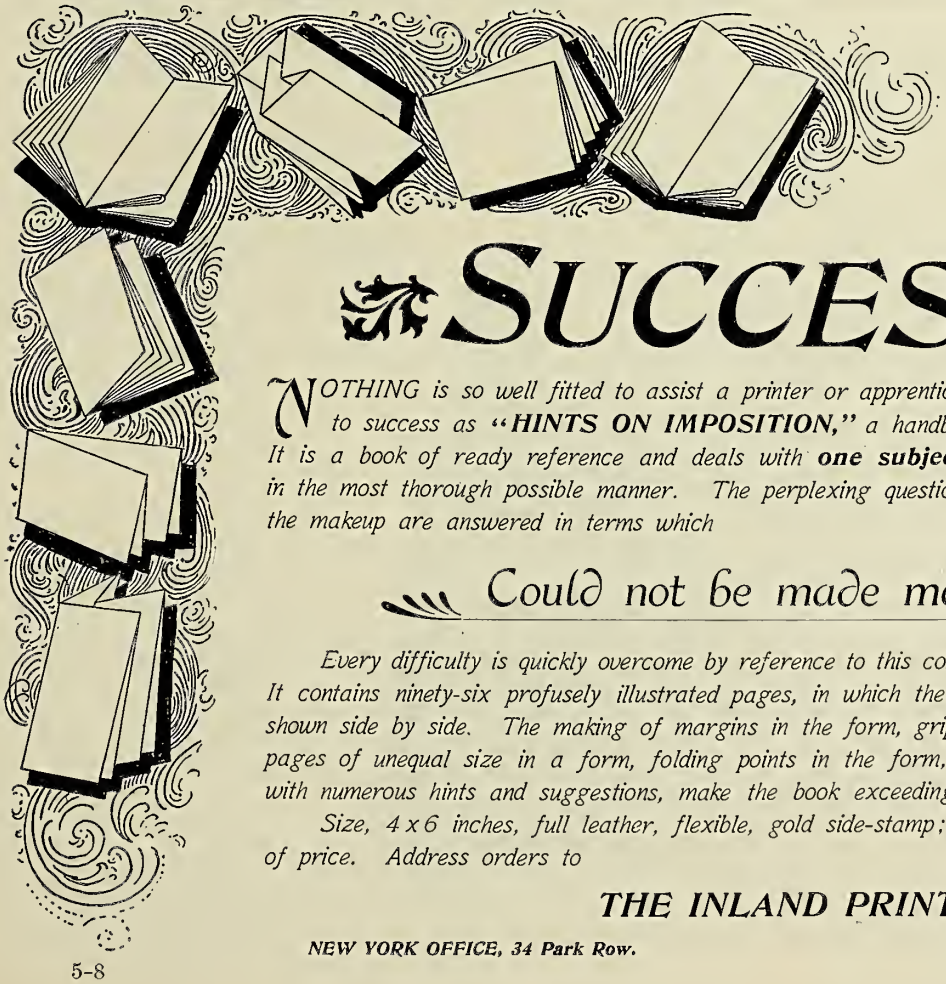
Pioneer of Gauge Pins to the world!

ALL THE BEST.

Attachments for the Job Press.

Ask your dealer for them or send to

EDWARD L. MEGILL, Inventor, Patentee, Manufacturer,
No. 60 Duane Street, NEW YORK.



"Some happy talent, and some fortunate circumstance, may form the two sides of the ladder, but the rounds of the ladder must be made of stuff to stand wear and tear."

SUCCESS

NOTHING is so well fitted to assist a printer or apprentice in the task of climbing the ladder to success as ***"HINTS ON IMPOSITION,"*** *a handbook for printers, by T. B. Williams. It is a book of ready reference and deals with* ***one subject*** *— the imposition of book forms — in the most thorough possible manner. The perplexing questions which present themselves daily to the makeup are answered in terms which*

Could not be made more plain

Every difficulty is quickly overcome by reference to this compact and very comprehensive work. It contains ninety-six profusely illustrated pages, in which the type form and the folded sheet are shown side by side. The making of margins in the form, gripper margin, cover forms, locking up pages of unequal size in a form, folding points in the form, envelope forms, etc., etc., together with numerous hints and suggestions, make the book exceedingly valuable as a pocket companion.

Size, 4 x 6 inches, full leather, flexible, gold side-stamp; $1.00. Sent, postpaid, on receipt of price. Address orders to

THE INLAND PRINTER COMPANY,

NEW YORK OFFICE, 34 Park Row. *212-214 Monroe St., CHICAGO.*

5-8

THOMAS WILDES,

The Oldest Manufacturing Metal House in the United States.

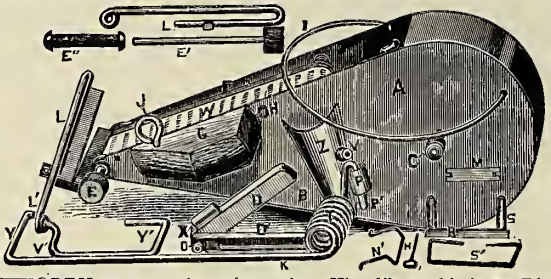
ESTABLISHED 1827.

STEREOTYPE METAL
LINOTYPE "
COMBINATION "
ELECTROTYPE "

This house made the metal for the Mergenthaler Linotype Machines when they were first introduced on the market, in the *New York Tribune*, and it was then pronounced a **perfect metal.**

No. 246 WATER STREET,
NEW YORK.

R. Dick's Seventh Mailer.



OVER 8,000 IN USE.

NO BETTER MAILER MADE.

WORTH more to the printer than Klondike gold, is R. Dick's Seventh Mailer. A great time-saver—and time is money. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. For information concerning Mailer, address

Price, $20.25 without Royalty.

R. DICK ESTATE, 139 West Tupper St. BUFFALO, N. Y.

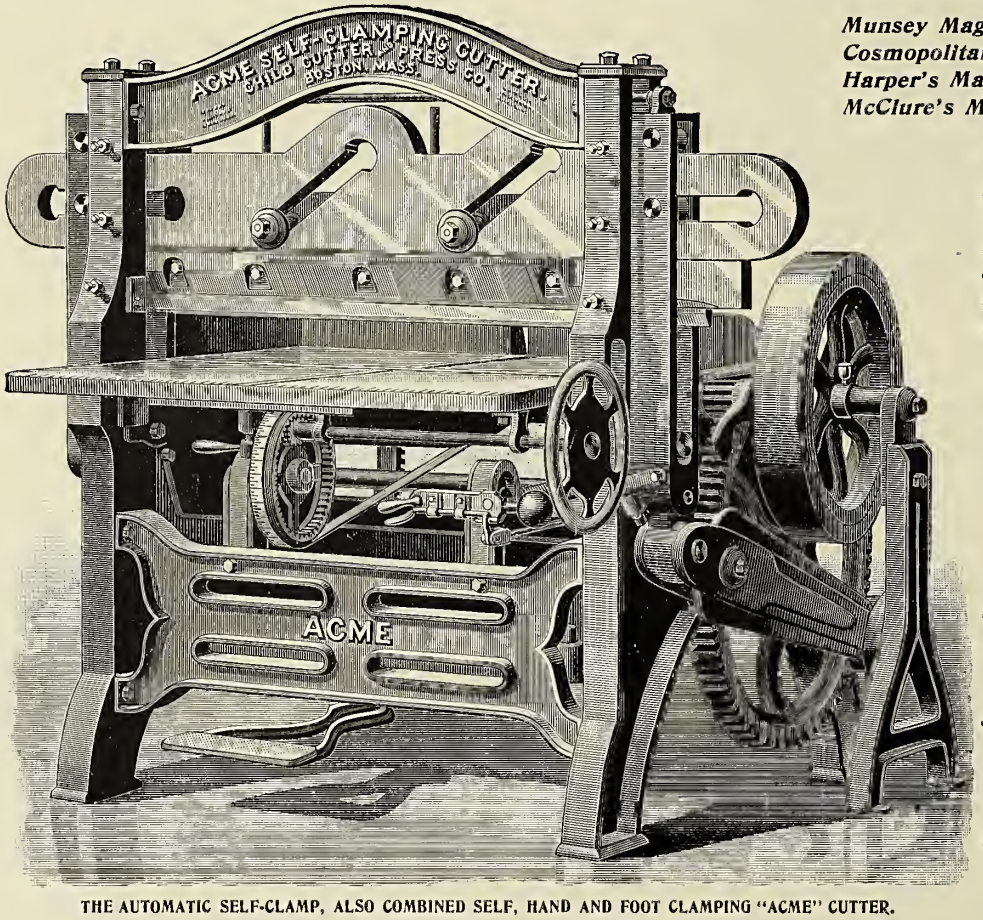
EARHART'S New Work— "THE HARMONIZER"

IT is 5 x 7½ inches in size, contains 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. This demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY
THE INLAND PRINTER CO.
212-214 Monroe Street, CHICAGO,
—OR—
34 Park Row, cor. Beekman St., New York.
Price, $3.50 per Copy, express paid.

Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

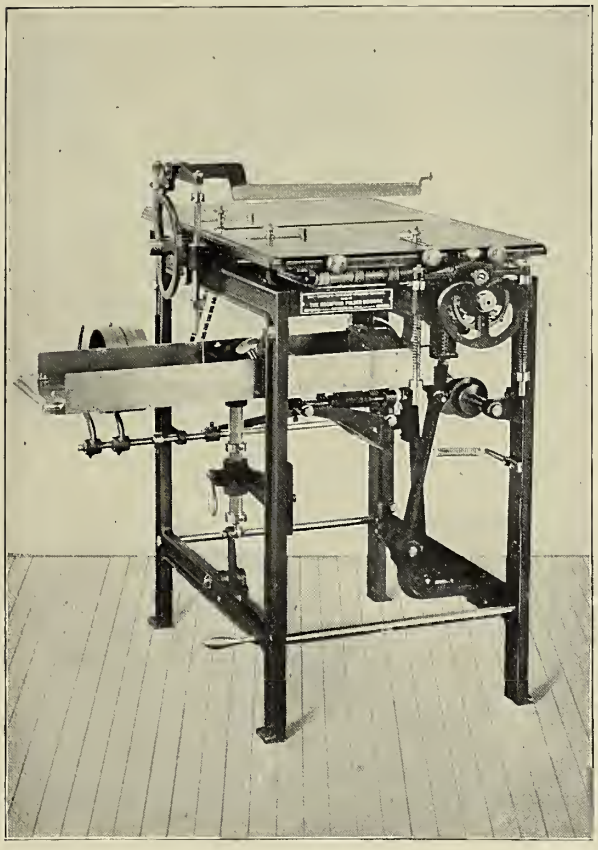
Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury, BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,
28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

Something entirely New in Folding Machinery.



The Bennett Circular Folding Machine.

ONE, TWO AND THREE FOLDS.
THE LAST TWO PARALLEL.

FIVE DIFFERENT FOLDS BY ONE MACHINE.

ACCURATE AND SPEEDY.

Folds 25,000 sheets in ten hours very easily.

THE TIME HAS COME TO DELIVER ALL CIRCULARS TO YOUR PATRONS FOLDED.

Notice the general design and workmanship.

It is made as fine as an engine lathe.

The "devil" can earn you $5 per day on this machine, because it won't "buck" in his hands.

There are a great many good kinks here. It anticipates your needs a little. It widens your field as a printer. It places you on higher ground and extends your horizon.

When you see it in operation and get the price, YOU WILL BUY.

Ask our Agents, The American Type Founders' Co., to show you the machine and get the PRICE—it will surprise you.

THE ROCKFORD FOLDER CO., Rockford, Ill.
OWNERS AND MAKERS.

The Inland Printer Account Book

Facilitates estimating and prevents costly errors in quoting prices. Is of great value as a reference book. Reduces book-keeping one-half.

The books are substantially bound with leather backs and corners, and cloth sides, and are of the *flat-opening* style. Size of page, 10½ x 14½ inches. Printed on good paper, and paged throughout. Prices are but little more than such books *blank* would cost.

NET PRICES: { 400-page book for 2,000 jobs, . . . $5.00
200-page book for 1,000 jobs, . . . 3.50

Order THE INLAND PRINTER ACCOUNT BOOK from any Type Foundry or Printers' Supply House in the United States, or direct from THE INLAND PRINTER Co., Chicago and New York.

The Cost of Printing.

This valuable work presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown.

Seventy-four pages, 6¾ by 10 inches, on 100-lb. S. & S. C. book paper; cloth bound. Price $1.50, postpaid.

THE INLAND PRINTER CO.
214 Monroe Street, CHICAGO. 34 Park Row, NEW YORK.

Points to be Remembered

about the

"BETTER WETTER"

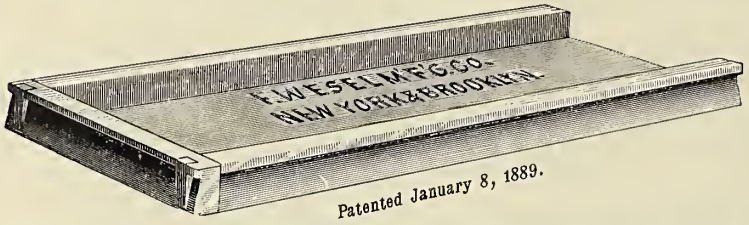
It has no plunger.
It has no "No."
It has no periods.
It requires no friskets or attachments.
It prints only the figures, clear and sharp.
It is entirely automatic. Numbers from 1 up to as high as you want to go.
It is small enough to permit printing and numbering at one impression.
It is strong, simple and very compact.

IT IS PERFECT!

Write for circulars.

JOSEPH WETTER & CO.
515-521 Kent Ave., BROOKLYN, N.Y.

THE RIVETED SUCCESS GALLEY.



ALL BRASS.

END VIEW.

It is without doubt the strongest galley made, and is just as substantial as it looks. The corners interlock, the rims are riveted to the bottom, and, as will be seen, allows a better hold on the galley. It's a great improvement over the old style. Ask your nearest dealer for Wesel's Riveted Success Galley. They cost no more than the cheap kind.

Complete Printing, Electrotyping and Stereotyping Outfits our Specialty. If you are interested, send for Catalogues.

Manufactured and for sale by **F. WESEL MFG. CO.**
82-84 Fulton St., NEW YORK CITY.

A Bunch of bright ideas every month.

A business man's magazine which appeals to printers because of its "superlative degree" type effects. It will aid you in your ad. composition — it's an example of high-class typography throughout.

Sample copy, 5 cents; per year (12 bunches), 50 cents.

Address **THE AD SENSE COMPANY,**
160 Washington Street, CHICAGO.

A NEW WORK.

Practical Half-Tone and Tri-Color Engraving. — *By A. C. Austin.*

Just published by the PROFESSIONAL PHOTOGRAPHER PUBLISHING CO. It is finely illustrated with half-tone engravings showing different methods of producing these plates, and also with three-color half-tone pictures, with progressive proofs showing the colors as they are successively printed. Its chapters include full details regarding the tools, chemicals and outfit necessary for operating by the half-tone process, and also full particulars in regard to tri-color work. The book contains 158 pages, is neatly bound in cloth, and will be sent postpaid on receipt of $2. Address all orders to

THE INLAND PRINTER COMPANY,
212-214 Monroe St., Chicago.
New York Office—34 Park Row.

THE BRITISH PRINTER

A JOURNAL OF THE GRAPHIC ARTS. AN ACKNOWLEDGED TECHNICAL AND ARTISTIC EDUCATOR OF THE CRAFT.

NOTES on trade matters; news of developments in all sections; hints and wrinkles for workers; the furtherance of technical education; job suggestions and designs; specimens criticised; supplements by all processes — in color and monochrome.

Bi-monthly.
7s. 6d., post free.
Specimen copy, 1s.

RAITHBY, LAWRENCE & CO., Ltd.
LONDON: 1 Imperial Bldgs., Ludgate Circus, E. C.
LEICESTER: De Montfort Press.

Do You Sell Books, Periodicals or Newspapers?

The many printers who are also publishers, or who carry Books, Periodicals, Newspapers and Stationery as a side line, ought to have the best information on those branches of their business. Its Directory and Price List of Periodicals is alone worth the subscription price.

$1.00 a Year.
10c. a Number.

THE BOOKSELLER AND NEWSMAN,
49 West 24th St., NEW YORK.

IT MAKES THEM SMILE

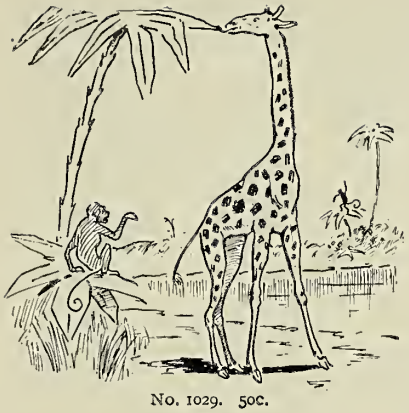
To hear of the great success of **Beck's Perfection Overlay Process.** It makes printers smile because they get better results in less time than by old methods, and gives customers better satisfaction, and therefore secures more work and keeps the presses busy.

Printers who never before successfully attempted half-tone cut work are now producing finest results by this method. Send in your order.

Circulars giving full particulars sent on request. Price of outfit (with full directions for use), containing enough material for one hundred cut overlays, six by nine inches, express paid, **$10** net.

Our Perfection Embossing Composition is the best on earth. Ask about it.

FRANK BECK CO.
212-214 Monroe St. ....CHICAGO.



No. 1029. 50c.

No. 1030. 50c.

No. 1031. 50c.

No. 1032. 50c.

No. 1033. 50c

No. 1034. 60c.

No. 1035. 60c.

No. 1036. 60c.

No. 1037. 60c.

No. 1038. 60c.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago.
Order by number. Do not cut this page.

Send 25 cents for our 192-page catalogue of cuts, ornaments, etc. The 25 cents will be refunded on first order amounting to $1.00 or over.

No. 1039. 50c.

No. 1040. 50c.

No. 1041. 50c.

No. 1042. 50c.

No. 1048. 70c.

No. 1043. 65c.

No. 1044. 65c.

No. 1045. 65c.

No. 1046. 65c.

No. 1047. 65c.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago. Order by number. Do not cut this page.

Send 25 cents for our 192-page catalogue of cuts, ornaments, etc. The 25 cents will be refunded on first order amounting to $1.00 or over,

PAPER

SEPTEMBER.

BY
LONGFELLOW AND NOTHERFELLOW.

The morrow was a bright September morn;
The earth was beautiful as if new-born;
There was that nameless splendor everywhere,
That wild exhilaration in the air,
Which makes the passers in the city street
Congratulate each other as they meet.

The merchant from his country seat returns
To stir the business fire that lowly burns.
To advertise his Fall and Winter wares
The copy for the printer he prepares,
And sends it to him with this one request:
"For Paper, please use Butler Brands, the Best."

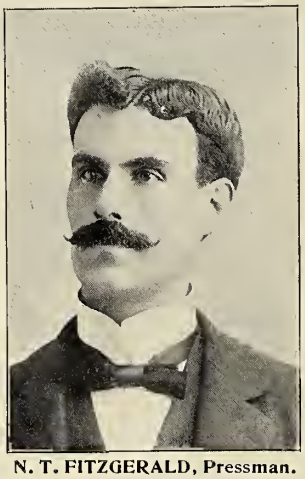
J. W. BUTLER PAPER CO.
CHICAGO.

The Tournament of the Century

OFFERED IN THE

The sum of $1,000 Grand Final Contest

is Awarded by the Judges to



N. T. FITZGERALD, Pressman.

Employed by the Review and Herald Co., Battle Creek, Mich.

OTIS SANBORN, Feeder.

N. T. Fitzgerald was born in 1869, near Bellevue, Michigan. In 1883 he accepted a position in the *Review and Herald* office as apprentice, and has since that time been connected with the printing business, chiefly in the cylinder pressroom. Having learned his trade, he was given charge of two Campbell presses, which he operated with good results, and to the satisfaction of the house. When the *Review and Herald* Publishing Company put in a "CENTURY" Press, he was given charge of same and at once demonstrated, not only his ability as an experienced pressman, but also the efficiency of the "CENTURY" over any other machine in the pressroom.

Otis Sanborn was born May, 1874, in Lapeer, Michigan. In 1888 he began his apprenticeship to the printing trade in Mr. Charles Winslow's printing office in Douglas, Mich., serving two years in the type room. In 1890 he was engaged by the *Review and Herald* Publishing Co. to learn the business of cylinder pressfeeder, which trade he has followed ever since. During this time he fed several makes of presses, and hence gained an experience which enabled him to understand the capabilities of the "CENTURY" Press and to achieve the remarkable results here recorded.

Honorable Mention is made of work and record submitted by

JAMES MCKENNA, Pressman.

Employed by the American Label Co. Baltimore, Md.

JOHN WILLARD, Feeder.

James McKenna was born and raised in Cincinnati, Ohio, and served his time with Russell & Morgan Company of that city. His experience with them and other large houses in the East and West renders his services of especial value to the American Label Company, for he has demonstrated with the "CENTURY" the possibilities of printing labels rapidly.

John Willard was born and raised in Baltimore, and served his time in various offices in that city before taking a position with the American Label Company. His undoubted ability to handle work rapidly and accurately, combined with the many notable features found only in the "CENTURY" Press, thus assuring unequaled register on color work at high speeds, has set a standard for output which is highly creditable.

(Messrs. McKenna and Willard were also successful in winning Preliminary Contest No. 4.)

NOTE.—The Judges having awarded a Certificate of Honorable Mention to Messrs. McKenna and Willard, we take pleasure in presenting them with special prizes of $60 and $40 respectively.

IN THE WILD WEST.

PHOTO COLORTYPE CO.

PUBLISHERS OF

High Grade Calendar Backs.

87-89 Plymouth Place, CHICAGO, ILL.

WE SELL

Calendar Backs

ONLY.

Correspondence Solicited.

SEE OTHER SIDE.

1899 January 1899						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	L.Q. 4.	N.M. 11.	F.Q. 18.	F.M. 26.

We do NOT sell

Finished Calendars

Write for Particulars.

SEE OTHER SIDE.

TO FIRST-CLASS PRINTERS

Do you want the

FINE CALENDAR TRADE

in your town or vicinity?

If so, secure exclusive territory at once.

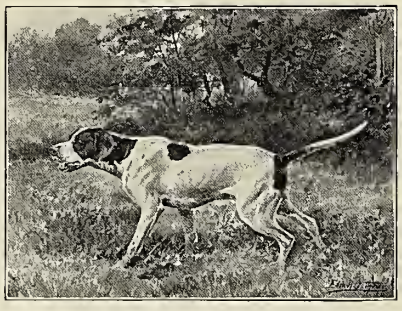
We have beyond any doubt the finest line of . . . . . **Calendar Backs**

in the country, all beautifully executed in colors by our celebrated Photo-Colortype process, therefore assuring the richest and most pleasing effects and superior to the so-called fifteen color lithographs.

OUR ASSORTMENT CONSISTS OF OVER 100 DIFFERENT DESIGNS OF VARIOUS KINDS, SUCH AS

WAR PICTURES AND WAR HEROES.
A complete assortment of all the principal Sea and Land Battles and all the famous Navy and Army heroes of our late Spanish-American War.

LANDSCAPES AND MARINE PICTURES.
A great variety of fine pictures to suit every lover of fine scenery.



SPORTING PICTURES AND HUMOROUS SUBJECTS.
A fine line of Dog Pictures painted by E. H. Osthaus and many other designs.

ART SUBJECTS
of every description from famous Watercolors and Oil Paintings.

REMEMBER, we make Calender Backs only, no finished Calendars.

For Further Particulars Address, **PHOTO COLORTYPE CO.**

87-91 Plymouth Court, CHICAGO.

FINEST HALF-TONES

LOWEST PRICES

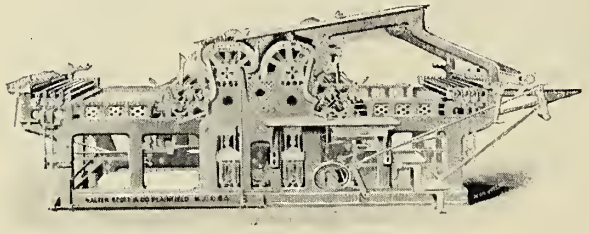
DESIGNS AND FIGURE WORK

WOOD & WAX ENGRAVING ZINC ETCHING.

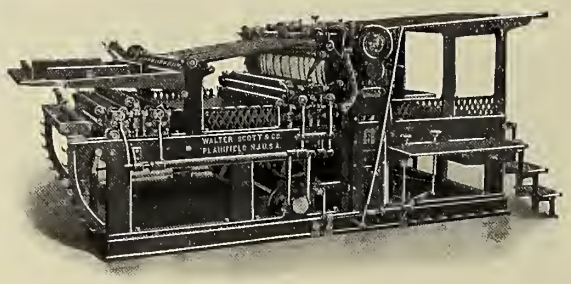
ELECTRIC CITY ENGRAVING CO.

505, 507, 509, 511, WASHINGTON ST. BUFFALO, N.Y.

Scott Printing Machines



CLASS L T.
Two-Revolution Four-Roller Perfecting Press.



CLASS H N.
Two-Revolution Four-Roller Press. Front Fly Delivery.

This machine is constructed similar to our Two-Revolution Press, but *it has two impression cylinders and two sets of inking devices*, namely, one set for each form.

The Impression Cylinders

Are each driven directly and independently of each other, avoiding the uneven movement which takes place when one cylinder is raised and the other lowered, when geared together.

The Register

Is perfect at all speeds, and the machine will do as much work with one feeding as is usually done on two two-revolution presses.

The Ink Distribution Rollers

Are set straight across the ink table and vibrated by cams.

The Type Bed

Is made sufficiently heavy to prevent the leads, quads or reglets from working up, and is supported by four steel-shod tracks.

The Side Frames

Are of the box pattern and are securely fastened to the bed-plate by bolts and wedges.

By pulling one lever

Each set of inking form rollers, riders and vibrators are separated from each other and raised off the form.

Automatic means are provided

For preventing "offset"; fine printing can be done without inconvenience from that cause.

When the front end of the feed-board is raised

Both of the impression cylinders are accessible for the purpose of "make-ready," etc.

We build these machines with two or four form rollers, and roll-feed if desired.

The machine shown here has the following points of merit:

The New Continuous Bed Motion

Is so simple that you can instantly understand why the press runs so fast without jar.

The New System of Ink Distribution

Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table. All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution; a changeable marking means is provided to show their position when in use.

The Sheet Cutter

Is driven by gearing, and cuts the sheets evenly and clean.

Rigid, Even Impression

Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

The Type Bed

Is supported by four steel-shod tracks.

Continuous Register Rack.

The cylinder and bed register racks are the full length of the bed, full depth tooth, and positive in their operation.

The Air Cushions,

Four in number, are placed on the tracks to assist in reversing the bed; by turning a handle they can be adjusted to suit the speed while the machine is running. There is no resistance while turning slowly.

Gripper Motion

Is accurate and is provided with a safety self-righting attachment to prevent breakage should the grippers be carelessly left in the wrong position.

Back-up Motion

Is provided, which is effective and noiseless in operation.

Sheet Jogger.

The delivery board is fitted with a Sheet Jogger, and many other improvements not on other machines.

Printed-Side-Up Delivery.

We make machines with two and four form rollers and with printed-side-up delivery as desired.

SCOTT PRESSES SATISFY.—TRY THEM.

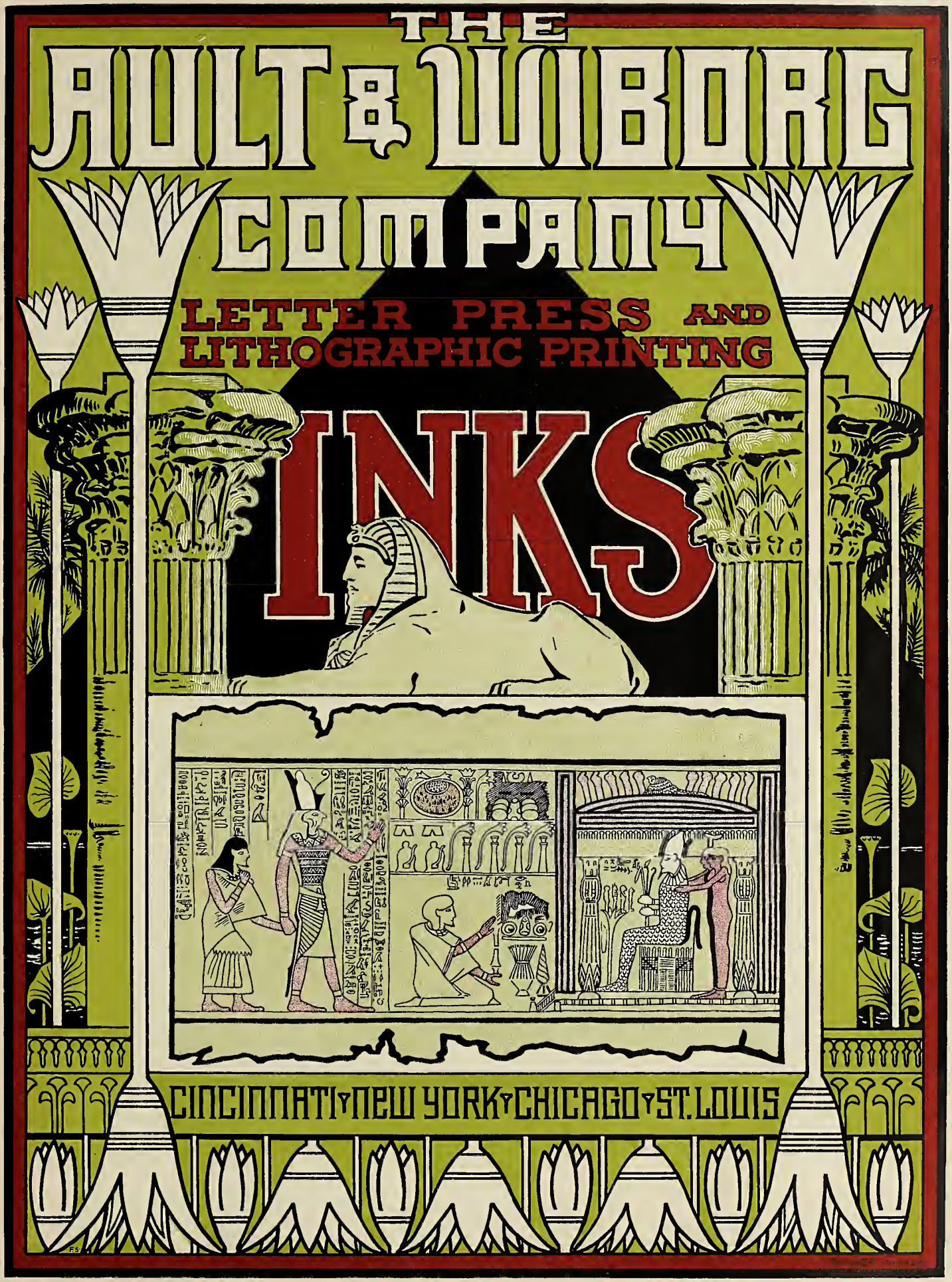
FOR INFORMATION AND PRICES, SEND TO NEAREST OFFICE.

NEW YORK OFFICE, TIMES BUILDING.
CHICAGO OFFICE, MONADNOCK BLOCK.
ST. LOUIS OFFICE, SECURITY BUILDING.
BOSTON OFFICE, WINTHROP BUILDING.
CINCINNATI OFFICE, NEAVE BUILDING.

Walter Scott & Co.

Cable Address—WALTSCOTT, NEW YORK.

Plainfield, N. J., U. S. A.



"From the Book of the Dead, parts of which are supposed to have been written about 6,000 years ago. Illustrating the address of Horus to Osiris, announcing the righteousness of Ani and the prayer of Ani."

COPYRIGHTED.

Green Tint, 580-96.
Red, 439-03.
Black, 582-27.

Ault & Wiborg Inks

Are the Best

That Money, Knowledge, and Experience can make. They are *The Best* because The Ault & Wiborg Company manufacture from the raw materials all the ingredients used in the composition of their Inks. They are *The Best* because Ault & Wiborg themselves have had long and successful experience, and employ the most expert chemists and workmen in their works. Therefore, they always know exactly what their Inks contain. They are *The Best* because every batch of Ink, before it is placed on the market, is first thoroughly tested by a skilled pressman as to its exact fitness for the work intended. Therefore, they know precisely what their Inks will do.

The Ault & Wiborg Company own and Operate the most complete and largest Printing-Ink Works in America.

The best Inks make the best Printers—Ault & Wiborg's.

EGYPTIAN BROWN, 579-89. DRAG GREEN, 357-19.

From painting by Murillo.

CUPIDS.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1629 Seventeenth street,
Denver, Colorado.

Photo by Tarbell, Asheville, North Carolina.

REMINISCENCES.

Copyright, 1898, by The Inland Printer Company.

The INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXI — No. 6. CHICAGO, SEPTEMBER, 1898. TERMS { $2 per year, in advance. Single copies, 20 cents.

LIBRARY U. SEP 7 1898 PATENT OFFICE.

ALUMINUM IN THE GRAPHIC ARTS.*

NO. I.— BY PROF. W. E. WOODBURY, F.R.P.S.

EVER since the invention of the art of lithography — that is, during almost a whole century — efforts have been made to find a handier material in place of the ponderous and fragile stone. Recently this want has made itself felt more and more, as, in consequence of the rapid printing process, and the large dimensions required therefor, large stones of good quality have become scarcer and more expensive in the quarries of Solenheimer — the only place where lithographic stones are found. Besides this, there is at all times, notwithstanding the minutest care, continual danger of breaking these stones during printing — sometimes through the slightest causes—which calamity entails considerable loss of time and labor, besides the original cost.

Among all metals — other materials never received any consideration — utilized as substitutes for stones, zinc has, until recently, shown the best results; and with this metal trials have been made with polished and oxidized plates; and later, with such plates that had a coating on the surface similar to the matter on the surface of the lithographic stones. Polished and oxidized plates have not proven very successful, but with the coated plates, better results have been obtained. Notwithstanding the tremendous advantages of the zinc plates over stones, the former have had proportionately little practical use. The main reason for this is, that aside from the technical advantages which always appear with the use of the zinc plates, the average results cannot be compared with those when stones are used, if in the use of the latter the same care and attention are exercised. For this reason zinc is at present only used in lithography for ordinary work requiring plates of large dimensions.

FROM A DIRECT PRINT ON ALUMINUM.

The question to the lithographer for a suitable substitute has recently been brought nearer to a solution, and that is by a process which consists mainly of the use of thin, more or less grained aluminum plates, in place of the lithographic stones and the different varieties of zinc plates. This process — of which Joseph

*Translated from *Das Atelier des Photographen.*

From a Direct Print on Aluminum.

Scholz, of Mayence, is the inventor, which has been patented in all civilized countries (known to the profession by the name of "Algraphy: Algraphic Printing") and which can be utilized in the production of prints in the different lithographic manners, pen and crayon drawings, all kinds of reprinting, as well as for the different direct and indirect photographic copyings, the collotype, etc.— can with good reason be called one of the most important attainments of the modern time, in this branch of art.

Aluminum is in its physical qualities very similar to the lithographic stone, and therefore able to absorb and retain fatty substances, the same as the latter. Acids have very little effect on it, but it is affected by alkalies. The preparation of drawings, reprints — that is, copies made on aluminum — with fatty crayon or paint, is done with a solution containing phosphoric acid, or hydrofluoric acid, and thereby is formed a sufficiently strong deposit of insoluble aluminum salts to prevent the spreading of the fatty coloring matter. Permission to use this process is gladly given to everybody on the condition that plates are bought of J. Scholz.

The principal advantages in the use of aluminum plates are their indestructibility, their light specific weight — which is only about two per cent of that of the stones — and at last, their volume, the thickness of one plate being hardly 0.6 millimeters, so that one hundred aluminum plates will not occupy more space than a single stone of the same dimensions. A further advantage is found in the fact that aluminum plates can be made in any desired size, while the size of stones is limited to from 80 by 100 to 100 by 120 centimeters. For this reason, large prints, no matter how simple, had to be reproduced on two or more stones and the copies pasted together. Copies from aluminum plates of extraordinary size, which are too large for the stone press, can always be made on copperplate printing presses. All these facts produce a good many incalculable advantages, which, in a large business, result in a considerable reduction of running expenses.

From a Chrome-Gelatin Print on Aluminum.

The direct drawing with fatty crayon on aluminum plates — which, by the way, is done in the very same manner as on stone — has this advantage: that the material in the aluminum plate is absolutely uniform. This advantage is very obvious, inasmuch as for crayon work stones of hard quality are used, and these, as is well known, can very seldom be found in large sizes of uniform and pure matter, so that the plane of these stones very often shows three or four contrasting grades of color. The lithographer, who is not an expert, is therefore very liable to errors, especially in the production of light and delicate tones, and thereby the success of his whole work is very often jeopardized. It may further be mentioned that the handling and manipulation of these plates is tremendously facilitated, inasmuch as even the largest sizes can always readily be adjusted to a convenient position for drawing, and can, if desired, be put on an easel — while this would be out of the question with large stones, which sometimes weigh several hundred pounds.

This fact might prove an incentive for the lithographic profession to again return to artistic work, which of late has fallen off considerably. It is interesting to note that pencil drawings made on aluminum will readily accept color after preparation, and a limited number of copies can be made which will at the same time retain the characteristic of

the pencil drawing. The duties of the pressman are considerably lightened by the use of these aluminum plates, for the simple reason that he has a uniform

From a Chalk Drawing on Aluminum.

matter to work upon at all times; and, if he understands his business, is very seldom confronted with the disagreeable trouble of having spoiled his work through either too strong or too weak application of the acid, which happens with the stone rather frequently, as the stone is generally composed of soft and hard matter in spots, which easily admits of the penetration of the fatty drawing substances. At any rate, this non-uniformity of the stone's surface necessitates more or less experimenting with each individual drawing.

The most pronounced points of superiority of the aluminum plates are: The ready printing ability of the plates, the easy acceptance and emission of coloring matter, the absolute clearness and distinctness of the drawing, while in the use of the zinc plates all these points mentioned are absent; and it is the "tone" principally — the removal of which, especially when light or multi-colored drawings were made, has always been very difficult, entailing great loss of time, and sometimes even impossible. For this reason the use of zinc — especially where artistic work is concerned — has in the long run been a failure.

These aluminum plates have an additional advantage when used for photo-mechanical reproductions, for direct copying, as well as for making collotype prints. Photo-lithographic reproductions of autotype negatives have, until recently, been done indirectly with the use of chrome-gelatin paper, which method naturally entails great loss of precision.

Regierungsrat G. Fritz, vicedirektor der K. K. Hof und Staatsdruckerei in Vienna, last year worked out a process with which the direct copying of every autotype negative on stone can be done in an exceedingly simple manner. Regierungsrat Fritz explains this process of his in detail in the seventh edition of last year's "Das Atelier des Photographen," on page 109, "Direkte Uebertragung von Photolithographien in Raster und Strichmanier." This process has considerable advantages inasmuch as, apart from the simplification of the work, the clearness and distinctness of the lines or half-tones are superior in the direct transfer. The success of direct photo-lithographs is, however, largely dependent on exact copying, and it frequently happens that indistinct reproductions are made through the negatives not lying flat throughout. This trouble, of course, is more pronounced where large sizes are concerned, and with a negative of say 40 by 40 centimeters, it is almost impossible to make a good direct transfer for the simple reason that it is impossible to get stone and negative in uniform close contact.

In such cases the aluminum proves of invaluable service for the simple reason that, on account of its flexibility, it is an easy matter to get plate and negative in close contact throughout, no matter how large the size of the plate. With the use of these aluminum plates it is now possible to produce three-color prints, or any multi-colored reproductions that are required, which until recently has been impossible, on account of the absence of the proper material on which to successfully work.

(*To be continued.*)

From a Line Drawing on Aluminum.

From a Negative Print on Aluminum.

Written for THE INLAND PRINTER.

ELECTROTYPING — THE CONDUCTORS.

NO. XVI.—BY C. S. PARTRIDGE.

THE electrodes and all connections between the dynamo and the molds or anodes should be of copper and should be amply large to conduct without heating the strongest current practicable to use in the depositing process. It should be remembered that the generation of the electric current requires power, and that a portion of the power is always expended in overcoming resistance, and is, so far as its effect on the work is concerned, wasted. It is obvious, therefore, in the interest of economy, that due precaution should be observed to provide both in the conductors and in the bath a path of minimum resistance. A barrel of water would run out of an inch bunghole in a very few minutes, while it would take a tremendous pressure to force the same quantity of water in the same time through a gimlet hole. In the same way a current of several hundred amperes will flow readily through a large rod, when the attempt to force the same current through a small wire would result in overheating the wire and the dynamo, with a consequent waste of power. "The development of heat in the conductors or the solution is proportional to its resistance and is proportional to the square of the strength of the current. Hence, the development of heat will be the greater, the smaller the cross-section of the conductor and its conducting capacity are, and the larger the quantity of current which passes through it."

The size of the conducting rods required for electrotyping depends, therefore, on the quantity of current to be employed at one time, which may be estimated with sufficient accuracy by multiplying the area of the cathodes in square feet by the number of amperes required to deposit one square foot at the maximum practicable rate. Curiously enough there is a wide divergence of opinion among authorities as to the quantity of current which may be advantageously employed. V. Hübl gives the maximum as 36 amperes with an agitated solution. Sprague and Watt place the maximum at 37 amperes, while other writers claim that from 75 to 100 amperes may be employed. It is probable, however, that the latter estimates are made without considerations of economy. It would no doubt be possible to employ 100 amperes, but at a tremendous waste of power in overcoming the resistance due to polarization, which increases "at a rate approaching that of the square root of the current." It is probable that 50 amperes per square foot cannot be exceeded, if consideration be given to economical working.

Depositing vats vary in dimensions, and for that reason a conducting rod which would be of ample capacity in one case would be too small in another. Inasmuch as the difference in the cost between a small rod and a large one is inconsiderable, it is always wise to err on the side of safety. The text-books recommend a cross-sectional area in the conductor of one square inch for each 500 amperes, and in practice, rods of this size have been found to be of ample capacity. The resistance of a conductor is proportional to its length as well as to its cross-sectional area, and this rule applied to electrotyping means that the dynamo should be located in the immediate neighborhood of the depositing vats. For the purpose of conducting the current, the cross rods, i. e., the rods from which the anodes and molds are suspended, do not usually require to be more than one-fifth the size of the main conductors, but inasmuch as it is their province to sustain the weight of the heavy anodes they should not be less than one-half inch in diameter.

Less trouble will be found in making good connections if the main conducting rods are rectangular in shape, as in that case the cross rods which rest upon them will have a larger area of contact surface, particularly if the ends are slightly flattened. If the main conductors are round, the ends of the cross rods should be not only flattened but curved to fit over the larger rods, and thus insure a good contact. The anodes are usually suspended in the solution by two copper hooks, which should be large enough to transmit the current without becoming sensibly heated, say three-eighths of an inch in diameter. These hooks, like the cross rods, should be flattened and curved in order to insure ample contact surface. Undoubtedly the best method of suspending the anodes is to drill and tap holes in the ends and screw the suspending hooks into them. This makes a perfect connection, and will remain as long as the anodes last.

It has been frequently noted that electrotypers do not always appreciate the importance of making good connections. It is of no avail to provide large conducting rods and cross rods if the conducting capacity of the rods is to be choked off at the point of connection, which is what occurs when one round rod is laid across another round rod. It should be plainly obvious that unless one or both of the rods are flattened where they come in contact, the area of the contact will be extremely limited compared with the area of the conductors on both sides of the contact. It is hardly necessary to say that all contact points should be kept clean and bright. A neglected rod will soon become corroded, and corrosion increases resistance and is a frequent cause of heat.

It should not be forgotten that the solution is a conductor of the current in the same sense that the rods are, and should be considered in that capacity as well as a dissolving medium. Pure sulphate of copper solution is an extremely poor conductor. The addition of sulphuric acid improves its conductivity, but under the most favorable conditions its resistance is several million times greater than copper. To reduce this resistance to a point where the solution will not become appreciably heated by the passage of a strong current it is necessary to provide an exceedingly large area of conducting fluid and to suspend the anodes and cathodes as near together as possible, say two to three inches apart. According to Joule's law, previously quoted, the development of the heat will be the greater the

smaller the cross-section of the conductor and its conducting capacity are, and the larger the quantity of current which passes through it. If, therefore, it is desired to employ a very strong current, the vats must be larger in proportion to the size of the anodes than would be necessary with a moderate current. It is safe to say that the cross-sectional area of the solution should be at least double the area of the anodes.

(*To be continued.*)

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II. NO. III.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

HEADING DESIGN BY GEORG AURIOL.
From *La Revue Encyclopédique.*

LET us resume the consideration of some miscellaneous illustrations for the sake of investigating the different styles of design and the principles which underlie them. As we said in Chapter II, the French, who are the most ready to use simple designs printed on rough paper, also are experts in preparing with most exquisite workmanship most delicate designs. Let us take the cover of the *Paris Illustré* — you will see that here a half-tone and a wood engraving have been used, and that each is virtually a picture. The type of the title is very fine French old style (by fine we mean thin), and while, of course, the hair lines in the a and e are due to our great reduction of the cut, yet in the original these lines were very fine, and therefore by no means as well adapted to ordinary printing as the Grasset, Caspari (*Jugend*), and Stuck designs given last month. Yet I consider the present design an admirable one. But what are the facts in the case? The art editor, in getting up this design, had plenty of money at his disposal. The cover was of heavy calendered paper, the flowers were printed in half-tone in color, and the woman's portrait, printed in black, was beautifully engraved on wood, a very costly process. This single cover may have cost as much as the entire sixteen pages of the body of the weekly.

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

Cover design, by Rivoire, for a summer number of *Paris Illustré*, the flowers printed in slate color, in half-tone; the portrait, of Mlle. Weber, a wood engraving, and the title, printed in black. The original 11½ by 15 inches.

BURNS STATUE.

By F. W. Pomeroy. Recently unveiled at Paisley. Half-tone from a half-tone from a photo, published in the *Magazine of Art.*

The heading of this chapter is by a French designer also, and is no less artistic than the realistic flowers on the *Paris Illustré* cover; but on account of its simplicity is far superior as a floral design for ordinary printing to the *Paris Illustré*, simply because it can be printed on cheap stock and can be cheaply and quickly reproduced. There ought to be no mistake, then, about the author's attitude in recommending one style of designing above another. He does so from a practical point of view.

A third example is found in the two Burns cuts. Surely, when I found the half-tone among the news

columns of an English art periodical I did not object to its realism; on the contrary, it gave me a very good idea of what the original was like. But think of the expense of having a half-tone made large enough for a poster! Also, how vague it would appear from across the street if the poster were in half-tone.

But, turning to the Hassall, see how admirably the artist has given us the impression of Burns, how well his design would appear from across the street,

Poster Design for the Burns Exhibition, Glasgow.
By J. Hassall.

and how cheaply it could be reproduced. Therefore, what an excellent style his is as a guide for my printer readers.

Therefore, if our printer readers wish to make a cover design containing a portrait and flowers, we advise them not to follow the Rivoire — not for the reason that it is inartistic, but because it is too expensive for ordinary printing, and for cheap printing a poor imitation is abominable; while a design like the Caspari (*Jugend*) — see last chapter — where the portrait would be an outline and the lettering broad so it could be quickly read like the word "Jugend," and in which the floral form should be decoratively treated like the dandelion design in the Grasset "Larousse," or like the Auriol above, would be just as pleasing to the eye, would print on the cheapest kind of stock, and would, therefore, appear to the critical an artistic design.

(*To be continued.*)

Written for The Inland Printer.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XII.— BY F. HORACE TEALL.

IF strict consistency is ever necessary, it is imperatively so in writing about the use of words, especially when the writer expresses himself dogmatically. Intolerance arising from prejudice is a dangerous guide to usage in language, yet that is a prominent feature of many books, among them Richard Grant White's. In writing about the word "ill" Mr. White combined inconsistency and intolerance, with a ludicrous result. "For the use of 'ill,' an adverb," he says, "as an adjective — thus, 'an ill man' — there is no defense and no excuse, except the contamination of bad example." In referring to the use of "editorial" as a noun, he objects to the conversion of an adjective, "not signifying a quality, as 'good' or 'ill,' into a noun," thus recognizing "ill" as an adjective. The etymological fact that the adverbial use of the word is of later origin than the adjectival use is a perfect defense, and so no excuse is needed; and in this case there is no bad example and no contamination, except that coming from Mr. White himself. There would be little need of this criticism if the practice which probably suggested the etymological error had not once been so common. Even now, though not so often as before, the mistake is made of using a hyphen between "ill" and a following noun, as in "ill-health," "ill-nature," "ill-temper," etc. In every such term the words should be separated, for the very reason that "ill" is an adjective, regularly qualifying its noun. There is no more reason for compounding than there would be for writing "young-man," "stupid-man," "tall-man," or any other joining that no one would think of.

We should remember that lexicographers are fallible, like other men, and that mere assertion in a dictionary does not place a statement beyond question. Too often this fact is not recognized. The latest dictionaries contain assertions about the use of the words "illness" and "sickness" which do not seem as credible as those in the older works. Funk & Wagnalls' Standard says: "There is now in England a tendency to restrict the words 'sick' and 'sickness' to nausea, and to hold 'ill' and 'illness' as the only proper words to use in a general sense. This distinction has received but a very limited acceptance in the United States, where 'sick' and 'sickness' have the earlier and wider usage." The Century says: "Of late, English usage has tended to restrict 'sick' and 'sickness' to nausea, and American usage has followed it so far as to regard 'illness' as a rather more elegant and less definite term: beyond that it does not seem likely to go." Webster's International notes the English tendency as "within the

*Copyright, 1897, by F. Horace Teall. All rights reserved.

present century," and says nothing of American usage, although its predecessor, the Unabridged, said, "This practice is also gaining ground in America to some extent." Worcester's Dictionary speaks of a slight illness and severe sickness, a distinction not known by the present writer as made elsewhere; it also says that "ill" and "illness" are now much more used than formerly. In contrast with all these remarks about recent change, we find in Sheridan's Dictionary, published in 1789, "ill in the stomach" as a definition of "sick"; in Nuttall's Standard Dictionary (a current English work) we are told that "ill" means sick, "illness" means sickness, and that "sickness" means a state of being sick, illness. It seems a proper matter for regret that "ill" and "illness" are even as commonly used as they are instead of "sick" and "sickness," for they are used in so many other senses that it would be far better to keep the older words for disturbance of health. Even the English never use "ill" in compounds, but say "sick-bed," "sick-room," etc.

"Immediately" and "directly" are said to be British colloquialisms used for "as soon as," in such expressions as "immediately (or directly) he had done it, he went," etc. Even if it is true that they are frequent in British speech, they should not be so used by a careful speaker. Such use is not sanctioned by any authority, and is particularly objectionable because of its violent elision of a preposition. "Immediately after" or "directly after," however, is fully as good as "as soon as," though to many careful speakers either of them might seem stilted, and "just after" might be preferred. "Directly" seems better than "right away," but it may well be supposed that American colloquialism will continue its use of "right away."

Some writers, more especially reporters, misuse "inaugurate" and "inauguration" by applying them to a beginning of any sort of action. They properly apply only to formal or ceremonial action, especially in important connections. It is permissible to speak of inaugurating a new era, a reform, or a policy of action, but there is not the slightest justification for saying that anything and everything is inaugurated instead of begun.

The Boston *Herald* printed the following: "The New York *Sun* still insists that the expression 'in our midst' is all wrong, notwithstanding the usage of several eminent authors and the testimony to the contrary of such authorities as Dr. Noah Webster, Stormonth, and the Century Dictionary." The *Sun* had said the phrase was bad English — and it is — although several mentioned writers used it. The *Sun's* answer to the Boston writer was that no "eminent authors" were adduced, and this was followed by the question, "What is the use of trying to insert an idea into a dense Bostonian midst? Against stupidity even the gods fight in vain." Fitzedward Hall wrote to the *Nation*, New York, a defense of "in our midst," saying, as he had said before, that the phrase, with reference to analogical principles, was altogether irreproachable. Far from authorizing the expression, as the Boston paper says it does, Webster's Dictionary says that it seems contrary to the genius of the language, as well as opposed to the practice of our best and most accurate writers, and should therefore be abandoned. No dictionary really says that the expression is a good one, though most dictionaries record the fact that it is much used. The matter seems hardly worth more discussion. It is sufficient to say that all doubt or dispute may well be avoided by using the unquestionable expression, "in the midst of us" (or you, them, etc.); and even better than "in the midst of" is "among." If you say that a person was among others, or that something occurred among or even in the midst of certain persons, your expression cannot possibly be challenged; we have seen that "in our (your, their) midst" has been, and that should be reason enough for preferring other phraseology.

Some writers say that "individual" is often most improperly used for "man" or "person." The use for a person is improper only when it means some particular one who has been mentioned, and it seems that in most of such cases a pronoun ("he" or "she") would be preferable to either of the three nouns. It is better to say that men or women do something, or that persons do, than that individuals do. It is better to speak in any general connection of persons than of individuals, though "individual" is rightly used to express mere unity in contrast with number or aggregation.

Objection has been made to the phrases "an inferior person" and "a superior person," with assertion that, while they are grammatical and perhaps idiomatic, they are not good rhetoric, and that it is doubtful whether in strictness they should ever be used, when denoting quality, in other than a comparative sense. This may be misleading to some readers, and it is only because of this possibility that it is noted here. As a matter of fact, the phrases simply could not be used in other than a comparative sense, since they must mean inferior or superior to other persons. They cannot denote anything but quality, though it may not be any particular quality. It would be very hard to prove that "they are not good rhetoric."

(*To be continued.*)

Relations between publishers and authors were sometimes strained, even in the olden time. Especially was this apt to be the case in printing a dictionary, in which proof corrections must be many and therefore expensive. The length of time required to prepare such a work was as trying to the patience of the publisher as the remuneration was small to the author. For the seven years Dr. Samuel Johnson spent on the first English dictionary he received but $7,500. When it was finally completed his publisher gave vent to his long-vexed feelings in this frank note: "Andrew Millar sends his compliments to Mr. Samuel Johnson, with the money for the last sheet of the dictionary, and thanks God he has done with him." The Doctor, who was noted for his quick repartee, immediately replied: "Samuel Johnson returns his compliments to Mr. Andrew Millar, and is very glad to find (as he does from his note) that Andrew Millar has the grace to thank God for anything."

Photo by J. H. Tarbell, Asheville, North Carolina.

AN ANXIOUS MOMENT.

The INLAND PRINTER

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 34 Park Row, corner of Beekman street.
GEORGE E. LINCOLN, MANAGER.

VOL. XXI. SEPTEMBER, 1898. No. 6.

THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix Place, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

EDITORIAL NOTES.

WHAT becomes of all the books of reference published? There are more binderies kept busy on encyclopedias, libraries of literature and such works than on any other line. The buying public cannot resist the allurements of twenty odd volumes delivered for $2 down.

THE rivalry of the typesetting machines and the typecasting machines grows closer. Now comes the prospective competition of photo-lithography. When the inventive genius of the age is concentrated on the perfection of surface printing we may expect results fully as astonishing as the past decade has wrought in the printing trade.

AMERICAN manufacturers and others doing business with foreign houses seem to be guilty of negligence in sending mail to such customers insufficiently stamped. A well-known firm dealing in printing material in London writes to THE INLAND PRINTER protesting against the tax imposed on them by this neglect of their American correspondents. When it is understood that all letters not properly prepaid are surcharged to the extent of fivepence it will be evident that there is good ground for complaint.

THE cheapening of bookbinding is largely traceable to the department stores. They have made possible the publication of large lines of cloth, gilt top 12mos. These neatly bound volumes are retailed at from 25 to 50 cents; prices impossible to the legitimate book store. The book store is being driven out, as it must now confine its trade to copyright work and magazines. A large dry goods store in New York placed an order last fall for a million paper-covered novels, and duplicated it before the season closed.

JUST now binders are discussing their old grievance — the free storage of publisher's sheets — with the purpose in view of fixing a uniform rate, to be charged when sheets are stored over a certain time. As this is a question of simple common sense, some plan should be speedily decided upon. Many binders can tell of instances where, after storing sheets for a year, they have been taken from their place to be bound by a rival at a lower price. Publishers have long abused this privilege, until now it seems probable that some united action will be taken by the binders.

A FIRM of cigar box manufacturers in the West complain of the indifferent work of Western designers on lithographed and photo-process work, and claim that all meritorious work comes principally from New York. If artists had the same opportunities for study and advancement in the West as they have in New York and if their efforts met with adequate reward the distribution of first-class designers and illustrators

would be more even. As one artist expresses it: "The best designs will continue to be made where the best artists are, and they will congregate in the metropolitan cities, whether it be Paris, Vienna or New York."

"PRINT the reading matter blacker" is the cry that Mr. Thomas MacKellar says he would like to shout in the ear of almost every printer nowadays. Mr. Theo. L. De Vinne and the late Mr. Houghton, of Cambridge, Massachusetts, have also at times expressed strong views on the weakness of modern presswork. The letterpress is generally made subordinate to the half-tone. An adequate ink supply and distribution to meet the taste of connoisseurs in book printing in these days of profuse photo-mechanical engravings would prohibit the use of illustrations unless worked separate from the letterpress. The printer selecting a type of average strength of face to use with half-tone cuts is able to equalize the printing qualities of type and half-tone and obtain a result impossible to the one who gives no consideration to this necessary feature.

THE PARIS EXPOSITION OF 1900.

THE Commissioner-General for the United States to the Paris Exposition of 1900, Mr. Ferdinand W. Peck, is sending out copies of the translation of the Official Rules and Regulations and the Classifications of the Paris Exposition, accompanied by a circular in which he urges that the widest publicity be given the invitation which has been extended manufacturers and producers of this country to participate in the Exposition. Owing to the limited time still available in which to select and arrange the exhibits of the United States, it is the desire of the Commissioner-General that those contemplating making exhibits should act at once. Copies of the pamphlets above referred to, together with blank applications for space, will be promptly mailed those interested. It is to be hoped that all connected in any way with the graphic arts in America will at once plan to make exhibits that will be worthy of the genius and enterprise of this country. Inquiries addressed to Mr. Peck, at the Auditorium building, Chicago, or the Equitable building, New York, will have immediate attention.

PRINTING FACTORIES.

CHEAPENING production has made it necessary that the large printing houses should seek profit in quantity rather than in quality, though it must be confessed that the quality of the work turned out is astonishing value for the price. The time has gone past when a printing house can rely solely on its reputation for the superior excellence of its work. The class of customers who are willing to pay adequate prices for first-class work seems to be growing smaller and smaller. Only a short time ago it was not considered practical for a merchant to do his own printing, but an increasing number of our large business houses are running plants of their own, and such of them as have more than adequate facilities canvass vigorously for outside work, their business connections giving them a substantial leverage. The retail book trade is now done largely by the dry goods houses, the "mammoth stores," whose orders run into the millions, and to fill such orders nothing short of the facilities of the large suburban printing factories can suffice. The printer who will not see the indications of the times and accept the inevitable will be forced to retire from business, by the ever-increasing wave of competition, or he will be swept into the vortex and become an employe where he was an employer.

THE TYPOGRAPHICAL UNION CONVENTION.

NO definite forecast can be made of all the matters that may come up for discussion and action at the convention of the Typographical Union in Syracuse, New York, in October, but the needs of the times would indicate that the problems of the care of the unemployed, out-of-work assessments, etc., will receive a large degree of attention. In this connection it is reported that the farming scheme of the New York union has proved to be a success approximately, and that some plan of extension may be considered. Louisville has submitted a plan of international out-of-work assessment, the defeat of which is asserted by some to be a foregone conclusion. The election of officers by the referendum has not proved as desirable as expected, being cumbersome and costly, with the disadvantage that the voters have little knowledge of the candidates, even by hearsay, in no way so adequate as the knowledge gained by personal contact by the various representatives of the unions under the old system. The referendum has also given to the large unions an undue preponderance, which the limitation to four delegates under the old system avoided. The result is that the large unions have nearly all the offices. Under these circumstances a vote to return to the old system may be expected, which will go to the referendum and doubtless be defeated.

The shorter workday will probably have consideration, pendent to which more thorough organization methods will be urged with special regard to suburban towns. The advance of the International Union in taking into its membership writers, photo-engravers and type founders will also have an important bearing on the short-hour discussion. An increase in the subscription price of the *Typographical Journal* to 50 cents per year will be urged, it is said, certainly a very modest sum for so well-conducted an organ, and there will be also an agitation to move the union headquarters to Chicago. The question of printer-machinists and machinist-printers will be gone over. This knotty problem of jurisdiction is complicated by the claims of the International Association of Machinists objecting to the International Typographical Union taking in linotype engineers. The opinion is held that the printers will eventually become sufficiently skilled to be competent to take care of the machines themselves; but it is safe to say

that employers will not be altogether content to allow expensive machinery the chance treatment of the printer-machinist. The effort of the engineers, however, to make a close organization of their class will probably result in some sort of compromise with the International Association of Machinists by the Typographical Union. All changes and new laws must go to the referendum. A large number of visitors is expected to attend the convention, and THE INLAND PRINTER tenders its best wishes that the occasion may be both profitable and enjoyable to all concerned.

AMERICAN AND OLD-WORLD APPRENTICESHIP.

A BOOKBINDER, of New York, takes issue with those who are wont to complain that the needs of the trade in the United States are neglected in the persons of the apprentices, and who maintain that the plan of apprentice education now common in the older countries and practiced here in the early part of the century is the most fit and proper for the greatest good to the greatest number. Only recently, at the banquet of the Booksellers' League, William Launder, in a carefully prepared address, complained bitterly of the scarcity of capable bookbinders, ascribing the cause to the short apprenticeship served by learners.

According to our correspondent it would seem that there was a little to be said against the European custom of binding a youth body and soul for a long term to a single master, no matter how cruel or incapable he may be; besides the possibility of being broken to an uncongenial trade. As it is, a youth is employed and retained strictly on his own merits, and after two weeks, or even less, it quickly develops whether his adopted craft is congenial and suited to his abilities or not. If his watchful employer sees that the boy is not grasping the trade in the proper spirit, he is landed in the street with a suddenness calculated to inspire a better energy in his next venture. The "Old Country" bookbinder is an all-round mechanic. You can start him in any part of the shop and he will finish his work with painstaking accuracy. But as a money-earner for the boss or at piecework for himself he is a failure. Our forwarder or finisher will beat him hands down, turning out twice the finished product in just as workmanlike a style. The "all-round" mechanic will take on any kind of a job — blank in board or cloth — doing his own edge gilding or marbling. But what is the value of his product at the end of the day? Just about the three shillings he earned in the old country.

No! It would seem that our present system was as fair to the employer and employe as possible. The lad is paid from the beginning for the value that he turns out, and as his dexterity increases his pay is advanced. If not, he looks for a more appreciative boss to give him the advance that his skill demands. On the other hand, if the learner develops incapacity he is promptly dismissed. As a result we have a high percentage of quick and dexterous mechanics, capable of earning a good wage for themselves and a profit for their employer.

TWO OF A KIND.

THE HISTORY OF ROLLERS.

As long ago as the year 1041, so history tells us, a Chinese blacksmith, Pi-Ching by name, made a paste of glutinous earth upon which he engraved separate characters. These he baked, making movable type of earthenware. Even to this day in China the impression is made by inking the type with a brush; a thin absorbent paper is then laid upon the face of the type and pressed lightly with a dry brush. We have now the first way by which ink was transmitted to type. How to avoid getting too much or too little on the brush was of course the great art and study. This way of taking an impression continued until about 1474, when pelt balls were introduced. If in "perfect" order these would do good work. They were made in the following way: A piece of strong-grain pelt or skin was selected, and from this the grease had to be entirely removed. It was then soaked fourteen or fifteen hours and afterward "curried" by drawing it across a post until every particle of dampness had gone. Then long treading by the feet followed. Wool was wrapped under the skin and the pelt was tightly placed over, but the great difficulty of getting it in order and the uncleanliness of the operation led to the introduction, about 1807, by Mr. Maxwell, of Philadelphia, of the dressed sheepskins or "Skin Rollers," as they were called. But they, too, were abandoned, being found too heavy for the hand. About 1815 Mr. Fanshaw, of New York, introduced an improved roller made by wrapping a blanket some eight times around a piece of wood 3½ inches in diameter, turned true, and with an iron spindle on each end. The skin was then tightly wound around the blanket and afterward nailed to the wooden end. It was in 1817, by the merest chance, in one of the potteries in Staffordshire, England, that the composition of glue and molasses first saw the light. This composition was used in the potteries for what are commonly called "dabbers." Mr. B. Foster, of Weybridge, England, was the first printer to apply this composition to letterpress printing; but even he did not understand its great usefulness. He merely spread it, when in a liquid state, upon a piece of canvas and then made a ball of it. This is the only way in which it differed from the pelt ball. The inventors of printing machinery were not quite so slow, however. About 1830 the composition was used as a coating on wooden cylinders; and here we have the first appliance for printing presses worthy the name of a "roller," without which printing machinery could never have reached the state of perfection it has attained today.

From painting by Z. von Suchodolski.

THE DREAMER.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

NEGLIGENT MAILING CLERKS.

To the Editor: LONDON, ENGLAND, July 9, 1898.

As you are aware, we have an extensive correspondence with American manufacturers, and we would like to point out a grievance. Invariably they omit to sufficiently stamp their letters. Consequently all such letters are surcharged at this end to the extent of 5d. In this way we have had to pay as much as 5s. on one mail's letters. This in time becomes a tax — a serious tax — and we feel certain the American manufacturer would desire to have his attention drawn to these difficulties of his postal arrangements, which undoubtedly arise from want of knowledge on the part of his postal clerk.

American manufacturers do not seem to realize the difference in cost between inland and foreign postage.

JOHN HADDON & CO.

ABOLISH THE OUT-OF-WORK FUND.

To the Editor: NEW YORK, August 2, 1898.

This fund was created to provide in part for those who had been relegated by the machines. The period of transition has passed. As a native, I say, without fear of contradiction, that there are no more men out of work and showing up at the union rooms than there were ten years ago. During the months of June, July and August, the out-of-work relief is a good thing, but to continue it during the balance of the year is, in my opinion, unnecessary.

Mr. Editor, did you ever notice the absence of levity in the boys at the rooms? A hearty laugh is as great a rarity as a cool breeze, and the boys look as solemn as undertakers when they fall in line for their weekly stipend. Is it because, according to Voltaire, "Hunger digs a pit in the heart of a man and fills it with hatred"? Or is it because they are not acquainted with the Japanese proverb: "If you do not get along in the world, look for the cause in yourself"? Or, again, is it because they are unmindful of the gracious admonition of the gentle Saviour: "Ask, and ye shall receive; seek, and ye shall find; knock, and it shall be opened unto you"?

H. J. BENEDICT.

COMMENDATION FROM AUSTRALIA.

To the Editor: WELLINGTON, N. Z., June 10, 1898.

Shall I add one more to the congratulations on your original and appropriate cover design for March? It was an excellent idea, and admirably carried out. Truth to say, many of the cover designs of trade periodicals, since you set the fashion of a monthly change, have had little to recommend them — in some I have looked in vain for beauty or fitness. You have this time made a record which you will find it difficult to beat.

I welcome my friend, Mr. William E. Loy, with his new series of articles on a neglected tribe of artists. In my large manuscript book of remembrance I have already drawn largely from his facts, and have, moreover, been able to annotate valued specimen books with the names of the engravers of many faces. Mr. Loy's articles, evidently the result of much labor and research, will be as valuable as they are interesting. Is there any book more suggestive than a good trade journal? I know of none. Even the little squabbles between rival theorists — when they do not become too personal — are instructive. Especially so are the discussions on points of grammar. I suppose it is the experience of most people who write largely — I know it has been mine — to suddenly awake to the fact that they have been habitually and unthinkingly using some solecism of expression which is thenceforth shunned and abhorred. Mr. Horace Teall is doing very valuable service in your paper in the grammatical field, and young writers especially will benefit by his labors. He has had one privilege which I feel almost inclined to envy.

What a priceless boon it must be to a proofreader to read entirely through a great dictionary! To have brought directly and prominently before him, in a systematic manner, every possible question of style! This, in itself, apart from the vast fund of incidental information acquired, amounts to a liberal education. And this has been Mr. Teall's privilege.

R. COUPLAND HARDING.

NOTES FROM BERMUDA.

To the Editor: HAMILTON, BERMUDA, July 8, 1898.

While in New York a few weeks since, talking with Mr. George E. Lincoln, he suggested that I write a few notes on the craft in Bermuda, for the readers of THE INLAND PRINTER.

Bermuda is a small group in the Atlantic Ocean, consisting of six large and a number of small islands, about seven hundred miles from New York, and a little less from Cape Hatteras in North Carolina, which is the nearest point of land. A great many persons look upon Bermuda as one of the West Indian islands, but it is as near Long Island, New York, as to the West Indies. Bermuda was settled in 1612, and is the oldest British colony; it is now one of Great Britain's strongest military and naval stations, with a garrison of two thousand men, and the winter station of the North American fleet.

During the tourist season, from December to May, we have quite a number of visitors from the United States and Canada. There are two large hotels, and several smaller hotels and boarding houses.

There are nineteen square miles in the group, with a population of 15,000, consequently business of all kinds is limited; the volume of trade in a year for the whole group would hardly come up to the amount that some of the large firms in New York or Chicago do in a month.

Bermuda is a farming community, dependent upon the sale of their crops, principally potatoes and onions; if they bring good prices, business is good; low prices, the reverse. Another source of income is money spent by the army and navy and the visitors.

There are two towns on the islands; at the eastern end, St. George, the ancient capital, which, during the civil war in the United States, was a port of call for blockade runners; in the center, Hamilton, the capital city and principal port.

The printing offices, of which there are five, are situated in the city of Hamilton; four of them are newspaper offices: the *Royal Gazette* and *People's Journal*, weekly; *Colonist*, semi-weekly; *Advertiser*, monthly, principally for the Volunteer Corps orders. J. J. Bushell is a job printer. J. D. & F. R. Bell, of which firm the writer is a member, are general jobbers, a specialty being half-tone work.

The amount of printing done in Bermuda is small. A business man here will only use about one-third the printed matter as one doing the same amount of business in any place in the United States. There are a great many, also, who do not think it necessary to have printed bill and letter heads, because their father or the man they worked for thirty years ago did not use them.

Quite a number send to the United States or England and have their work done; they get prices from abroad for 5,000 or

10,000, and then come to the printers here and ask price for printing 500 or 1,000. When we quote, they say, "I can get them for so much, your price is too high," so they send away and get 5,000, when we could do that number for about the same price, although we have to pay freight and duty on type and everything we import.

I noticed in THE INLAND PRINTER a short time since an article about printers' wages in England. Here in Bermuda a foreman's wages are 40s., or $9.60, and one or two journeymen receive the same; one man, I have heard, is paid 60s., or $14.40. An ordinary journeyman, both newspaper and job, is paid from 24s. to 30s., or $5.76 to $7.20 per week of fifty-four hours.

We have no typesetting machines yet; I hardly think they would pay, as the population of the place is small, and the amount of work to be done on one limited. There are no power printers. The *Gazette* and *Colonist* are printed on cylinders of British manufacture, run by hand, and the *People's Journal* on a Washington hand press. JOHN D. BELL.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE CHICAGO STEREOTYPERS' STRIKE AND THE VALUE OF CONTRACTS WITH LABOR UNIONS.

A great variety of lessons have been drawn from the recent futile attempt of the Chicago Stereotypers' Union to compel a large increase in the wages of its members by taking advantage of the supposed necessities of the newspaper publishers, but there is one phase of the situation that should commend itself to all employing printers. I refer to the loyalty of the Typographical Union to its contract with the publishers. Only those who have held active membership in the Typographical Union can realize the extent of the temptation it would be for the printers to forsake the obligation they owed their employers and throw their entire influence to the stereotypers. That the demands made by the stereotypers were altogether without reason does not alter this phase of the case, since it is an axiom with the unions that the demands of the one are the concern of all, and the reasonableness of the demand is never inquired into by the organization whose sympathetic aid is requested. As a rule, the unions act on the theory that "we must give our assistance to our striking brother today, since tomorrow we are likely to need his."

That the Chicago Typographical Union refused to strike out of sympathy with the stereotypers, and instead chose to stand by their obligations to their employers, is a matter for congratulations to all concerned. It teaches the employer that a contract with the union is as sacred and binding an obligation as a contract between two individuals or two corporations, and that the unions can be depended upon to fulfill their part, no matter what the temptation may be for them to do otherwise.

Frequently through these columns I have urged the contract, or agreement, between the employing printers and the unions, as the best means of avoiding strikes, boycotts and kindred difficulties which raise their heads at frequent intervals to play havoc with trade conditions. A solution of the shorter workday problem can be achieved in no better way. Let the employing printers of our cities get together and unite in the manner shown by the publishers of Chicago. Let them decide upon what hour-basis they can successfully conduct their business, taking into consideration the tendency of near-by competition and other trade factors. Then let them open negotiations with the unions, and it will be an easy matter to arrive at a mutual understanding to form the basis for a contract or agreement of five years', or longer, duration.

Then it would no longer be necessary to go it blind when bidding on a contract extending over a long period. The employer may know to a certainty what the item of labor will cost him in fulfilling his contract. He can rest assured that no strike or lockout will occur during the set period to harrow his soul and bring the wrath of his customers down upon his innocent head.

The Chicago incident affords a timely example of the benefits of such contracts and the degree of reliance which can be placed upon the unions entering into them. Without their contract with the printers, the Chicago publishers would have found themselves entirely at the mercy of their employes, for no one doubts that it was the contract alone which prevented the stereotypers' strike from becoming general throughout all the mechanical departments of the Chicago dailies. That the publishers still might have won is not to be gainsaid, yet victory would have been purchased at a dear price.

The attitude of the Chicago Typographical Union has won the organization unbounded credit. As the Chicago *Journal* remarks: "It is what might have been expected of intelligent, level-headed, honorable workmen, who are competent to manage their own affairs, and who have never yet allowed themselves to be bulldozed by walking delegates or labor demagogues. They are the men who can be trusted in an emergency. They believe in the binding force of contracts, and as a consequence the relations between them and the publishers are harmonious. Trades unions in this country may learn something to their profit by studying the recent action of the Chicago Typographical Union."

LABOR'S WORST ENEMIES.

"They are not capitalists and employers," says the Detroit *Free Press*, "for they realize and respect the right of workingmen to affiliate for self-improvement, for the promotion of their welfare, and for mutual protection, and are ready to treat with their authorized representatives.

"They are not the interpreters and enforcers of the laws, for when they are arrayed in seeming hostility to organized labor, it is as much to protect workingmen from the consequences of their own folly and passions as to conserve the good of society generally.

"They are not the rich and fortunate, for they must serve labor in a way and share their resources with it.

"They are not the proponents of any particular economic or fiscal doctrine, for any legislation that is inimical to the great industrial army of the country will not endure.

"No, none of these can be classified among the worst enemies of organized labor. Its worst enemies are its misguided, ignorant, vicious or overreaching leaders — men who are too weak or unworthy, too shallow or too sordid to be safe counselors for honest, industrious, well-intentioned workingmen. Not all of the organizers and advisers of union crafts and trades are men of these types, fortunately, but unionism has too many of them, and too often they are tyrannical, coercive and pestilential for the good of the cause of organized labor or the success of its purposes."

PRINTING IN PRISONS.

The baneful effects of the law enacted by the recent session of the New York legislature, requiring that all printing for the public institutions of the State be done at the prisons, are beginning to be felt by the master printers there, and it is not unlikely that a strenuous effort will be put forth at the next session of the legislature to secure a modification of the enactment. The way the present law works is shown in a brief correspondence between Messrs. Johnston & Peck, the well-known printers of Newburgh, and Mr. H. E. Allison, superintendent of the Matteawan State Hospital at Fishkill Landing.

Messrs. Johnston & Peck, having printed the annual report of the hospital on a number of occasions, sent an inquiry to the superintendent in regard to the work for the current year. The superintendent replied:

"Our report as printed last year was quite satisfactory to us, and were we in a position to do so, we should be glad to have you quote us figures on the work this year. The law at

present, however, requires that all printing for public institutions of the State be done at the prisons, and in compliance with the statute our annual report is now being printed at Sing Sing, and such other printing as we have to do is necessarily sent there."

It was supposed by the framers of the law referred to that it would intrench upon the business of the printers of the State to a very limited extent. I shall be glad to hear from any master printer of New York as to the workings of the statute.

ACKNOWLEDGES THE CORN.

The San Francisco correspondent of the *Typographical Journal* acknowledges that the employes came out second best in their recent controversy with the employing printers of that city, just as I predicted would be the result when the strike was inaugurated. I reproduce the brief letter of the San Francisco correspondent, in the hope that it may serve as a deterrent to unions in other cities which may be contemplating an attempt to force the shorter workday by a strike. He says:

"The strike inaugurated in this city on April 4 by the allied printing trades in an effort to secure a nine-hour workday has now passed into history — history that is destined to remain fresh in the memory of many men, and henceforth 'the Maine' will not be the only thing they can remember. We have met the enemy, and we are 'his'n.' After a bitter struggle, in which the typographical union alone expended over $14,000, the ten-hour day is again a hideous reality. During the progress of the strike an assessment of fifteen per cent was levied upon all earnings, and by this method over $9,000 was secured; the sum of $3,000 was borrowed from the International, and a little over $1,700 was received through generous contributions from sister organizations. All of this money has been used. We are somewhat disfigured, but our post office address remains the same."

Photo by F. E. Foster, Iowa Falls, Iowa.

BOYHOOD'S AUTOGRAPH.

NOTES.

JOHN F. EBY & CO., printers, binders and engravers, at 65 to 67 Congress street West, Detroit, wish their friends to know that they were in nowise involved in the burning-out and subsequent assignment of "John F. Eby, of Detroit." The similarity in names has caused some people to confuse the two concerns, which had no connection whatever.

THE Methodist Book Concern is projecting a new printing office in New York. The building will be at 4 West Twentieth street. Its dimensions will be 25 by 91 feet, and its cost $50,000.

THE Troy Typothetæ has elected officers for the ensuing year as follows: President, A. Meekin; vice-president, H. Russell; treasurer, T. J. Hurley; secretary, S. Giles. Executive committee — H. Stowell, E. H. Foster and J. W. Smith.

THE "Chicago plan" is said to be meeting with immense approval with the newspaper publishers throughout the country. Threatened strikes in newspaper offices have been robbed of half their terror by the fearless example set by the Chicago publishers.

A CORRESPONDENT in Washington, D. C., wants to secure a model set of "rules for the government of the conduct of employes" in printing offices. All employing printers who believe they have a perfect set of rules are invited to send copies of the same to this department, in care of THE INLAND PRINTER.

THE newly elected officers of the Nashville Typothetæ are: President, James H. Bruce; treasurer, R. P. Webb; secretary, Albert B. Tavel. Secretary Tavel writes THE INLAND PRINTER that the printing business in Nashville may be said to be flourishing, and that the employers are praying that nothing may interfere with the flow of prosperity coming their way.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), $1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Australian Typographical Journal (monthly), 75 cents per year. 487 Collins street, West Melbourne, Australia.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association. Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

SOCIALISM.

Arthur Wilson, of Battle Creek, Michigan, writes us: "With much pleasure and instruction I read your articles in THE INLAND PRINTER. Would you favor me by giving me the name and address of a good paper devoted to 'Socialism'? Also two or three good books on same subject." Before one can answer, it is in order to ask, What kind of socialism? For, according to popular definition, there are two. One, authoritarian, compulsory, in which it is proposed to give the government a monopoly of industry, all to be its employes, patrons and subjects, in which competition and the wage system would be abolished, and in which, it is said, all fruits of labor would be held and enjoyed in common, assuming that each would contribute his labors according to general rules prescribed by the majority. What should be done with refractory subjects is not stated, excepting generally that they who refused to abide and work accordingly should not share. It appears to be taken for granted that the arrangement would work so well that it is unnecessary to discuss this feature. The other is voluntary, in which no monopolies would be permitted, not excepting the government, which is itself a monopoly, in which competition would be recognized as a cardinal principle, and out of which association, coöperation and order would be expected to ensue. The former is state socialism; the latter is socialism. As a matter of fact, the word socialism admits of

no qualification, such as the prefixes "state" and "voluntary." If it be compulsory, it cannot be social; for sociability, like love, is not a subject for foreign interference. As it must, then, be voluntary, it is, of course, superfluous to use that word. When we use or hear the term "state socialism," we should remember that it is a sectarian distinction, and what is meant is governmentalism *ad infinitum*, industrially. Doubtless it is this latter of which our correspondent inquires. The *Coming Nation*, of Ruskin, Tennessee, or the *Twentieth Century*, New York, will be glad to give information as to books.

Modern lexicographers are frequently quoted by the state socialists, such as the Encyclopedia Britannica: "The ethics of socialism are identical with the ethics of Christianity." As to this latter, the same can be said of any other reform movement, such as trade-unionism or prohibition; or it can be said of the common law. The definition does not imply that the ethics of state socialism can be reduced to practice by its formula any more than have those of Christianity, which close on to two thousand years ago said: "Thou shalt not steal," and backed it up with threats of torture or loss of eternal bliss, and yet has not succeeded in circumventing man's cupidity. Ethics in itself is the science of morals, and morals are established by opinions that are quite often wrong. What is moral marital law in one State is criminal in another. Word compilers themselves frequently derive their definitions from hearsay. You will find no such distinction in the dictionaries as is here given between socialism and state socialism, yet all must admit that socialism cannot be authoritarian. If a number of printers freely coöperate in establishing a printing office they are socialistic, but if the state steps in with the dictum: "I will possess your capital and machinery and divide the proceeds between us," that can hardly be called social, but rather the action of a despot.

State socialists again quote department stores in evidence of their doctrine. They overlook the fact that such are voluntary combinations and practice competition fully — two elements that are rigidly barred in their Utopia. They denounce the wage system and are indifferent to the currency question, while they propose a fiat money in the form of checks, orders, tickets or ledger entries (not clearly defined) for services rendered, or exchanges made, which plan in itself would be as much a currency-wage system as is that which now causes such a war of words. They denounce with emphasis the private ownership of machinery, forgetting that machinery is continually wearing out and that it is the monopoly of the raw material which replaces it, along with the patent laws, that causes inequality and ousts the laborers.

The postal system is also cited as an example of the new order. Twelve millions, I believe, was last year's deficiency, and the question arises, if all industry — printing, farming, tailoring, shoemaking — is to be placed in the control of the state and run at a loss, from whence will the grand total of deficiencies be derived? The most difficult part of letter carrying is done by private railways and ships; the balance requires not more skill than street sweeping and but a trifle more intelligence. A distributer must know the alphabet, a carrier how to put one foot before the other when he walks, and the chiefs and superintendents how to pay political assessments with good grace and shout for the glorious institutions of this republic at every opportunity. Competency must necessarily be a secondary consideration when position depends upon vote getting, which requires such rare qualities as hand shaking, sail trimming, glory hunting, word jugglery and dispensation of pap. It is begging the question to say that all this would be dispelled in the new order with the abolition of the desire for wealth, then supposed to be as abundant as matches; for the desire for power and fame — such as we now see on the part of wealthy fathers who would make captains and colonels of their obscure sons, or again in the breast expansion or swaggering exhibitions of many in the ranks, dignified as love of country by some newspapers and stay-at-home propertyholders — supersedes the desire for wealth itself. To gratify such craving a sacrifice would even be made of the time-honored advice of a Washington or Monroe in a glory-generating campaign of conquest. For the same reason men go in high hats and women in fine feathers to be an inch above their neighbors. We find the same desire in the studied effects of the state socialist orators, who, gradually leading up to a climax, fall back to receive the gratifying, soul-inspiring and hair-lifting applause of the multitude. And no sooner do they leave the destructive and enter the constructive stage of their propaganda than dissension arises, as we saw recently in the split of the Social Democratic convention in Chicago, or again in the tumult at the international congress held in London a few years ago.

If industry is to be dominated by such influences, if competency is to be sacrificed to the vote-getting qualities of the captains of industry, as well as the generals, colonels, lieutenants, sergeants and sutlers; if the baking of bread is to be placed in the hands of a bureau of politicians, the culture of beets or the making of soup and sandwiches in control of others, all to act under the direction of a Congress composed of such elements as our present scholastic advisers, of differing men who can possess no practical general knowledge of the subjects upon which they pass, the immensity of which makes such knowledge impossible, whose chief consideration would be the first law of nature — self-preservation or the maintenance of their honorable jobs by jobbery — is it not reasonable to suppose that industry would suffer and lag; that bridges would be made, as the French engineer who blocked a river said, to go over, not to pass under, and that the promised abundance of wealth and era of good nature would go up in a pipe dream?

In answer to which we are told the majority will rule. Yet reformers, if any, ought to know that to educate the majority on one subject alone, not a thousand, and then get an impartial verdict, is a superhuman task. If they are to be enlightened on finance, the tariff debate must be side-tracked, and now both finance and tariff may be laid on the table in the discussion of war issues. Politicians are smart enough to know that the compact majority may be led by the waving of a flag, but that it takes a mailed fist to reach its brains. Majorities do not lead; like sheep they follow the leader — sometimes into a swamp. The true sphere of the majority is not to rule, but to prevent it. The later-day view, however, appears to be that if the majority is not divine, it is at least without limit. To thus extend the ruling practice to all industrial affairs, and so dominate one's private life — for all happiness is based on industrial liberty — is a gross perversion of power surpassable only by the ring-nosed denizen of the cave and dugout.

A RIDICULOUS law known as the "Phillips Bill" has been enacted by Congress and signed by the President. An industrial commission, composed of five senators, five congressmen and nine others, representing various industries, is to be appointed by the President. The nine members will get salaries amounting to $32,400 a year. The commission will investigate and report the industrial problem and endeavor to establish harmony between capital and labor. It is to be in existence two years. There may be some who think it a sign of progress that Congress could be induced to inquire through such a commission if there is such a thing as an industrial problem, something which is now generally admitted. It is a sort of official indorsement of the fact, but it will prove rather expensive and labor will foot the bills. There will, of course, be trips of investigation over the country, and one or two abroad, to see what the problem feeds on in the slums of Paris, London and elsewhere, resulting in more statistics, giving the age, color, habits and antecedents of the unfortunates in minute detail; but the hotel bills, champagne and side-door events can be conveniently lumped under the head of incidentals. We will have public hearings in the large cities, and all the world-movers will flock to give advice on temperance, socialism, single tax, trade-unionism, populism, goldism, silverism, colonization,

land monopoly, and so on, nearly all of which are subjects of wide discussion and political campaigns already. It will be then necessary for the commission to read up, and they will find a mass of literature on the subject from the time of Confucius. Of course, it will be impossible to cover the world's knowledge in two years, and the commission must have more time, and salary. In two years we may expect a report on progress, that there is an industrial problem—otherwise the commission would have no reason to be—and the necessity for investigation will be more urgent than ever. As the present agitation proceeds and the people are about ready to agree upon some offshoot, like municipalization or immigration restriction, be it erroneous or otherwise, the commission will report in favor of it and be commended accordingly. On genuine reform, however, it will not be very strong, and should any one of its members have an idea he will, no doubt, be considered a crank by all the others, until his idea becomes popular. The commission will be none the less important, nevertheless. The mere cloak of officialdom will be sufficient to inspire faith, and "from faith, her darling, miracle hath sprung." Hence we may possibly, as time passes, see our commission assume the rôle of an Academy Besançon, to which it will be necessary for one to submit his opinions before they can be tolerated in respectable society. After the problem is solved we may expect a unanimous report.

New York Union's farm is progressing and the "farmers" are waiting patiently for the crops to ripen, which they are doing nicely. The wet weather delayed the planting and set the work back generally. Following is a leaf from one of the men's diary:

May 4.—Fine day; we worked about six hours learning how to cut [seed] potatoes, dig holes to put them in and hoe the dirt over them; done very well; very sore all over; grub on the bum. 5.—Same as first day, except that we know all about it. 6.—Only worked three hours; rain prevented us from doing more; grub on the bum. 7.—Rain again; no work. End of first week. All hands pretty stiff.

SECOND WEEK.

May 9.—Rain again; no work. 10.—Ground heavy; hard to work, but put in about eight hours; grub on the bum. 11.—Worked four hours; had to stop on account of rain; grub ——. 12.—No work; rain. 13.—Ditto; very much discouraged. 14.—Fine weather; worked about eight hours; begin to feel pretty good.

THIRD WEEK.

May 16.—Raining very heavy; could not go out to work; more discouragement. 17.—Fine day, but had to give the sun and wind a chance to dry the ground up. 18.—Ground hard to work, but stuck to it for about nine hours. 19.—Started to work, hut had to quit on account of rain; resumed work in afternoon; worked ahout four honrs. 20.—No work on accouut of wet ground. 21.—Worked hard all day to try and finish up, which we did about 7 P.M.

One acre. Very weary of the grub.

NOTES.

The I. T. U. comprises 375 local unions.

The allied printing trade councils now number 51.

Camden (N. J.) union inaugurated nine hours July 1.

Lansing (Mich.) union has adopted the nine-hour day.

The Childs-Drexel Home contains over eighty inmates.

There are 12,000 women trade-unionists in Great Britain.

Harper's Weekly has increased 60,000 since the war started.

Topeka union will send W. S. Bush as delegate to Syracuse.

The Dominion Trades Congress will be held in Winnipeg in September.

St. Louis union is running a one per cent assessment for nine hours.

The assessment of New York union for the shorter workday realized $6,500.

Galveston union has decided to raise a shorter-workday fund of $5 per capita.

Bernard Shaw, the London state socialist and dramatic critic, who married a fortune not long ago, now rides about in coupés and dog carts, much to the consternation of the "collectivity."

The Allied Printing Trades of New York State will convene in Syracuse in October.

Boston union will coöperate with New York in securing nine hours in the East.

The American Federation of Labor will convene in Kansas City, Missouri, in December.

The officers of the Western Labor Union, the new Western federation of labor, report rapid progress.

Ten thousand dollars was voted the striking Welsh miners by the Coöperative Wholesale Society of Manchester.

Minneapolis union has signed a five-year contract with the *Journal*, *Tribune* and *Times*. The *Tribune* was an open office.

Foreman Hugh Curry, formerly of the Brooklyn *Citizen*, now presides over the composing room of the Brooklyn *Eagle*.

Donohue & Henneberry, Chicago, are getting quite a drubbing by the labor press on account of their trouble with the printers.

Kansas City (Mo.) union has elected John C. Aide, president; Ed Disney, secretary; and L. E. Smith and C. B. Mundorff, delegates.

Alexander H. Smith has been elected president of Detroit union and Mark H. Marsh, secretary. Delegates: Daniel Black, R. W. Hamilton.

First Vice-President Loomis, of the pressmen, is touring and organizing the Northwestern States and Canada preparatory to inaugurating the nine-hour day.

St. Louis Typographical Union has elected the following delegates to the Syracuse convention, in October: Edward Springmeyer, Louis F. Fuchs, J. D. Canan.

Walter A. Wyckoff, the Princeton graduate who wrote up the lot of labor from a self-inflicted experience, has been appointed Professor of Economics at Princeton.

A recent decision of Judge De Haven upholds the national eight-hour law in the case of certain contractors who violated it on the new post office at San Francisco.

Secretary Bramwood, of the International, spent a few days in New York on his way back from Syracuse, where he had been making arrangements for the convention of October next.

George Schumm, compositor, Ginn & Co., Cambridge, Massachusetts, will soon publish an abbreviated translation from the German of "Max Stirner, His Life and Works," issued four months ago.

Kansas City Industrial Council has adopted resolutions denouncing the Labor Day souvenir fakers. The labor movement has suffered more than any other from the souvenir faker, and advertisers have been victimized accordingly.

The poorly paid woodworkers of Oshkosh seem to be having more than their share of trouble. One of them has been clubbed to death and the militia called in to suppress their strike, which, however, failed in the attempt, many of the soldiers expressing sympathy.

Horace D. Everett, of Everett Brothers, printers, Boston, has invented a tympan that will obviate making ready on presses. Specimens of half-tone work were recently shown in New York. A company has been formed with $1,000,000 capital and the device patented.

Joseph L. Gasper, Indianapolis, is a shining example of "how to get out of the business." He is now general agent of the New England Life Insurance Company, of that State, with a salary much larger than can be had anywhere in the printing shop, and in possession of an agency that will net him up in the thousands at any time. He recently toured the East.

Henry George, Jr., writes from London: "Two hundred and sixty town councils and other local authorities in Great

Photo by Stanley Walker, New York.

WATCHING THE "HELP WANTED" COLUMN.

Britain, including those of the two greatest cities in the empire — London and Glasgow — have petitioned parliament for the right to raise local revenue from land values, and this is supported by commercial bodies and almost unanimously by the trades unions, which here are much stronger than they are in the United States."

OMAHA TYPOGRAPHICAL UNION has recently chosen the following officers: S. S. Smiley, president; K. S. Fisher, vice-president; M. G. Edwards, secretary-treasurer; W. W. Vosburgh, sergeant-at-arms. Trustees — A. E. Butler, J. W. Hill, J. R. Lewis. Delegates to the Allied Printing Trades Council — S. A. Burnham, Harry Rowley, Charles Lindsley. Delegates to the convention of the International Typographical Union, to be held in Syracuse, New York, October 10 — V. B. Kinney, R. C. Rowley.

NEW YORK union has elected the following officers: President, James P. Farrell; vice-president, John H. Delaney; secretary-treasurer, Jerome F. Healy. Delegates to Syracuse convention — Barnett Greenberg, Alexander Gray, Jay Finn, Thomas J. Mulcahey. Sergeant-at-arms, Thomas J. Robinson. About 3,800 votes were cast. President Farrell is foreman of the *Commercial*, and Secretary Healy was employed at the Methodist Book Concern. Delegate Greenberg had much to do with the short-hour victory of a few months ago, and is employed in the *Post* bookroom.

BENJAMIN BOWDEN resigned the presidency of the bookbinders' union and accepted the foremanship of P. F. Collier's bindery, New York. The eighty binders of this firm now enjoy 9½ hours. Secretary John J. Connell reports that the nine-hour day will be general in New York binderies before long. The union label of the binders is appearing gradually. Charles Weimar, president of the Binders' International, who is with the American Tract Society, 309 East Twenty-second street, will furnish information. Business in this branch is reported as fair during the summer. Much of the work is now done by machinery, such as cover making, rounding and backing.

THE *American Craftsman* is the latest to suspend. Originally it was the old *Boycotter*, edited by Bob McKechnie, who directed his shafts against the *Tribune*. Then it changed to the *Union Printer* under J. W. Sullivan as editor; then to William McCabe, and again to Charles Dumar. After this the paper passed into the control of employers and politicians and spent most of its efforts in abusing the officers of the International Typographical Union, the Allied Trades Council, the union label, and in gossip and "backcapping." The members of No. 6 are much relieved at its passing.

THE *American Pressman* says of the Chicago stereotypers' strike: "Only one result can be expected from the disregard of the laws, and if that is not the immediate and inevitable share of the transgressors they have others than themselves to thank for it." But of the refusal of the allied unions to support this illegality, it continues: "Is not, then, an obligation incurred by affiliation with them to be held more sacred than that it should be obliterated by an honest indiscretion?" The action of the stereotypers is now generally understood, and as advice to the unsuccessful is always a drug in the market, there is no need of it here. It is to be regretted, however, that the *American Pressman* should at this time find a lame excuse to criticise sister unions before its readers, especially when such criticism is so palpably undeserved. "If you can't be a sun, don't be a cloud."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.— By John Wilson. 334 pages; cloth bound. $1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.— By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.— A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. $1.30.

Writer (monthly), $1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. $2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. $1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. $1.

NEW WEBSTER DICTIONARY and Complete Vest Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2⅝ by 5⅜; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum, and stampholder, gold edges, 60 cents.

CURIOUS SENTENCES.—F. W. N., Adrian, Michigan, writes of the two sentences quoted last month, that the first contains all the letters of the alphabet, and that there is no *e* in the second. He notes that the first contains thirty-two letters, and sends the following, with only twenty-six letters: "J. Z. Whelp and V. Q. Gib struck my fox."

FORM OF CORPORATE NAME.— The International Printing Pressmen's Union has added "and Assistants" to its title, and our opinion has been asked as to the proper form for the new name. It is printed on the card of a committee chairman "International Printing Pressmen and Assistants' Union," and some doubt has arisen as to whether one or two possessives should be used. Usage is not absolutely fixed in such cases, and they are largely decided by personal preference. Very

good support may be found for the form quoted in the fact that phrases are commonly treated as if they were compounds, and thus the one possessive is sufficient. It would be our choice of form for the name.

PLURALS.—E. P. R., Sidney, Ohio, asks what is the plural of quail, snipe, grouse, bass, trout, woodcock, buffalo, bison, and wishes to know why. *Answer.*—These and some other words have no plural form; that is, they are used in the same form for both singular and plural, except that buffaloes is used for a number of individual animals, and buffalo when it means more than one is collective. Mere fact of usage seems to be the only reason.

LONGHAND CONTRACTIONS.—James Cunningham, Louisville, Kentucky, writes: "Under the head of 'Longhand Contractions,' in the July INLAND PRINTER, you touch upon a point that has greatly puzzled me since I came to this country. I cannot understand why the Americans, who are so quick in adopting time and labor saving methods and devices, should be so backward in using contractions in writing for the press, such as those reprinted in THE INLAND PRINTER. One of the first things that strike a British compositor in taking up a bit of copy in an American office is the almost entire absence of contractions. Every word is written out in full as it is to appear in print. In British offices writers abbreviate considerably, and I think English and Scottish newspapers are as free from typographical errors as those of America. As the typewriter is used far more extensively by writers for the press here than there, I think longhand contractions could be indulged in by American writers just as well as abroad if a standard list of abbreviations, such as you reprinted from the article in the *Writer*, were adopted by writer and compositor. If the letters are legibly formed abbreviated words can be read even more rapidly than ordinary writing. As I have handled both kinds of copy, I speak from experience."

NOT IN DICTIONARIES.—The following is from D. C. Clark, Norway, Maine: Of course you have had the same experience as other printers of running across words not in the dictionary or old words used in senses new to you and not explained by the dictionary. For the information of the craft, I desire to record a few such in common use in the State of Maine:

Barker, noun, a machine used in pulp-mills to remove the bark from logs.

Barkman, noun, the man who runs the barker in a pulp-mill.

Bend, noun, a section of a mow of hay.

Cob, verb, to pile as a cob-house. A term used in sawmills to describe a method of piling sawed lumber for drying. The word has the sanction of the State Supreme Court.

Crisset, noun, a cooper's barrel-heater.

Dowel, noun, a round stick turned in a dowel-machine. The dowels of commerce vary from six inches to six feet in length, and from one-eighth inch to three inches in diameter.

Dowel-machine, noun, a machine for turning dowels.

Dowel-mill, noun, a mill where dowels are made.

Jigger, noun, a low-hung heavy cart.

Jumper, noun, a heavy iron-shod sled for use in rough woods and among rocks.

Potash, noun, a rough road through the forest. This is a corruption of portage made by the Canadian Frenchmen, and may be classed as dialect of the uneducated. Still it is in quite common use in the north of the State.

These words simply illustrate the impossibility of getting everything into one book at once. It is a curious fact that all but one were developed by the lumber business of Maine.

CANNOT.—G. C. H., Springfield, Illinois, writes: "I am a regular reader of THE INLAND PRINTER, and notice the frequent use of two words that have been compounded, and should be pleased to know why either authorities or usage should sanction it. It consists of the contraction of the words 'can not' into one word. The word 'can' is a verb, and its direct derivative 'could.' If it is equitable to make one word of 'can not,' why not the same rule apply to 'could not'? Printers are frequently confronted with this question, and especially so since the almost universal practice of making one word of the two. Theoretically 'cannot' looks well, but practically it is not right, unless the derivative is written 'couldnot.'" *Answer.*—I never heard any argument but one in favor of "cannot" as one word, and that came from William Dwight Whitney, editor of the Century Dictionary. It was that but one *n* was sounded. I do not like or use the one-word form, but very many others do use it. I do not think the reason given is a good one, nor that "it looks well"; on the contrary, it looks almost abominable. To be reasonable, we should also write not only couldnot, but maynot, mightnot, mustnot, wouldnot, shouldnot, etc. Webster's International Dictionary and Funk & Wagnalls' Standard preserve the two words as such, and they are right on principle, and not nearly alone in usage.

NUMERALS.—Mr. R. Coupland Harding sends us the following: "I can only recall one point wherein I differ from Mr. Teall—and it is fair to say with common usage also. I hold that the roman numerals, not being abbreviations, but arbitrary signs, should not take the period. We are told in certain books, and Mr. Teall repeats the argument, that 'Henry VIII' is an abbreviation of 'Henry the Eighth,' and should be indicated as such by the period. This, at most, applies only to one specific use of the numerals, whereas the custom is to invariably treat them as abbreviations without reference to context. But, quite apart from this, the plea will not bear examination. It is not customary to treat the sign for numbers so used as an abbreviation of the ordinal. Nearly every printer will adopt the form, 'In chapter xxv. we read,' etc., or 'In volume xii. of THE INLAND PRINTER.' But does he do this because he treats them as abbreviations of 'Chapter the Twenty-fifth' and 'Volume the Twelfth'? Certainly not. For the same man will unhesitatingly print 'Chapter 25,' 'Volume 12,' and 'August 26,' without any sign or idea of abbreviation. I venture to say that Mr. Teall himself would ruthlessly strike out the point after the ordinary figures in any of these cases. If so, what becomes of the only plea on which the point after the roman numeral is defended? If we required any further proof we would find it in Acts of Parliament and law printing, where abbreviations and figures are excluded. There we read indifferently 'The fifth section' and 'Subsection twenty-five.' No reader would think of translating the latter form into the former. I take it that both are correct, and the idea of abbreviation is a grammatical fiction. Which reminds me of the admirable style-sheet of the Oxford University Press, which has often been reprinted of late (sometimes with deplorable

Photo by F. E. Foster, Iowa Falls, Iowa.

BREAD AND BUTTER DAYS—"GIM'ME A PIECE."

errors) in the trade press. Some of the provisions seem a little antiquated; but there is one that strikes me as singularly unfortunate: 'Never put May 19th, 1862, nor 19th May, 1862, but May 19, 1862.' The anomaly here is evident. The natural order of day, month, and year is broken—an order which, be it noted, may be carried back unbroken to even small divisions of time if necessary. Most people have been afflicted by correspondents who have dated their letters like this, '2-27-97.' It is easy to see that the 27th of February is here intended; but it is impossible to know what the same writer intends by '9-11-97.' And here again a matter of style comes in. In setting forth measurements the largest dimension should be first stated. In the mechanical trades this rule is strictly observed, and it would be well to make it universal. Glass, for instance, is always described in standard sizes, as '12 by 10,' '10 by 8,' and an inquiry for a sheet of 'eight by ten' would at once betray the absence of technical knowledge."

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, postpaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green, and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

FAST JOB PRESSWORK.

An interesting letter is being circulated by one of our foremost manufacturers of job presses, and for the benefit of those who may not have an opportunity to peruse or even get one, I take up the matter to show what the machine performed, which is certainly wonderful, almost impossible. It may have been, however, that the job had been planned and every obstacle removed before the start; in other words, a sample job. The fact still remains, if the time represents all that was consumed upon the job, the credit is due to Messrs. John T. Palmer, the printer, and not wholly to the machine.

The inset for the *Printer and Bookmaker* was shipped them today, and the following is the record of the time taken to print the same:

	Speed.	5,000	8,500	Total.
Yellow	1,600	5 hrs.	7½ hrs.	
Red	1,600	5:40 "	9 "	
Blue	1,200	7:25 "	11 "	27½ hrs.

You notice that the time is divided, as 5,000 were the insets and 3,500 extra copies for the interested parties—i. e., the inkmaker and the platemaker.

The job was printed on the Style Two half-medium we got from you last, and we think it a pretty good record—25,500 impressions and three difficult make-readys in 27½ hours.

This demonstrates the fact, and also what the writer has repeatedly said: "There are times when a hustle will produce a job in short order that others would occupy almost double the time." The lesson, printers! 25,500 impressions, three wash-ups, three make-readys—red, yellow and blue (wash-up includes fountain, etc.), trial sheets, and register of blacks—all in 27½ hours! It can be done within the time, but no accident must happen. It pays to have these occasional demonstrations in any office—the boys are braced up. Try it.

MEACHUM & Co., Plainview, Minnesota, write: "We have lately executed the inclosed jobs and would like to see them figured out as to actual cost. The Weekly Report is made up one-half on yellow manila, the other half on white book, cost 4 cents; they are padded and backed with manila tag at cost of 88 cents per 100 sheets. Our price was $20 for 10,000. The Mutual Association job was 10,000; our price was $16. We want to see how your figures will compare with the one we made on cost." *Answer.*—In the first place, you are buying your stock right and the work is well done. The writer would make the cost of Weekly Report blank as follows:

10,000 reports, 6 by 12—twelve out 24 by 36, 50-pound book, @ 4 cents (cost to you, 4¼ cents), and cutting	$ 4.50
Composition: 8 hours @ 35 cents	2.80
Presswork: 10,000 impressions, half medium or pony cylinder	4.00
Binding: gather, wire and trim	2.00
Manila backs, 24 by 36, 100-pound, twelve out	.50
	$13.80
Expense account	2.00
	$15.80

The writer would make the cost to the office $15.80. You have got a good price. If you had made an electrotype and printed two on, you would have saved 5,000 impressions and on binding, as that work could have been done two on. The Association job as follows:

10,000 4-page circulars, 5½ by 8½, or 11 open—eight out (24 by 36, 50-pound S. & S. C. book at 4¼ cents, cost), 3 pages composition, set in 8-point old style; printed in black and run four pages at time; cut and folded once— 10,000

Paper	$ 6.00
Composition	2.00
Presswork	4.00
Binding and cutting	1.75
	$13.75
Expense account	1.60
	$15.35

If you did not fold them, your price would be nearer right; the composition can be done for less in some localities, presswork can be done for less also.

FREEPORT, ILL., July 28, 1898.

Mr. Joseph J. Rafter, care INLAND PRINTER, *Chicago, Ill.:*

DEAR SIR,—We are curious to know wherein we made a blunder, if any, in figuring the pamphlet of which we will give you details.

The job is to consist of 100,000 copies, 24 pages, 6 by 9 in size, with cover; stock to be used, Butler's "B" M. F. Book, 28 by 50, 60-pound, costing us 3 cents per pound delivered, and 20 by 25, 35-pound S. & S. C. cover, costing us 4 cents at Chicago; composition to be in bourgeois, with considerable display, 27 picas wide by 45 picas high.

Following are the figures as we have gone over the same:

Composition	$ 27.00
Electrotyping, including a double set for cover	12.80
102 reams of paper	204.00
51 " " cover paper	86.70
Make-up	2.50
Presswork on insides	125.00
" " cover	51.00
Binding	175.00
Punching hole in top corner to hang up	20.00
Tying up and packing in packages of 250 each	12.00
Making a total of	$716.00

We shall be pleased to have you figure this job and let it appear in THE INLAND PRINTER, so that we can compare our figures with your own.

This job was given to a Coshocton (Ohio) printer for $565 delivered here, with two per cent discount for cash in fifteen days.

Any further comments you wish to make on this matter will be appreciated. Yours truly, W. H. WAGNER & SONS.

Answer.—The writer understands that the price made by the successful bidder is not high, but it can be done, and in this way—the layout you should have made. You cannot make your customer pay for the double number of impressions—

users of printing are "getting on" to the several ways that save money. I understand, too, that we all want the long runs; but if we figure that way and lose the order, let us say we shall not do it again. Why not do it this way: Make another set of plates for insides and cover—change the size of paper to square—37 by 37—and bind two on; make up to run sheetwise and long fold; run cover four on; in this way you save about half on binding and about one-half on presswork of cover. The regular S. & S. C. is 32 pounds to ream and not 35 pounds, and why not make it to order, 18½ by 25, and reduce the weight to 30-pound, 500 sheets, the inside paper to be cut down and save 3 pounds to ream. These matters would make his price about right. Of course, it would not be the regular 16-8 fold, insert, wire and trim, but it is the layout of this kind of job that secures the order. Orders of this kind, 100,000 or more, are not bound single today. The writer would like to hear from you again.

HALF-LETTER CIRCULARS.—J. N. Harrison, New York City, writes: "What is this job worth: 10,000 half-letter circulars, two sides, 8½ by 11, stock to be 25 by 38, 80-pound coated. Engrave two half-tones from photograph, 5 by 6, or 30 square inches in each; cuts to occupy one side, titles underneath; one side set in long primer, double leaded, full measure. The work must be slip-sheeted and first-class. Fix price and I will give history." *Answer.*—We will figure the engraving selling price at 25 cents, the paper at 6¾ cents cost, and allow waste; 500 sheets to ream; we add twenty-five per cent on composition on account of printing from type and make price as follows:

	10,000
Composition	$ 4.75
Engraving, 2 cuts, 60 square inches	15.00
Paper	16.50
Presswork	15.00
	$51.25

BOOKLET ESTIMATE.—W. D. Rogers & Co., Baltimore, Maryland, write: Wish you would tell us if the inclosed estimate is about right in THE INLAND PRINTER. A detailed estimate will be greatly appreciated. The job is 3,000 booklets, 3½ by 6⅛ or 12¼ open, 12 pages and cover, stitched with silk; cover and inside printed in brown ink.

ESTIMATE.	3,000 copies.
Composition and making up	$ 7.00
Locking up and presswork, inside	4.00
" " cover and presswork	1.25
Paper cover, 48-pound, ½ ream	1.00
" inside, 2 reams, 17 by 28, 28-pound, 11 cents per pound	6.16
Binding 3,000 copies at $3.75 per M	11.25
	$30.66
Add ten per cent profit	3.09
	$33.75

Answer.—I should have run the work in one form, 12 pages, and the paper got at the cost net, and then add twenty per cent. Think your composition, presswork and stock for cover too low; the 20 by 25 48-pound cuts 10 out, and price cost should be 6 cents. The inside paper is too high—buy that for 8 cents delivered to you—use folio instead of double cap, if necessary. Three thousand books such as sample sent would be worth as follows:

	3,000
Paper, inside, 27 by 28, 28-pound rose (2 books)	$ 8.00
" cover, 20 by 25, 48-pound (ten out)	2.00
Composition, 12 pages (cut on cover)	10.00
Presswork, inside (1 form)	6.00
" cover (1 form)	3.50
Binding—fold in 12's, one sheet	12.00
	$41.50

"A SUBSCRIBER" sends us the following, which will interest all readers of THE INLAND PRINTER. He says:

I am not a printing office proprietor, but am foreman directly over composing room and incidentally look after the pressroom and stereotype room. I have been a subscriber and a reader of THE INLAND PRINTER from No. 1 to this date, and of course your department on "Estimating" along with other INLAND PRINTER departments receives careful attention every month. I have no inclination now to join in the general discussion over estimating and "guesstimating," but want to give you a few figures compiled from my books. I do considerable "figuring" on work, have made a study of it, and beg leave to say that I appreciate the efforts of THE INLAND PRINTER and your department to get the craft down to business on estimating.

The following figures cover a period of twenty-two weeks in a composing room during the present year (1898), and do not include a single hour of overtime. Total number of hours, all hands, 25,482; an average of 1,158 per week, equivalent to 21 hands steadily employed 132 days, 9 hours per day. Seventy-two per cent of the whole time was used up for composition, correcting and distribution; nine per cent for superintendence (includes office boy, who is also galley boy); nine per cent for proofreading (includes copyholder); ten per cent for stonework. A subdivision of the item "composition, correcting and distribution" shows that distribution occupied twenty-five per cent of that item. To put it plainer, the record shows:

Total number of hours, all hands, on all kinds of work		25,482
Composition and correcting		54 per cent
Superintendence	9 per cent	
Proofreading	9 "	
Stonework	10 "	
Distribution	18 "	
		46 "
		100 per cent

The work done in the office includes all kinds of commercial jobwork, some catalogue and periodical work, and all kinds of bookwork—some of the latter being law books and considerable nonpareil table work.

This statement shows it is not safe to depart from the proposition that you must double the cost of composition to get your type into the pressroom.

A separation of book distribution from job distribution shows the latter to be most expensive.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

MANUAL OF THE ART OF BOOKBINDING.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. $2.25.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. $1.

BOOKBINDING.—By J. W. Zaehnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. $1.75.

ART LINEN CLOTH.—The P. T. Book Company, Cleveland, Ohio, asks for the address of manufacturers of art linen cloth, referred to in the June number. *Answer.*—The concerns that make art linens are the Interlachen Mills; Holliston Mills, 70 Fifth avenue, New York; J. W. O'Bannon, 74 Duane street, New York; Louis Seigbert & Bro., 121 Greene street, New York.

MAKING FOLDING PAPER BOXES.—X. N., Winnipeg, Manitoba, writes: "Will you kindly give me some information regarding the making of folding paper boxes? What kind of a press is best for cutting folding paper boxes? Is brass rule used for scoring, or is steel rule used for scoring as well as cutting? What is the method of bending steel rule? Will the ordinary rule cutter cut steel rule?" *Answer.*—The best press for this purpose, of course, is either a Gally or Colt's Armory cutting and creasing press made especially for that purpose. But a half-medium superroyal letter press of either make will

answer, provided that the form is not too large. Use brass rule for scoring and steel rule for cutting, against a thin brass platen plate. Bending steel rule is a difficult matter and you will gain time by having it done by a cutting-die maker. Use a file to cut the steel rule.

HAND STAMPING WITH ALUMINUM.—"Blank Finisher" wants to know how to roll a line in aluminum in leather half-bound work. He says the usual egg glair does not hold. *Answer.*—Our advice is to leave aluminum and Dutch metal alone for hand finishing. The work on either is twice as hard and you will receive no more pay than for gold. For aluminum use a glair made by dissolving Canada balsam in bisulphide of carbon—a very hot tool and plenty of pressure. Aluminum is very unsatisfactory to work by hand. In a stamping press it is much easier.

PRINTING ON GLAZED PAPERS.—X. N., Winnipeg, Manitoba, writes: "We use a great deal of glazed surface papers and have difficulty with the paper sticking to the type and the enamel peeling off. How can this be overcome without using too much oil or ink reducer?" *Answer.*—The surface of high-priced French glazed papers at $9 will not peel off with a tacky ink as readily as the ordinary flinted stock. You cannot expect ink to take hold of a glazed surface as it does to the fibrous surface of ordinary stock. If the desired tint will not be injured, print first with gold size and when dry follow with the regular ink.

PYROGRAPHIC IMITATION STAMPING.—A subscriber writes: "I have a job, to stamp an ornamental design on wood to imitate a burnt wood effect. The stamping press does not heat sufficiently to produce the charred effect required. Can you suggest a process?" *Answer.*—Attach a single Bunsen burner to a rubber tube connected with the gas and fasten it beneath the head in such a position that the flame will play directly on the die. This will produce sufficient heat and very beautiful effects can be obtained. Stamp with a quick stroke so that the flame will not burn the wood.

NOTES.

THE courts have finally compelled the American Publishers' Corporation to wind up its business. This company, under various names, has been steadily losing money for its stockholders and such bookbinders as would accept their unsubstantial promises to pay.

GARRETSON, COX & CO., of Buffalo, publishers and binders, have abandoned their bindery and are selling out the machinery. They have found that the close competition between bookbinders enables them to secure their work outside at a lower cost than they can do it themselves.

THE recent failure of Liebenroth, Von Auw & Co., of New York, came as a surprise to many in the trade where this firm was looked upon as one of the most substantial among the blank book manufacturers. The depression of the last few years seems to have fallen most heavily on this line.

THE British makers of Bible papers may be interested to know that many of the exported varieties come in useful, says an exchange. Those sent to Persia are made by the proposed converts into papier-maché articles for use and sale. The British consul at Tabreez says: "You have no idea what a boon these Bibles are to the village industries of Persia." Presumably they do not "work up" the missionaries, as no mention is made of the fact.

THE Conkey plant, at Hammond, Indiana, will be the largest and finest equipped bindery in the world, not excepting the Werner Company, at Akron, Ohio. Each year the bookbindery is becoming a greater marvel in equipment. The strong concerns are doubling their plants trying to lower the cost by the purchase of improved machinery. Whether or not they are making their low prices pay is an open question. The failure of the Werner Company some time ago would incline one to a contrary belief.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

ELECTROTYPING.—By J. W. Urquhart. $2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. $2. Munn & Co.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. $1.50.

PATENTED COMPOUNDS.—The following communication is from Mr. J. Fremont Frey, of Indianapolis. In publishing the formulas to which reference is made, the editor made mention of the fact that the compounds were patented. Mr. Frey says:

"Your interesting articles and answers to queries in THE INLAND PRINTER have pleased me, for they are both instructive and edifying, and I now have the first complaint to make. I do not find fault with what is said, but in what is left unsaid. In the July number, in answer to an inquirer, you give an exposition of the patented formulas of stereotype backing powder. In issuing a patent for a formula, which makes the same public to the world, the patent office gives the inventor the exclusive right to 'make, use and vend' the same. This warning and protection you ought to have added to your answer. Many people have the idea that anyone can make a patented article or use a patented formula, provided it is for their own use and not intended for sale. This is erroneous. Every stereotyper who is making his own backing powder and infringing on one of the formulas given, by using the same entire, or only in part, is depriving the inventor of his rights and making himself liable for damages. A variation in the proportion of the ingredients or the addition of an inert substance clearly intended as a subterfuge is prohibited by the patent laws. To summarize: No one has the right to 'make, use or vend' a composition made from a patented formula without the consent of the inventor or the owner of the patent."

THE INVENTION OF ELECTROTYPING.—The editor of this department has made a careful study of the history of electrotyping, and has used every effort to obtain authentic information, but the literature of the subject is limited, and not always reliable, and we take great pleasure, therefore, in publishing the following communication from Mr. J. H. Ferguson. Mr. Ferguson is an old-time electrotyper, who knows whereof he speaks, and his letter will settle the question of priority in the application of electrotyping to the printing arts:

The Inland Printer Company: NEW YORK, June 24, 1898.

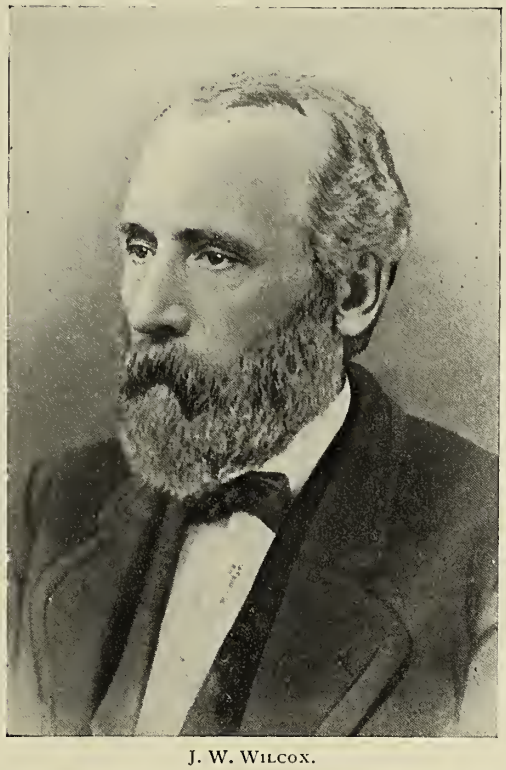
GENTLEMEN,—I am much pleased with the interesting series of articles on electrotyping now in course of publication in your journal, and hope the matter may be issued in book form. Of the number of works on electrotyping that are in the market I have yet to see one that is just the book for practical everyday use; as it were, a text-book for the average workman who wants facts, and in few words, having little time or inclination to devote to the study of theories.

Believing it to be your intention to have the articles as accurate as possible in the historical as well as the mechanical details, and to give credit where credit is due, I desire to call your attention to the following paragraph on page 296 of Vol. XIX:

> In 1842 Mr. Daniel Davis, of Boston, adopted the method now in general use of first obtaining a mold of the wood cut in beeswax. Mr. J. Wilcox, an employe of Mr. Davis, was encouraged by him to enter into the business of making electrotypes by this method, and he was probably the first to make an independent business of electrotyping for printing purposes.

It was not Mr. Davis, but Mr. Wilcox, who was the originator of the methods by which electrotyping was made of practical use for the printing business. Mr. Davis did produce a

few electrotypes, but after the method laid down by European experimenters; and while it may be that Mr. Wilcox obtained, through his connection with Mr. Davis, his first information of the possibility of making duplicates by galvanoplasty, yet Mr. Davis did not encourage, but, on the contrary, endeavored to dissuade Mr. Wilcox from the notion that something, in a business way, could be gotten out of the new art. Mr. Wilcox had so much faith in a successful result that he resigned his position, that of foreman for Mr. Davis, engaged a room and devoted his energies to the work. In less than one month thereafter he



J. W. Wilcox.

produced electrotypes from cuts and type, without injury to the originals, by virtually the same manipulation that is now used. His most important discovery was of a wax composition in which molds could be readily made by pressure. He immediately started in the business of making plates for printers' use, and was the first to make a business of electrotyping. He showed specimens of electrotypes in the Fifth Exhibition of the Massachusetts Charitable Mechanic Association (1847), and page 42 of the report for that year reads as follows:

2. J. W. Wilcox, Boston. Specimens of Electrotype. These specimens are produced, as we think, in a manner original with Mr. Wilcox. The originality consists in making the matrix, upon which the copper is deposited, of wax, either coated or mingled with plumbago. Previously, matrices were usually made of soft metal, upon which, in a melted state, the original plate was laid and subjected to a smart blow, when the melted metal was partially hardened in the process of cooling. Objections to this mode are: liability of injuring molds or plates made of soft materials, and, of course, its inapplicability to wood engravings, and the difficulty of obtaining perfect matrices, since even a small portion of air, beneath the plate, might, when the blow is given, materially injure the cast. Besides, the old mode is hardly practicable, when the plate is of great extent. By the method of Mr. Wilcox, matrices, of any dimensions, can be made from a plate or mold of any materials, without the least injury to the original; and the liability of failing to obtain a good matrix is almost wholly obviated.

We hence infer that, among other benefits resulting from this process, it will be found more economical, and will contribute much to the beauty and perfection of the impression, to use copper plates made from the blocks for wood engravings, than to use the blocks themselves. Indeed, several of the specimens exhibited were of this kind, and impressions from them substantiate the opinion of the committee.

One of the specimens examined was a copper stereotype plate for common printing, accompanied by an impression from the plate. This suggests to the committee what they consider the most important feature of the subject, namely the probability that copper stereotype plates will take the place of common type-metal plates. The circumstances to warrant this probability are, the greater durability of copper plates and the more perfect outline of the letters. That copper plates will be more durable does not admit of a doubt; and some practical men express their belief that they will last six times as long as type-metal plates. If so, and if, as is almost certain, copper is soon to become much cheaper than at present, there will be a decided economy in using copper plates, and the use of them will contribute very materially to the diffusion of knowledge, and, as we trust, to the growth of virtue. In addition to this, the impression from such a plate will be much more distinct and beautiful, inasmuch as a mold in wax will have its lines better defined than a similar mold in plaster.—Gold Medal.

Mr. Davis had an exhibit of magnetical apparatus in the same class and year, for which he was awarded a gold medal, and it is not likely that the award to Mr. Wilcox would have passed unchallenged if not properly made.

Mr. Wilcox continued in business many years to his profit, but did not derive as much financial benefit from his inventions as he might had he patented them. He died in West Roxbury, Massachusetts, February 19, 1876.

The following, from a letter recently received from Mrs. Wilcox in reply to an inquiry regarding her husband, shows that Mr. Wilcox did not confine his efforts entirely to making printers' plates:

He perfected the art so well that the Massachusetts Charitable Mechanic Association, in 1847, awarded him a gold medal for specimen of electrotypes. The American Institute, of New York, awarded him a medal in 1848. He turned his attention to making clock dials and steam gauge dials and all kinds of ornamental plates for decorating soda fountains, and other ornamental work. He invented a process of electrotyping the face of rolls for dressing cloth, and received a medal in 1860 from the Massachusetts Charitable Mechanic Association for the same.

Mr. Daniel Davis—properly Daniel Davis, Jr.—was a prominent manufacturer of philosophical instruments, in Boston. In 1842 he published "Davis' Manual of Magnetism," in which the process of electrometallurgy was mentioned, and there appeared a cut and an electrotype duplicate of the same. In the sixth edition, published in 1847, there is a frontispiece—two pages—one of which was printed from an original engraving, on copper, and the other from an electrotype duplicate made by depositing on the original for a matrix, and by depositing on the matrix to make the plate printed from. At the bottom of the page it is stated that that duplicate was made by Mr. Davis. Page 53 of that edition was printed from an electrotype made by Mr. Wilcox. The seventh edition of Davis' Manual, issued in 1848, contains the following regarding the electrotype process:

An engraved copper plate may be copied by taking an impression on clean and bright sheet lead with a powerful press, or if the plate is small it may be pressed by hand on the melted fusible metal. Or a mold may be made by depositing copper on the plate itself, but care must be taken to prevent adhesion both of the mold to the original and of the copy to the mold. The duplicate thus obtained will furnish engravings which cannot be distinguished from those printed from the original plate, however elaborate the design and delicate the workmanship may be.

An engraving printed from an electrotype plate by this method is given as a frontispiece to the 1842 manual.

A medal or engraved plate is placed in the solution and copper deposited upon it. The negative wire of the battery should be connected with the rim of the medal, and in case of an engraved plate it may be soldered to the corners. The deposit is apt to adhere very firmly, sometimes so much so that its removal is impossible. This may be avoided by slightly greasing or oiling the mold and then brushing it over with a little dry copper bronze.

The mold thus obtained may have a wire soldered to it and be placed in the solution like the original one. In most cases it will be considered safer to take a mold of a valuable medal or plate in soft wax or by some of the other processes to be described. An engraving printed from an electrotype plate obtained by this process is given as a specimen in the 1847 manual.

In the same edition there is the following notice:

This book is believed to be the first ever electro-stereotyped throughout. A single page (the 53d) of "Davis' Manual of Magnetism," published in August, 1847, was previously electrotyped by the subscriber in the same manner. The advantages of this process are: First, its durability, the copper face of the type and illustrations lasting many times longer than the type-metal; and second, the blackness of the impression taken from copper.

I am prepared to execute any orders for printed work in the above style, of which the present book is an example, and to execute any number of facsimiles of engraved copper plates, and of whatever size. The face of each electrotype copy is harder and more durable than the rolled copper.

I am also prepared to execute plates of electrotype copper for engraving of greater purity and uniformity than can otherwise be prepared.

I have, within two years, electrotyped a large number of wood cuts, many of which have been in constant use and which have answered

every expectation as to their durability and the perfect character of the impression.

The report of the Massachusetts Charitable Mechanic Association, taking the lowest estimate, assigns to these a durability six times greater than that of the type-metal stereotypes. The slight additional expense of the electro-stereotypes is therefore in no proportion to their comparative value.

Ornamental work and every branch of the art of electrotyping will receive the attention of the subscriber. J. W. Wilcox.

This letter is much more lengthy than I expected it would be, but the subject, being one of some historical interest to electrotypers, I thought it well to enter quite fully into details, which, even though it was necessary to go back only a little over fifty years, were not readily gotten together.

Yours truly, J. H. Ferguson.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.

Vest Pocket Manual of Printing. 50 cents.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch-und Steindrucker (monthly), $2.25 per year. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printer's Art.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. $1.

La Revista Tipographica (bi-monthly), $1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a deGuerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., De Montfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), $1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleecker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

Modern Printing.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

Magna Charta Bond Ads.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

Job Composition; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

Designs and Suggestions for Jobwork.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

Book of Designs from Type.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¾ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

De Montfort Press Specimens.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

E. H. Winney, Janesville, Wisconsin.—Your work is neat. The composition is very good.

Hugh A. Lorentz, Buckhannon, West Virginia.—Your blotter is neat and very attractive.

George W. Brown, Simcoe, Ontario. Your specimens are very good. We have no criticism to make on either one.

Keystone Press, Portsmouth, Ohio.—Your work is all of an excellent class, the blotters being quite artistic and very attractive.

Birrell & Montague, Newark, New Jersey.—Your circular announcement is neat and artistic. The card is all that could be desired.

H. A. Holmes, Brockton, Massachusetts.—We think you employ a trifle too much border on some of your specimens. We refer to the ticket of the Temple Club and the folder for the Le Grand Café. Otherwise your display is quite forceful and neat.

L. Hoover, Franklin, Tennessee.—Your composition, taken as a whole, is quite neat. The impression is even, but should be a trifle heavier.

Hamilton C. Mott, Coolgardie, Western Australia.—Both of your specimens are examples of dignified simplicity. The composition is quite pleasing.

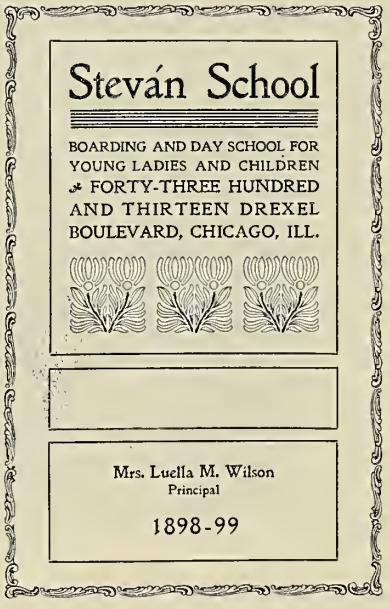
Adams Brothers, Topeka, Kansas.—Your specimens are all of a superior quality. The composition is very artistic and the color schemes quite harmonious.

F. C. Newell, Buffalo, Wyoming.—The plan of the Metcalf heading is very good. We believe it would have been better to omit the pointer after the word "and."

A. B. Hanson, Lamoni, Iowa.—The cover for the Graceland College catalogue is an excellent piece of composition. Your memorandum heading is neat, but we do not approve the curved line.

R. Charles Stovel, Chicago, Illinois.—We reproduce your title-page, example No. 1. This is an excellent design, is very artistic and possesses a wide scope for color scheme. It will bear close study.

George E. Coapman, Rochester, New York.—Your work is of a very neat and artistic nature. Your most artistic specimen, as regards composition, is the first page of folder for St. Peter's Presbyterian Church.



No. 1.

John G. Ropes, Armour, South Dakota.—The Book of Specimens issued by you for the *Chronicle-Tribune* is very neatly executed and should be productive of good results for both you and your company.

Don Kennedy, Alexander City, Louisiana.—The Sorrell heading is a very neat piece of composition. You put too much work on your envelope corners. The border around your specimen did not add anything to its appearance.

J. H. Outland, Rich Square, North Carolina.—Your stationery headings are all good. The statement for Buckston & Baugham is a trifle weak in the firm name. The plan of this statement is very good. Your packet-head back is excellent.

Frank J. Brenan, Marietta, Ohio.—Your first page of the Springfield Association programme is an artistic one. The design is good and the display very forceful. We would reproduce this design were it not for the fact that the hair lines in the border would be lost in the reproduction.

H. E. Tuttle, Waterloo, Iowa.—Your work evidences artistic ability. You certainly deserve a great deal of credit for the attractiveness of your samples and the use you made of your limited material. The only suggestion which we have to offer is that you be very sparing of bent rules.

Harry S. Stuff, Lincoln, Nebraska.—Your specimens are decidedly on the artistic order. We think your advertising scheme "As in a Looking Glass" is a very good one. The *Ivy Press* has gotten up a very neat card with a piece of looking glass an inch and a half square glued on in the shape of a

diamond. The reading matter on the card is of an appropriate character, and calculated to increase the business of the *Ivy Press*, which it no doubt will do.

FORD, SMITH & LITTLE COMPANY, Los Angeles, California.—Your blotters are excellent, attractive and catchy. The Danforth heading is an excellent example of the script class.

W. S. WHITESIDES, Hopkinsville, Kentucky.—The Telephone Directory is well gotten up. It should prove a good advertising medium for the party who issued it. The heading for Forbes & Bro. is very good, and the vast amount of matter thereon well displayed. Your other specimens are quite neat.

JIM O. STEVIC, Edgarton, Wisconsin.—All of your samples show good taste in the composition. We see no serious faults in any of the examples, with the exception of the Wilson Monarch Remedy card. We would not advise the use of border in such places. Your practice at designing is sure to help your typework.

R. T. HICKMAN, Spangler, Pennsylvania.—There are too many faces of type employed in the construction of the first page of the Building and Loan folder. The hair-line type used in conjunction with Grant for prominent display lines does not harmonize. The other composition on your folder is very neat. Your other specimens are neat and tasty.

PERKINS & SMITH, Kellerton, Iowa.—Your examples which you have numbered 1, 2, 3, 4, 5, 6, 8, 9, 11 and 12 are very neat pieces of composition. No. 7 is quite artistic and your best specimen. No. 10 is not good. The ornaments at the top and bottom of this card are entirely out of place. No ornamentation whatever should be used in a case of this kind. Dignified simplicity should characterize stationery for ministers. The type used in the construction of this card is entirely too heavy.

WILL O. UPTON, Placerville, California.—We see considerable improvement in the plan of your work, especially in the stationery headings. The Bliss heading is excellent and we reproduce it, example No. 2. This is a departure from the conventional and may be a means of giving some of our readers an idea or two. On the I. O. O. F. folder the plan is very conventional. We would advise you to group your wording in a little different manner and not cling to the "long-line short-line" style for work of this class.

ELLIS B. WOODWORTH, Gouverneur, New York.—Your guide to "Spanish Pronunciation" is very comprehensive. The "Gouverneur Cook Book" is a good specimen in that line of printing. "Our Flag" is quite "bookish" and is a good example of dignified simplicity. It would present a more artistic appearance if sewed with cord.

MELVIN Z. REMSBURGH, Ocean Side, California.—We think you did very well indeed with the Buena Vista Vineyard printed matter. The plan of your advertising flyer is very good, but it has some faults. We would have omitted the ornamentation, with the exception of the one small ornament after the second paragraph. This color scheme did not add anything to the job.

SHEETS PRINTING COMPANY, Rutland, Vermont.—The M. J. Francisco & Son card is an excellent example of simplicity and forceful display. The Musicale programme is a trifle monotonous as to display. The sizes of type employed in its construction are too nearly uniform. Your other examples are very creditable. The color schemes are quite harmonious.

STAR PRINTING COMPANY, Montgomery, Alabama.—There is quite an improvement in your heading for G. P. Harrdt. However, we would have omitted the pointer after "Office of" and set these words, "Clothing, Furnishing Goods and Hats," one size smaller. We do not like to see lines run quite so close to the top of the heading as you have the top line on this job.

S. B. COATES, Stockton, California.—Your Mining folder is a praiseworthy piece of composition. The card of A. F. Naher Co. is quite attractive, but the display is a trifle weak. We refer to the business the firm is engaged in. It was not given enough prominence. You have made the address more prominent than the business. The order should have been reversed.

H. A. MORRIS, Rochelle, Illinois.—The *Herald* has a very prosperous appearance and a good advertising patronage. The Williams ad. in the November issue is a trifle weak, owing to the use of heavy border. Had the display type been heavier this objection would have been overcome. As a rule your ads. are quite neat, but we would advise you to bunch your reading matter and make fewer display lines.

COÖPERATIVE PRINTING COMPANY, Seattle, Washington.—The composition and presswork on the May cover of the *American Forester* are both excellent and artistic. The color scheme on the Queen City Trunk Factory ad. is a trifle faulty. It is a mistake to print alternate squares of border in different colors. Simplify your color schemes. Use just enough color to give a job snap and liven it up. Beyond this it is folly to go.

W. J. FARLEY, St. Louis, Missouri.—Your most artistic specimen is the cover-page "Miss Chunk." This is a very neat piece of composition. We do not think it wise to expend so much time as is evidenced on the Select Euchre card and job for Ransom Post. We realize that the customer's wishes carry considerable weight in regard to the way a job is to appear, but it would be an excellent idea for printers to charge more for these intricate designs. Whenever a customer brings in a job which is a "time taker" and hard to set, if the proprietor would charge them in accordance to the work, these freak jobs would soon be a thing of the past.

BARNEY MCGINTY, Doylestown, Pennsylvania, writes us that he has quite a unique scheme in the printing of sale bills,

No. 2.

which he prints on a Washington hand press. He so arranges the lock-up that the cut of horse can be removed without delay and same printed in another color at one impression. The result is quite satisfactory and, we are informed, brings in a great deal of this work to his establishment. The presswork on all your specimens is very good indeed. In your display work we think you make use of a trifle too many display lines. It is a bad plan to make so many. Your sign cards are excellent. The label for Old Glory Rye Whisky is very neat, the colorwork and register being excellent.

U. A. McBride, Jr., Warrensburg, Missouri.—The catalogue for the State Normal School is very neat. On the cover for the Warrensburg School of Music the pointer after the word "Music" should have been omitted. "Warrensburg, Missouri," should also have been set in Tudor Black, or some heavy type other than that which you have employed. The plan is excellent, and with these corrections the cover would be very artistic. The Home Insurance Co. heading will offer you an example of it. The pointer on the J. C. Christopher card is all right. We do not wish you to think that we do not approve the use of ornaments at all, for such is not the case. Good judgment must be exercised in their employment. Your work as a whole is very creditable indeed.

Hamilton & Davenport, Commerce, Texas.—The heading of the Phonograph is a trifle too fancy, there being too much border employed in its construction. The Cotton Belt

In Hoc Signo Vincimus.

TOTAL MILEAGE
1227.

"Cotton Belt Route."

Office of Local Agent, { St. Louis Southwestern Railway Co.
St. Louis Southwestern Railway Co. of Texas.
Tyler Southeastern Railway Co.

E. D. CHADICK,
... AGENT.

Commerce, Texas, ... 189

No. 3.

Route heading, No. 3, which we reproduce, is a very neat piece of composition. The display is simple and the balance excellent.

Lytton Alley, Nashville, Tennessee.—We thank you very much for the following words of encouragement and assure you that they are thoroughly appreciated: "I thank you very much for your words of encouragement in the last number of your excellent journal. I can truly say that I have learned more under your good and instructive coaching, during the past year, than I have ever learned from any other source. I would heartily commend The Inland Printer to all desiring to study typography in all its branches, and especially recommend 'Notes on Job Composition,' by Ralph." The Dormond & Co. heading is excellent. The section of Empire border in the lower left-hand corner of the C. B. Horn & Co. card should not have been employed. It was not necessary to use ornamentation in this place.

Gus A. Carlson, Buffalo Lake, Minnesota.—Considering your experience we think your work excellent. On the heading of the *Buffalo Lake News* the words "Commercial Printing" should have as much prominence as is accorded the word "Neat." The Bird Island Marble Works heading is faulty as regards the color scheme. The border at the left-hand side is not a good idea. Simplify your color schemes and do not try to get too much of the reading matter in a flashy color. The *News* has a neat appearance, especially as regards the presswork and make-up. Be careful of the use which you make of border. Do not get it so heavy that it will detract from the display. It is a bad plan to treat a border in the manner which you have on the ad. of the Popular Store. Do not put different pieces of border together, as they make it have a "wrong font" appearance.

Commercial Printing Company, Cairo, Illinois.—Your best example is the raffle ticket. This is a good specimen of forceful display. We cannot approve the practice which you make in trying to lengthen your lines by the use of ornaments. We have a criticism to make upon a card with the following wording: "J. P. Schuh — H. S. Candee. Candee Lumber Co., Hardwoods, Lumber, Logs. Cairo, Illinois. U. S. A." This job was set entirely in the Jenson series, 8-point being used for the names, 18-point for the name of the company, 30-point for "Hardwoods," the balance in 12-point. The name of the firm should have had more prominence than was accorded to the line "Hardwoods." There is also too much space between the lines and the matter is spread out too much. The wording should have been grouped more. For the name of the company use 24 and 18 point caps, on the "cap and small cap" plan, even though this requires the abbreviation of the word "Company." Set "Hardwoods" in 18-point caps. The balance of the card will do very well as it is.

SPECIMEN EXCHANGE NOTES.

Mr. H. E. McCabe, Logan, Iowa, says: "I have examined the specimens as carefully as the limited time allows, and can truthfully say that I think printers will derive great benefit from the Inland Printer Specimen Exchange. The Inland Printer deserves the everlasting gratitude, especially of country printers, who have little opportunity to compare their work with work of larger and better equipped offices. I anxiously wait another box of specimens."

The members of the Exchange, who are systematically studying the contents of the different cases, seem to be deriving benefit from it. Mr. E. H. Brady, Boone, Iowa, says: "The Inland Printer Exchange Case No. 1 reached me on the 7th inst., and I was very agreeably surprised, for I had written the house some months ago inquiring if it was necessary for my name to be upon your subscription list to become a member of the Exchange, as I am receiving my Inland through the news agency here. I examined every sample carefully. I found many that were very artistic. I studied the specimens systematically, and must acknowledge I was very much pleased. I heartily congratulate The Inland Printer on this excellent scheme and desire to receive all the different numbers of cases sent out."

Mr. H. E. Tuttle, 221 Commercial street, Waterloo, Iowa, says: "I enjoyed a very rare treat in examining the specimens, and found the week little enough time to go over all the specimens carefully, which I did, consulting the reviews in the Inland in each instance. It was from the reviews that I got the real benefit. I would first take a parcel of specimens and carefully review them myself, then compare my criticism with your own. In this way I received a number of good suggestions; for, I believe, with but two exceptions, I was convinced

that your criticisms were the better. You are doing a great work, especially for the younger members, and I trust it will prosper greatly. I hope to receive another lot. I had forgotten the condition of sending in additional specimens once in three months, so I send, under separate cover, another lot. I thank you most sincerely for the great pleasure and benefit I have derived from the Exchange. Long live THE INLAND PRINTER."

THE TORONTO TYPE FOUNDRY JOB CONTEST.

THE business card composition contest, inaugurated by The Toronto Type Foundry Company, Ltd., Northwestern Branch, Winnipeg, Manitoba, proved a success. The company deserves credit and praise for promoting it. Unlike some other foundry contests, the first and foremost of the "conditions" did not stipulate that the material used in the construction of the job "must be of our make," or "purchased of us." No such condition seems to have been imposed. From this it can be inferred that the firm has the interests of the craft at heart.

The firm of Walter Suckling & Company, real estate agents, of Winnipeg, furnished the copy, which was as follows: "Walter Suckling & Company, Real Estate Agents and Managers, No. 374 Main Street, Winnipeg, Post Office Box 257. Telephone No. 424. Largest Line of Winnipeg Properties. Consult us before completing a sale." The size of the card was to be "precisely" 2⅝ by 4½, and to be printed in one color only.

The prizes were: First, $15 in printing material; second, $10 in printing material; third, $5 in printing material. In addition, Walter Suckling & Company placed an order for 5,000 cards with the winner of the first prize, and a $10 order for printing to the winner of the second prize.

There were thirty competitors. The specimens were placed in a sealed envelope and marked on the back with a number. It was decided by all parties concerned to have the contest judged by THE INLAND PRINTER, and that Ed S. Ralph, editor of the department "Notes on Job Composition" was to make the awards.

After a careful review, which was revised several times, the awards were made to No. 27, first prize; No. 19, second prize; No. 8, third prize. The reward was for the "most artistic" specimen. The decision was telegraphed to The Toronto Type Foundry Company. Later, after the awards had been duly made, the list of competitors and prize winners was received from the type founders. It showed that Mr. Harry Buckle, of the Buckle Printing Company, Ltd., Winnipeg, was the winner of the first prize; Pollard & Daniels, Winnipeg, second; *News*, Medicine Hat, third. We reproduce the winning specimens, and regret exceedingly that space forbids the reproduction of the entire set of thirty. They would furnish an array of contrast examples which could not fail to be very educational.

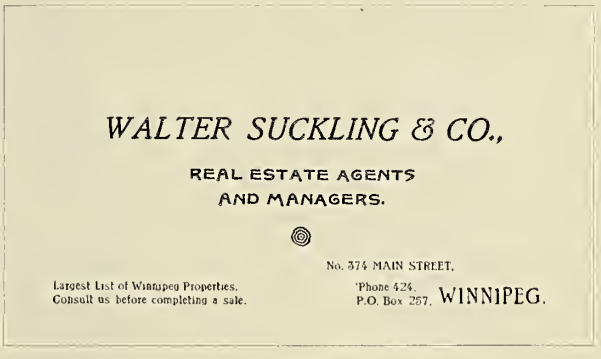
FIRST PRIZE.

Some of the contestants employed many faces of type, others gave more prominence to "Winnipeg" than to "Real Estate Agents and Managers," and yet others made fancy designs from rule, and ruined their jobs by overornamentation and the inappropriate use of borders. Some contestants, had they used their heads a little more, would have stood good chances of a prize. These sacrificed everything which should have been given prominence on a business card, in order to secure a good "balance." Now, the "balance" could have been just as effectively carried out, without sacrificing the important wording.

SECOND PRIZE.

The contestants were all unknown to THE INLAND PRINTER prior to the receipt of the "List of Competitors," being designated by number only.

We are informed that the foundry company intends inaugurating another contest this fall, and wishes us to judge it. It is only reasonable to suppose that the second contest will be more widely patronized than the one just ended. A year's subscription to THE INLAND PRINTER will undoubtedly be among the prizes in the next contest.



THIRD PRIZE.

To those who failed to secure the coveted prizes we are prompted to say: Do not be discouraged. Try it again. Study out the matter to be displayed, leisurely. Do not be in too big a hurry. We feel confident that every competitor was more than repaid for the time expended on the job. These contests are very educational, and should be entered into at every opportunity.

A CEMENT IMPOSING STONE.

A unique imposing stone was recently made by M. J. Cantwell, of Madison, Wisconsin, at a fraction of the cost of a slate stone. A coffin was made and mounted on a frame with the necessary letter boards, etc., beneath. The services of a cement walk manufacturer were engaged and a section of walk was laid in the coffin. The stone has now been in use for some time and gives entire satisfaction for the purpose for which it was intended—for the imposition of large forms, which are planed on the bed of the press, and for dead matter. The surface is very likely not well adapted for a job stone on account of its not being as accurate as a regular stone.

VIEW ON THE THAMES, ENGLAND.

Half-tone by
ELECTRIC CITY ENGRAVING CO.
507 Washington street,
Buffalo, N. Y.

Overlay made by
Beck's Perfection Process.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc., see also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. $15, reduced to $10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. $1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. $3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 37 engravings; 367 pages. $3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages. $2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. $1.

MOVABLE TRACK BUMPS ON WAYS.—F. L., of Pomona, California, asks: "Why do the movable tracks underneath the bed of a Cottrell country cylinder press bump hard against one end of the ways and not touch the other end? They do the same even when they have been put in the center." *Answer.*—We hardly understand your question fully, if you have stated it correctly. Still, we suggest that the framework of the press be leveled up evenly, and that the gibs on each side of the tracks be properly set to the ways, after which there should not be bumping, unless something else is radically wrong. See that the cylinder is also properly set to the bed bearers, and that the bed bearers are also so set as to be about type-high.

TYMPANS AND INKS FOR PRINTING ON LINEN PAPERS.—W. E. S., of Cascade, Iowa, says: "I have been having considerable trouble in printing on linen stock, sample of which I inclose. The rollers are in excellent condition, and what seems to trouble is the ink; it does not print up clearly, distinctly. What would you advise? and what ink for the stock inclosed?" *Answer.*—We refer you to answer given to J. C. L., of Fort Stockton, Texas, as covering your case pretty thoroughly. We fear, however, that you place too much reliance on the condition of your rollers, and, perhaps, not enough in the ink. If your rollers are in proper condition to distribute and lay on ink evenly on the form, there should not be any difficulty in printing on such a stock as your sample represents in the way of linen paper, for it is almost smooth and free from deep depressions. If your rollers are soft, dead and soggy, they will not do good work.

TYMPANS FOR PRINTING ON LINEN PAPER.—J. C. L., of Fort Stockton, Texas, writes as follows: "1. In printing on paper like linen letter-heads, what sort of tympan should be used to make impression clear, so as to show black in the depressions of the rough paper as well as on the high spots? 2. What kind of job ink is it best to use? 3. Can you make any other suggestions to get a good, clear print on linen paper?" *Answer.* 1. Use a *medium* hard tympan—a sheet of 100 pounds blotting paper, two of thin muslin, or one of baby-linen rubber, placed about three or four sheets from the top drawsheet, will be found quite an advantage. 2. Medium quick-drying job ink, costing from 75 cents to $1 per pound, will be about right for general work. The ink should not be too stiff—rather let it be what is known as "short." Run the press a little slower than for work done on smooth paper. 3. Have a competent person to operate the printing machine with proper rollers, and he will be able to do the rest.

TROUBLE WITH COPYING INKS IN SUMMER.—J. L. G., of Duluth, Minnesota, writes: "I have a good deal of trouble with my copying inks during sultry weather. The ink works like water. I have tried three different things, but without any success. Is the fault with the ink, or is it the fault of the rollers?" *Answer.*—Copying ink is always thinner in body during summer weather—especially when humid—than in winter weather. The ink should be well stirred up in the ink can before using, and also frequently during the day, if run from an ink fountain. Inks of this kind should be kept in a cool, dry place, when possible. Aside from the peculiarity of the ingredients used in copying inks—consisting of glycerin and aniline coloring matter chiefly—the condition of the inking and distributing rollers has very much to do with its printing properties. Indeed, it is unfortunately the fact that the great majority of composition rollers, as made for summer use, are next to useless for the purpose intended, and also tend to augment the ever-increasing difficulties of the pressroom. Therefore, the writer admonishes those in need of rollers to work copying inks, colored inks, or fine black or blue inks, to lay in a supply of good glue and molasses composition rollers, as these can be relied upon when all others may fail.

WANTS TO KNOW IF WE THINK HIS WORK FIRST-CLASS. M. R. C., of Mount Sterling, Kentucky, has sent us a sheet of half-tones and type, printed on coated paper. Of this sample he says: "I do this that you may inform me correctly in regard to this character of work. I would have you enlighten me on this subject. Please point out the defects (there are many, no doubt). What I want to know is simply this: Do you consider this first-class half-tone work?" *Answer.*—The paper is of fine quality; so is the jet-black ink; but the make-ready on the half-tone engravings is hardly up to the average of what goes for first-class printing. The cuts lack artistic life and clearness. Evidently some attention has been paid to bringing out the strong solids, but the medium qualities and high lights are minus the artist-pressman's touch, for the engravings—some of them—could be made to appear much more emphatic. The general fault to be found with your work is that in this case you have carried too much ink on the job and filled up with picks and surplus color the more delicate portions of the half-tones. In this connection we would suggest that you hereafter carry the form rollers much lighter on the form, and thereby secure more perfect inking on the face of the plates. The reason for this suggestion becomes apparent when we direct your attention to the fact that on a couple of the pages the metal on the outside of the cuts shows up at the sides. This comes from the rollers being set too low on the form. Try our suggestions, and let us hear from you again.

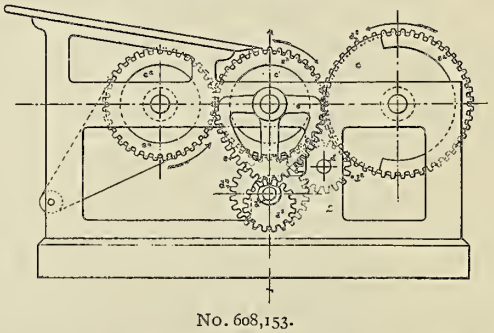
WITH WHAT SHALL WE WASH ROLLERS?—E. S. A., of Hot Springs, South Dakota, says: "One authority says, always use lye to wash rollers; another says, use nothing but benzine; and still another one uses coal oil. One more says, never wash them except when changing color of ink, as they last better if the ink is left to dry on them. Would you kindly advise us as to the best wash to use and have used?" *Answer.*—There are rollers and there are rollers, and there are washes and washes for rollers. Then, again, varying conditions of

climate and weather suggest individual treatment in the character of the composition with which the rollers are composed. Hence, all the above authorities, excepting one, may be considered bona fide. The man who advises never washing rollers, and allowing the ink to dry on them for the sake of durability, cannot be classed in this list. Here is our recommendation: If your rollers are new and fleshy, rub them off with a covering of machine oil a short time before use, and then slightly sponge off the face with clean water before putting them into the press. This treatment is intended for *dry* weather, and when humidity is low or not present in the atmosphere. In damp weather we simply rub off all the oil possible with a clean cotton rag, and put the rollers to press without sponging off the face. If the weather is hot and humid, we wash off with benzine; sometimes it is better to apply coal oil, or astral oil which is preferable. This varied treatment applies directly to rollers made of glue and glycerin composition — the stock most generally used in newspaper and periodical production. For glue and molasses composition, we recommend keeping the rollers in a cool, and almost close, box in summer; and in a moderately warm room and close-fitting box in winter, on the bottom of which should be kept a small quantity of water or moist sawdust. The rollers should be put away with a coating of news ink or raw oil, which should be cleanly rubbed off previous to being sponged off with clean water before being put to press. Lye — *weak lye* — may be used to freshen up the "life" of "dead" rollers, and to thus give them more "tack" to work with — that is about as far as we care to recommend lye as a wash for rollers.

Criticism on a Sheet of Half-Tones.— C. M., of San Francisco, California, has sent us a sheet, 19 by 24 inches, containing eight half-tone army sketches, printed on heavy coated paper, regarding which he writes: "Find inclosed sheet of half-tones, printed on a two-roller Optimus press; ink used, Levey's blue-black at $1.50 per pound. The job is not satisfactory to either the customer or myself. The customer made the plates in his own establishment, and concedes that the plates might be better, but insists that the presswork is responsible for the poor appearance of the work. I contend that the printing is all right, save making the ink a little blacker. On some of the plates I had to polish with charcoal the rest of the enamel that had not come off the plate. Please criticise this sheet at your earliest convenience, in order that I may know how to do better next time." *Answer.*—The plates are well made and as meritorious as plates of this kind usually are. The ink is also suitable and of splendid quality; but the paper is a trifle weak, by reason of the coating "picking" on the form of plates. You should have added to, and well mixed into the ink, a small portion of lard, which would have corrected the "tackiness" of the ink and allowed the paper to leave the form with greater freedom. If you will examine the printed sheet you will observe that the half-tones are "peppered" with "picks" that have been caused by the weakness of the coating matter on the paper. Again, you have not evened up (from below) the several plates to uniformity; for example, the top of large plate in right-hand corner is low. What you should have done to have bettered the presswork on this sheet was to have made a fairly strong overlay for each group of soldiers, including the tented field, and to have carried the color *uniformly even on both sides of the paper*, giving careful attention to cleaning up the plates at the first signs of picking, as well as watching the performance of the form rollers, which should be set *lightly* to the form and distributers. You should not have attempted to remove the "chemical enamel" on the face of the half-tone plates, because that is one of the features which contributes to the greater durability of the face of the engraving. Your greatest defect, as shown by this specimen, is the lack of uniformity of color — one side of the sheet being far too light for the reverse side, which is a trifle too dark by reason of carrying too much ink.

Working a Border Under Disadvantages.— C. H., of Trenton, New Jersey, has forwarded for inspection a sheet, 28 by 40 inches, which has been folded double so as to make the size 20 by 28 inches, in order to print a plain border two inches wide around the full size of the sheet and work the same on a press only 36 inches wide. The sheet shows wrinkling, bellying in the middle and widening of border at the leaving-off end— three serious faults when the other half of the border is worked and fitted to the first half. The correspondent asks: "Will you please tell me how to stop the inclosed sheet from wrinkling on the back edge? The printing was done on a two-revolution press thirty-six inches wide. First, I had all the grippers and bands tight; then I loosened the three grippers on each end; then I tightened them and let up on the center ones; then I bored holes in the border, about an inch apart, between the top of the furniture and the top of border on both side and bottom pieces, to let the air through. After trying the above, I took one of the end pieces off and worked it separate; this worked all right. The tympan was made up of five sheets of its own, with a muslin drawn tight over them." *Answer.*— All things being considered, you have done well; but we are inclined to the belief that it would have been more economical and better done if the job had been put on a press adapted to the size of the sheet. The doubling of the sheet and the very narrow outside margins did much to throw the accuracy and smoothness of the sheet from its true course on the cylinder. We also notice the position of the grippers, as marked on this sheet, and take exception to their disposition. For instance, you have three of these on the off half of the half-sheet, and five on the other portion. We are inclined to the belief that if you had left off the two grippers on the pica outside margins of the sheet and used only four on the inside — setting the off and near grippers about one inch from the side strips of the border, the drop guides about three inches apart from these, and the other two guides at an equal distance on the inside of the drop guides — you could have done better. When the cylinder is traveling true, from side to side, and without sag of any kind, a proper disposition of the grippers and drop guides may be counted on for adjusting many perplexing problems.

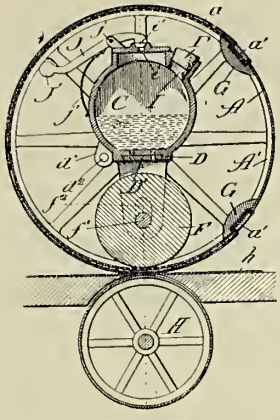
Patents.— There appears to be a tendency in the minds of printing press manufacturers to the notion that the rotary press may be the coming thing for commercial printing. This idea receives emphasis from a patent (No. 608,153) just granted Berthold Huber, on the machine shown herewith. The central



No. 608,153.

cylinder is for the impression, the large right-hand cylinder carries the curved plates for printing, and the left-hand cylinder is for delivery. The feeding and fly arrangements may be like any ordinary drum cylinder press. The object of the peculiar pear-shaped gear on the shaft of the impression cylinder, controlled by the eccentric gear below, is that the speed of the impression cylinder may be slowed down at the time of taking the sheet from the feed-board, thus facilitating good register.

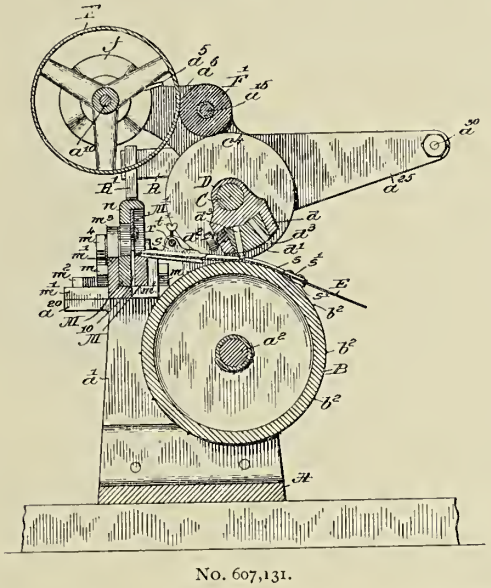
We question whether many pressmen will favor the ink fountain illustrated herewith and patented by L. M. Rouse, of Chicago, as No. 606,878. The fountain *C* is inclosed within a large perforated distributing cylinder *A*, the fountain being stationary, while the cylinder revolves. Ink is let out of the bottom of the fountain through perforations and sliding plates



No. 606,878.

to the roller D', which presses the ink against and through the perforations of the large cylinder A, thus inking the roller H. Any devil who might be ordered to wash up this fountain for a change of ink would be justified in resigning from the business.

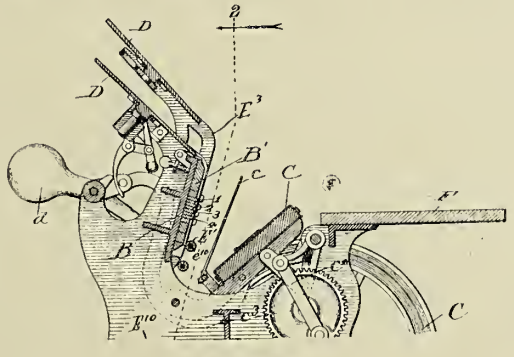
The rotary card press of A. H. Ray, of Ashland, Massachusetts, patent No. 607,131, is a marvel of simplicity. A curved plate for the form is mounted on the segment cylinder d, and inked from the cylinder F by the roller F'. The strip of card s is fed with the movement of the large lower cylinder B, and advances with each printing a distance varying with the length of the form,



No. 607,131.

being then stopped until the form comes around again. The card is cut by the knife M.

A new method of adapting a platen jobber for two-color printing is described in patent No. 606,891, by S. Klotz, of Chi-



No. 606,891.

cago. He places an extra ink disk above the ordinary disk, and adapts his rollers by means of guides to run on the required disk and on certain portions of the form. It looks as if it would work all right.

TWO DOLLARS A TERM.

What we know about the printing business was learned from THE INLAND PRINTER. Inclosed find two dollars for another year's schooling.—*Hal Marchbanks & Co., Job Printers, Ennis, Tex.*

6-5

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edward L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), $2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), $1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), $4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

Process Review and Journal of Electrotyping (monthly), $1 a year; 10 cents a number. Edited by George W. Gilson. Professional Photographer Publishing Company, Buffalo, New York.

Photogram (monthly), 4s. 6d. or $1.10 a year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), London, E. C., England.

Process Work and the Printer (monthly), $1.25; *Junior Photographer* (monthly), $1.50; *Practical Photographer* (monthly), $2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. $2.50.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. $1.

READ THE ADVERTISEMENTS.—A. W. R., Methodist Episcopal Publishing House, Madras, India, wants to learn the burnishing or finishing of half-tone blocks. Also all about the three-color process and the chalk process. *Answer.*—All of which information can be had from a copy of THE INLAND PRINTER. The notices of books at the head of this department should be consulted; also the business directory.

THE ROYAL PHOTOGRAPHIC INTERNATIONAL EXHIBITION. Too late for previous notice the catalogue of this exhibition has been received. The catalogue was compiled by Mr. R. Child Bayley, the assistant secretary of the Royal Photographic Society, and is in itself a highly creditable production. It places on permanent record the exhibits that were gathered there and gives the future investigator and historian much helpful information. It is handsomely illustrated and printed, and is a model of what such a work should be.

ENGRAVERS' ROULETTES.—From Frankfort-on-the-Main comes an inquiry for the manufacturers of American engravers' roulettes. There have been other inquirers as to the reason why American roulettes have gone out of the market. *Answer.* The American roulettes, that have been so much prized wherever there were skilled engravers, were all made by a single individual. In the days when American steel engraving had no equal, roulettes were most important tools and the demand for them was supplied by a mechanical genius named Keating. All the old engravers knew him. As steel engraving was being crowded out by half-tone, his business dwindled until it scarcely yielded an existence. Now roulettes are coming into frequent

use for half-tones, but too late to be of benefit to the skillful maker of them, for he is dead and there is no one will ever likely fill his place.

Etching Newspaper Half-Tones.—"Anzeiger," Louisville, Kentucky, complains: "I have trouble in etching half-tones on zinc by the enamel process. The acid seems to cut through enamel coating before I have the proper relief. My nitric acid bath is just strong enough to taste acid. I have also tried the albumen process, but my screen seems too fine and I blur it in developing." *Answer.*—Use albumen process; print less than you would for linework. Have the ink coating thinner also, and develop in cold water, and you will have no further trouble.

Photography Aids in Type Designing.—Aymer Vallance, a biographer of William Morris, of the Kelmscott Press, tells how Morris set about to design and "get punches cut for a new font of type," and to this end he bought whatever *incunabula* he was able to procure, causing a number of examples of the type with which they were printed to be enlarged by photography to five times their original size. In this way he studied not only their original forms, but the causes also of the effect to which those separate letters contributed in the composition of the page. Having then compared and analyzed and studied the various fonts of type until he had mastered, with his usual thoroughness, the ideal principles that constitute the beauty of each letter, Morris began to fashion his own type. Each letter he designed on a large scale and then had it reduced by photography to its working size and again revised before being handed to the type cutter.

Early Experimenters in Half-Tone.—Mr. William Gamble contributes the following paragraph to the Royal Photographic Society's exhibition catalogue: "The first suggestion to break up the tones of the photograph by means of a screen was by Fox Talbot, who, in his patent dated 1852, describes his method of placing muslin, crape, etc., between the negative and the sensitive metal surface which was to be etched. He instanced as one way, that a glass might be covered with opaque lines. Several experimenters appear to have taken up Fox Talbot's idea, among them Berchtold, in France, and C. J. Burnett, in England, in 1857 or 1858. Baron F. W. von Eggloffstein was making experiments in the manufacture and use of ruled screens in Philadelphia in 1861, and some of his work is shown. It was also in Philadelphia that the fundamental principles of the modern process were worked out by F. E. Ives. The enamel process of half-tone etching was first worked by an Englishman named Purton in Philadelphia, and it is there that the screens now universally used are manufactured by Max Levy.

Pathfinders to Process Work.—Here are a few of the men, now deceased, to whom process workers owe their business: Joseph Nicéphore Nièpce, who discovered that bitumen was sensitive to light, and in 1822 made pictures with it on tin. Mungo Ponton, in 1839, discovered that bichromated gelatin became insoluble through the action of light. Frederick Scott Archer introduced the collodion process in the year 1851. Louis Alphonse Poitevin, who patented, in 1855, a photo-engraving process—casting in plaster from a gelatin-bichromate relief. He also discovered photo-lithography and collotype. Abel Nièpce de St. Victor made negatives on glass in 1848, using albumen as we now do collodion. Also devised a method of intaglio engraving with bitumen. Henry Fox Talbot worked out the photogravure process. Robert Hunt discovered the developing powers of sulphate of iron in 1844. Sir John Herschell discovered, in 1819, the solvent action of the alkaline hyposulphites on silver salts. He also discovered the ferro-prussiate blue-print process. Walter Bentley Woodbury, the inventor of the Woodburytype.

To Learn the Three-Color Process.—To the numerous inquirers who want to learn the three-color process it is suggested that they first get Zander's book on trichromy and study it until they understand it thoroughly. Then let them read what A. C. Austin has to say about three-color in his book on engraving. They will then have a little information on the subject, and if they are not discouraged by this time their best plan is to pay some one for the knowledge they lack. After this is all done, it can safely be said that, unless the beginner has natural, or a well-trained, color discrimination and the assistance of expensive apparatus, he will fail in practice. Should he succeed, however, in producing three-color plates, the chances are he will not get them satisfactorily printed. Notwithstanding all this, three-color work will be done, and is bound to grow more and more in favor. One is reminded of what Artemus Ward said of Jefferson Davis, that "It would have been five dollars in his pocket if he had never been born." For most men, who attempt three-color, it would be a great many dollars in their pockets if they had never gone into it.

Mr. Ives' Enamel Formulæ.—Mr. Frederick E. Ives divides half-tone negatives into two classes, those strong in contrast and the others flat and screeny. He recommends for each class a separate formula. For negatives in which the finest gradation is preserved, his favorite enamel formula is:

Fish glue	5 ounces
Potassium bichromate	88 grains
Chromic acid	40 grains
Concentrated ammonia	1¾ drams
Water	12 ounces

The bichromate is dissolved in ten ounces of water, and the fish glue added and thoroughly mixed; the chromic acid is dissolved in the remaining two ounces of water, and added drop by drop to the glue solution. The ammonia is poured in last of all. After a plate is coated with this enamel and printed, it is developed in cold water, immersed in methylated spirit, then rinsed in pure alcohol and finally dried spontaneously. For the etching, a strong solution of pure perchloride of iron should be used and the plate kept rocking while etching.

For flat negatives, the shadow dots must be brought out by strong printing and the high light dots reduced in size by long etching. This is the formula he recommends for such negatives:

Albumen	6 ounces
Fish glue	5 ounces
Ammonium bichromate	150 grains
Chromic acid	59 grains
Water	12 ounces

This gives an enamel coating of considerable thickness, which would allow of strong printing and local developing to bring out the shadow dots. It will also withstand the long etching necessary to reduce the dots in the high lights.

The Encyclopædic Dictionary of Photography.—To Walter E. Woodbury, F.R.P.S., are we indebted for the preparation of an encyclopedia of photography, just to hand. An idea of its comprehensiveness may be gained from the fact that it is a handsomely bound volume of 536 pages. The size of the page, type and paper is similar to that of The Inland Printer. It contains over 2,000 references and 500 illustrations. Mr. Woodbury, the compiler of this dictionary, is the distinguished editor of the *Photographic Times* and the *American Annual of Photography*, both being publications unexcelled in their lines. He is, besides, the editor of various other works on photography. His father, the late Mr. W. B. Woodbury, was the inventor of many photographic improvements, notably the Woodburytype, a most beautiful method of permanent photography which will always remain a monument to his memory. Therefore, the editor of this encyclopedia was admirably fitted in every way for the work at hand. The photographer will find it an excellent source of reference, for it gives the processes and formula in all the detail necessary. The process worker, however, will be rather disappointed. He will naturally turn to the words "Half-tone Process." There he is referred to "Photo-engraving," and under the latter head he will not find a word regarding our modern half-tone process. This is probably the

most serious omission in the volume, for if the reader were but referred to "Process Blocks," there he will find concise, yet complete instructions for the production of half-tone blocks from the pen of Mr. Robert Whittet. The numerous applications of photography shown in this volume is the first thing to impress one. The whole is written in an interesting way, and there is no student of photography but will find this book invaluable for reference. It is published by the Scovill & Adams Company, of New York, 60 and 62 East Eleventh street.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. VIII.—ALEXANDER KAY.

NEXT to the cutting of scripts, no branch of the type engraver's art calls for so much skill and delicacy as roman faces. The ordinary reader may be impressed with the pleasing effect of the printed page when set in a certain face of type, but he cannot critically distinguish the qualities which produce this effect. Some men are naturally gifted in this fine perception, but it may be cultivated and made keener. Of noted American cutters none have excelled and few have equaled Alexander Kay, of Philadelphia. This gentleman was born in Edinburgh, Scotland, June 6, 1827, and after receiving a thorough education was apprenticed to a manufacturer of bookbinders' tools. In the spring of 1850 he went to London, where he placed himself under the instruction of John Skirving, who was a well-known expert in letter-cutting on steel. Among his patrons were such prominent type founders as Henry Caslon and Vincent Figgins, of London, and Stephenson, Blake & Co., of Sheffield.

ALEXANDER KAY.

Having obtained a thorough knowledge of the art, Mr. Kay began business for himself, and was meeting with success when a tempting offer of a position was received from L. Johnson & Co., of Philadelphia. With the adventurous spirit of young manhood prompting him he accepted, and he reached his new home in November, 1854, after a very stormy ocean voyage. Mr. Kay's connection with this well-known foundry continued for nearly forty years, until cataract practically deprived him of his sight. His time was given almost exclusively to the cutting of roman faces on steel, and a reference to the specimen book of the MacKellar, Smiths & Jordan branch of the American Type Founders Company will show the reader the skill and industry he possessed. Of faces shown in the specimen book mentioned he cut Agate Nos. 6, 7 and 16; Nonpareil Nos. 6, 8, 9, 10, 15 and 16; Minion Nos. 7, 8, 9, 10, 11, 12, 15 and 16; Brevier Nos. 9, 10, 11, 12, 13, 15 and 16; Bourgeois Nos. 9, 10, 11, 12, 13, 14 and 15; Long Primer Nos. 9, 12, 13 and 15; Small Pica Nos. 9, 10 and 12; Pica, Nos. 9 and 13. The foregoing romans with their italics constitute the work of an ordinary lifetime, but he cut, besides, the Binny Old Style in nonpareil, minion, brevier, bourgeois and long primer, and the ever-popular Ronaldson Old Style in nonpareil, minion, brevier, bourgeois, long primer, small pica and pica. Mr. Kay considers the Ronaldson his masterpiece, and if one can judge from its unprecedented sale and the promptness with which it was copied by other type foundries, he is undoubtedly right.

As before stated, Mr. Kay's work has been chiefly romans, old styles and their italics, but the few series of display faces are all characterized by the same careful treatment. In the same specimen book one may see his Title No. 2 in six sizes, Ronaldson Clarendon, Ronaldson Title Slope, Old Style Title, Caslon's Anglo-Saxon, the latter in five sizes. He also cut Script No. 2 in English, great primer and two-line pica. The only series cut by him which may be classed as ornamental is Lithographic Slope, cut on steel, in six sizes from brevier to two-line small pica. The only work in soft metal, such as is now generally used by type engravers, is the old but beautiful "check lines."

Like most cutters on steel, Mr. Kay lays no claims to designing; yet the proper proportioning and forming of the roman alphabet calls for a skill which would be of the highest quality were it developed in combination with a study of ornament. He has combined with his punch cutting the engraving of dies for minting coins, and for several years he did most of this work for the Philadelphia mint.

Mr. Kay still lives in Philadelphia, an old man, it is true, but enjoying the fruits of a well-spent life. Although denied the privilege of close study of type faces by reason of his defective sight, he has not lost interest in his art, and is as enthusiastic as when, a young artisan, he came to the country of his adoption.

ERNST MORGENSTERN.

AMONG the contemporaries of THE INLAND PRINTER the *Deutscher Buch- und Steindrucker*, conducted by Mr. Ernst Morgenstern, is among the most progressive and beautiful in illustration and typography. Its editor and founder was born in 1851 in the small town of Ronneburg, Thuringia, where he attended the local grammar school. At fourteen he was apprenticed to the printing trade. During his apprenticeship of four years he made use of evenings to further improve his knowledge, and more especially devoted attention to a study of foreign languages. On the expiration of his period of apprenticeship he passed the "Einjährig Freiwilligen" examination, and entered the army, three months before the Franco-German War broke out. He fought at the battles of Beaumont, Sedan, Mont-Valérien; was lying before Paris from September to January; then went to St. Quentin, where he was involved in the three days' battle, and afterward returned to Paris. Before the victorious entrance to Paris with the Emperor William, his regiment had to leave this place and to march to the south of France, there lying until peace was signed.

On returning home, Mr. Morgenstern left the army and took a situation as compositor at Leipsic, but, obtaining better terms, he soon transferred his services to the Royal Printing Office at Berlin, here obtaining his first impressions of a large printing establishment. In the spring of 1873 he took a fancy to seek further experience by traveling; and, leaving Berlin, journeyed through Saxony and Thuringia, and up the Rhine to Strasburg and Metz, taking a situation at each of these places for a couple of months. Then, recommencing his travels, he visited Paris, Orleans, Lyons, Chambéry, Aosta, Turin, Florence, Milan; and after traversing the Splügen and visiting Geneva, Neuchatel, La Chaux de Fonds, Berne and Munich, he returned to Berlin, and again took up a situation at the "Imperial Office"—the title now conferred upon the old Prussian Royal Printing Office. Resting for awhile, he worked hard in his leisure hours to acquire an acquaintance with the English language, and, succeeding, again made a move. This time he left for London. There he first found a situation at the British and foreign printing office of Messrs. Wertheimer, Lea & Co., remaining there about ten months, and then accepted a position as reader for foreign work at Messrs. Charles Skipper & East's. He remained for three years in England, and will always remember the assistance he received among fellow-craftsmen there. Returning to Berlin in 1879, he accepted the German and Austrian agency for the well-known printing ink and oil manufacturers, A. B. Fleming & Co., Ltd., who have always liberally assisted him in his progressive endeavors.

Having arrived so far, he has carried out a long-cherished hope to give German printers a worthy review representing the arts of Gutenberg and Senefelder, into which he carries his remarkable energy, taste and resource.

THE PALETTE AND CHISEL CLUB OUTING.

THE idea held by some people that artists do nothing but sit around and have a good time all day painting things for the people who stand in line waiting to pay money for them, is not — strictly speaking — correct. But that a band of city-bred artists turned loose in a wilderness with no "orders" to worry them and a lot of paint and canvas to waste as they please, are about the safest combination to bet on for the production of a "good time," no one will doubt. And when that lively organization, known as the Palette and Chisel Club, left Chicago last June for two weeks in the Muskoka Lake region of Canada by the courtesy of the Grand Trunk Railway system, their friends knew that the boys would not only continue this artistic tradition but do some good work also.

They came back early in July, and for two weeks the club's studio in the Athenæum building was a focusing point for the art lovers of Chicago, the attraction being an exhibition of the sketches made during the trip. Over one hundred oil paintings and water colors were displayed, besides the numerous photographs made by the "camera fiends" of the party, and much creditable and interesting work bore testimony to their industry and appreciation of the beauties of nature.

Fifteen members of the club made the trip, the same being Messrs. Mulhaupt, Thwing, Smith, Holme, Purvis, Hunter, Jansson, Swanson, Foerster, Thayer, Snyder, Ryden, Irvine, De Witz and Boehm, and while it is impossible to give examples of the different ways in which these various artists saw the picturesque, the sketches and photographs reproduced in this number of THE INLAND PRINTER will show the kind of country they had to work on. Some painted all day, only stopping for meals, others ate and slept part of the day and painted the rest of the time, and still others rented canoes and came back bringing sketches and fish and vivid tales of the scenery they didn't sketch and the fish that got away. And at night they built bonfires and entertained the people of the hotel and the surrounding cottages with songs and stories. On the 4th of July, being in a foreign country, they celebrated the day with an Indian war dance, and big chief Thayer took the war path and had to be subdued by President Mulhaupt, as shown in the accompanying photograph.

MULHAUPT AND THAYER — FROM PHOTOGRAPH BY W. DE WITZ.

LOGS COMING OVER THE FALLS — E. N. THAYER.

In addition to Lake Muskoka they made trips to Lakes Joseph and Rosseau on the Muskoka Navigation Company's fine line of steamers, and when the two weeks were up the artists boarded the train of the Grand Trunk Railway system for Chicago with the resolve that they will return some day and see more of the country and its lakes.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

KEEP the metal at an equal heat to insure perfect slugs, otherwise much time is lost in making ready while on the press.

OF late Thorne operators are in demand. Positions for good operators can be secured by writing to the company.

MR. J. W. SUTHERLAND, who has charge of Chicago stock-room for linotype supplies, at 62 McVicker's Theater building,

reports a constantly increasing business. This stockroom of supplies is highly appreciated by the Western users of the linotype.

Loose Mold Disk.—M. L., Boston: From the description you furnish, the high lines you complain of must be produced by the mold disk being loose.

A writer in the *Arena* shows that with the aid of machinery 500,000 persons now do the work that would have required 16,000,000 under the old system of production.

Printers who become operators also become facetious. For instance, "Cockroach Hall"—a name formerly given a restaurant where many took their meals—is now known as the "Waldorf."

The Cox Typesetting Machine is doing exceptionally good work in the book office of Barnard & Miller, on La Salle street, Chicago. During a recent visit to this office, its performances were commended by all.

The well-known linotype operator-machinist, Mr. Aaron Anchell, has now charge of the linotype machine in the Stillwell plant at 218 William street, New York City, which was installed and operated by President Donnelly.

The western branch of the Unitype Company will be located at 188 Monroe street, Chicago. An elegant suite of business offices and an exhibition room, where purchasers and others may inspect the different machines, are now nearly completed.

"Bachelor" linotypes is the unique and appropriate name given where but one machine is used in an office. This kind of bachelor is becoming numerous and is just as popular among the fraternity as are his two-legged prototypes at a summer resort.

Bala Falls, Muskoka District—A. L. Foerster.

Lumbermen Riding Logs—F. Holme.

The Stillwell Printing Company, 220 William street, New York City, is the only machine plant owned and personally conducted in that city by young ladies. Both Thorne and linotype machines are in use. It is pleasant to record that this firm is prosperous and popular.

The book department of the *Daily True American*, of Trenton, New Jersey, sends to this office specimens of work done upon linotypes equipped with the two-letter matrices. The pages are set in small pica No. 9 and the matter is full of italics. The alignment is perfect in both the roman and italic, and it well demonstrates the practicability and value of this new device.

Mr. F. Hohenberg, a Hartford (Conn.) compositor, is credited with having set 4,000 ems of solid brevier type in two hours one day recently. If this record is correct Mr. Hohenberg need not be afraid of being thrown out of work by machines. He can give a machine a hard tussle.

When it comes to a question of prices to be charged for machine composition the printer with the movable typesetting machines has a decided advantage, for, at the present time, he can charge the same rate as hand composition—the quality of the work being the same by either method.

During a visit to the book printing office of Gunthorp-Warren Company, Chicago, we were shown two Lanston typecasting machines. These were casting and setting small pica type at the rate of 3,000 ems per hour with a regularity that was convincing of the practicability of these wonderfully ingenious machines.

Pacemaking and the ambition to be known as a "swift" has set the standard of excellence so

Islands in Lake Muskoka—F. J. Mulhaupt.

HEADINGS FROM THE BOSTON HERALD.

Drawn by Elisha A. Bird.

high that when a man reaches a certain age and loses his situation he will find it impossible to get another. After a printer becomes a competent operator, added experience brings him no knowledge which will increase the value of his services to an extent which will counterbalance the loss of youthful activity.

A New York City employing printer recently asked a number of machine plants in the city for an estimate based upon 100,000 ems of composition, 24 ems pica measure, solid long primer; read, tied up in pages and to be delivered thus upon galleys; metal to be returned; and he received the following figures: $35, $40, $45, $50 and $60. He claims to have given it to the office making the $60 estimate.

All Foundry Type. — Proprietor, Boston, writes: "I notice the announcement of the formation of the Unitype Company and that it is to furnish a variety of typesetting machines. Please advise me if these are all to be for the use of foundry type or are they also contemplating slugcasting machines?" *Answer.*— It is the intention of the company to manufacture machines to compose foundry-made type exclusively.

Mr. Alexander Dow, inventor of the Dow composing machine, is now a first-lieutenant in the First Regiment of the United States Volunteer Engineers. If Mr. Dow is as successful in building bridges, fortifications, etc., as he was in building a typesetting machine, his fame will be heralded by every tongue. It is regrettable that he did not place his truly meritorious composing and distributing machines in practical operation in some printing office before going to the front.

The company formed in Berlin to exploit the Typograph composing machine has lately concluded an agreement with the central committee of the German Typographical Federation respecting the terms on which instruction in the use of that apparatus shall be given in the company school. It has been agreed that no learners shall be allowed to practice other than members of the Federation, or of some foreign society affiliated with it. No women are to be taught under any circumstances.

The numerous fraternal acquaintances of Mr. F. H. Friend, an old and active member of No. 6, will be pleased to learn that he is prospering in his vocation of book canvassing. Upon the advent of the machines, Mr. Friend secured the exclusive agency from Funk & Wagnalls of the printing offices in Greater New York in which to canvass and sell the Standard Dictionary. The hustling habit acquired in the composing room in "pulling out" for "phat takes" has been adopted in his new profession, much to the profit of both himself and his firm. Mr. Friend's down-town office is at No. 34 Park Row.

Some exceptionally handsome specimens of linotype book printing are upon exhibition in the Eastern offices of The Inland Printer, which have been submitted by a number of firms. These are inspected and commented upon by the visitors, many of whom have heretofore been skeptical as to the ability of the linotype to successfully do fine bookwork. In fact, so perfect are many of these specimens in their typography that it requires the keenest vision to distinguish them from printing done with new type. With the linotype in this state of perfection its large sales can be well understood.

An exchange says: "The linotype is now making itself felt in printing circles in Austria. As a result of various trials we hear that representative printers contemplate forming an association of linotype users, thereby to agree upon a scale of payment, and support each other during the further introduction of the machine. As the machine enters upon new ground, history evidently repeats itself. Desirous of making his own tests, the proprietor of the *Fremdenblatt*, Vienna, installed a composing machine — the Typograph — and instituted a regular series of competitions between the machine and an expert compositor. The results now tabulated are interesting, showing that taking all corrections, etc., into consideration, the machine produced fully twice as much as the hand compositor. This deduction that one machine undoubtedly does the work of two men will probably not satisfy the proprietors of other machines on the market claiming to displace at least three or more men. There are, however, local considerations of language and so on, to be taken into account."

A Johnson typesetting machine, manufactured by the Johnson Typesetter Company, of New Bedford, Massachusetts, is now on exhibition at No. 185 Franklin street, Boston. This machine casts type similar to foundry type, automatically justifies the line, leads the matter if desired, and delivers it upon a galley ready for the proof press. The speed of the machine is very rapid, while spaces are cut at the rate of 100 per minute. The simplicity of construction is a marked feature of the machine. The price is $2,000. The company is incorporated under Maine laws. Its officers and directors are all New Bedford men. Edmund Anthony, Jr., is president, and Benjamin H. Anthony, treasurer and secretary. These gentlemen, with F. Amos Johnson, the inventor, Nathaniel Hathaway and Benjamin Anthony, are directors.

The most comprehensive and practically useful price list which we have seen lately has just been issued by the Mergenthaler Linotype Company. It comprises a complete price list of the numerous parts of the linotype machine. The arrangement and classification is so perfect and easily understood that the price of the minutest rivet or screw is readily ascertained. The index is very properly the key to the construction of the machine. It divides the machine into five parts, namely: assembling, casting, distributing, driving and supporting mechanisms. These subdivisions are divided into the parts forming their respective sections; each specified part is preceded by a letter and number, which corresponds with an arbitrary illustrative sheet which is used in the factory. To order a part the letter and number need only be given, and this can be economically telegraphed where such a course is made necessary. This dissecting of the linotype is a most interesting study, and we know not which most to admire — the brains which conceived the machine or the brains which took it apart by piecemeal and determined the value of each individual part, however trifling, in dollars and cents.

P. H. Scott, of St. Louis, Missouri, writes: "I wish to state that the announcement of the Unitype Company's formation for the manufacture and marketing of different classes of typesetting machines for the composition of foundry type is of more than passing interest to me, and it must be also to the trade at large. It has always been a conundrum why the different typothetæ of the country did not encourage such a move long ago and thus save our typography from the deterioration which has been going on so rapidly since the advent of the linotype. The immense sales of this machine demonstrated most clearly the need of machines to set type, and while its performances are wonderful, still, from its construction, its output can never attain to or produce the substantial and perfect appearance of our printing which can be secured by the use of type manufactured by the type foundries. We are educated to expect faultless type faces for our literature, and I, for one, have resented the inroads of the linotype in our book and magazine offices with its weak-appearing printing and its confusing and often absurd mistakes. Now that the Unitype Company has engaged to give us a variety of machines, which I understand means a variety in prices also, it will enable us to continue the giving of perfect printing to our customers at a cost to ourselves which will warrant us to remain in the business. This is a most gratifying knowledge, and it cannot but prove a most successful move to the promoters of the scheme.

The announcement of the formation of the Unitype Company, to manufacture a variety of machines for the composing of foundry-made type, has caused a number of letters to be received by this department from book and job printers, which space will not permit us to publish. Some of these letters

speak in hopeful terms that their troubles and anxieties over the question of machine composition will be greatly lessened by this combination. Not a few refer to their disappointment and trials with the linotype machine. To these we wish to say that many of their complaints are unjust. The linotype is probably the most abused machine in existence. It is often purchased by men who are going to set all the type in sight, and who undertake to do so by quoting unheard-of low prices; it is placed in charge of a man who knows nothing whatever about mechanics, but whose instructions are to "keep the machine agoing"; he has not the time to practice the little knowledge he has of the machine, and stoppages occur. The operator-machinist is discharged and another "who knows all about the machine" is engaged. This man adjusts the entire mechanism according to his notions of how the machine should be, and as it will not work as well as it did before, tells the proprietor that the former operator ruined it or it was not right when it left the factory! Then the machine is condemned. As a matter of fact, the linotype is an easy machine upon itself—there are no rapid motions, no jarring, and no heavy power to wear itself out. It wants to be treated intelligently, and its service and durability will well repay for this treatment. The gentlemen who thus complain of their inability to successfully use the linotype are quite likely to complain of any class of machines they may adopt. They must not take as the basis of their estimates the published records of the machine's performances in the newsrooms, where they are under the supervision of regularly trained machinists, and where, possibly, minion is the largest type used, and where quantity and not quality of work is demanded. Low estimates bid for composition by the employer before being familiar with the machine's capabilities is just as foolish as it is to expect his employe to successfully operate the machine before he thoroughly understands its mechanism. If the Unitype or any other company can build machines which will overcome this condition they will be fortunate indeed.

The gentlemen who compose the Empire Typesetting Machine Company, and who have backed their faith in that machine with their money, are now on the high road to realize in a handsome manner financial benefits from their long expectations. With the assistance of the best obtainable scientific and mechanic skill, and with the outlay of a large amount of capital, they have succeeded in applying an automatic justification device which will go far to meet the requirements of the printing office and create a demand for these machines which will rapidly repay them for their outlay. Anyone familiar with the Empire machine knows that its economy in setting type, even with the assistance of three employes formerly required, was very evident over hand composition, and now by eliminating two of these employes the expense attached will be so reduced that it will bring the cost of composition to a minimum. We had the pleasure of witnessing the performances of this attachment recently, at which time line after line was set and automatically justified without a serious stoppage, and the work was done as perfectly as could be expected from an experimental machine. The mechanism is simple and positive, and is all located beneath the magazine, thus saving floor space over the old machine. Points of steel wedges are inserted beneath the words until the line is sufficiently full, when mechanism is set in motion which pushes the wedges between the words so far as they will go. The thickness of the wedge at this point is registered and determines the size of the foundry space required. There are six different sized spaces which can be selected from, varying in size from a regular five-em space to nearly an em quad. It would appear that as each of these wedges are driven an equal distance the line would all be spaced with the same thickness of spaces; but as this method would necessitate a large number of different sized spaces, the inventor has applied an ingenious arrangement whereby in a line requiring say, eight spaces, six of these may be of the same thickness and the other two may be one size thinner or one size thicker. And that hand spacing shall be absolutely followed, the keyboard is also supplied with spaces which can be substituted after a word where a special sized space is demanded or extra spacing is required to assist the wedges in filling out the line. These keyboard spaces will be particularly valuable in setting poetry and the last lines of paragraphs, as it is in these instances where machine spacing is most noticeable and criticised. That the Empire people are justly elated over their achievement goes without saying, and that the users of this machine will be equally elated may well be predicted. The machines are to be ready for the market about the first of next year, and a number of orders have already been placed for them by printers who have investigated this new device.

Book-Office Linotype.—Two-Letter Matrices.—The aim of the latest improvement in the linotype machine is to enable it to produce italics and small capitals, in addition to the body faces, without loss of time and without increasing the keyboard or changing the principal parts of the machine. The result is secured by providing the ordinary matrices each with two characters or letters, one below the other, so that by simply raising a matrix above its normal position in the line its lower letter is brought in an operative position. Thus the raising or lowering of the matrix causes it to produce one character or the other as demanded. The only essential changes required in the machine are in the assembler, the first elevator and the mold. These parts are removed and replaced by others of modified construction. The assembler elevator, of otherwise ordinary construction, is provided in the front with a horizontal rail or ledge which may be moved inward and outward. When moved inward, it receives and supports the matrices at the higher level, so that their lower characters will appear in the line. When it is drawn outward, however, it is inoperative, and the matrices fall to their ordinary level in the assembler, so that their upper and ordinary characters appear in the line. The extreme right end of this supporting rail is movable independently of the remainder, enabling single letters or words in italics or small caps to be delivered into the line, while the remainder of the line is composed of body characters. In order to change the style of the character appearing, it is only necessary for the operator to move the rail inward or back by a small finger lever or shift key. The keyboard of the machine remains unchanged except that the key buttons are provided with two letters instead of one, the upper characters appearing when the shift key is in one position, and the lower character appearing when the key is in the other position. In order that the matrices at the two heights or levels may pass to the mold, the intermediate channels are provided with two grooves of different heights to receive and sustain the ears of the matrices.

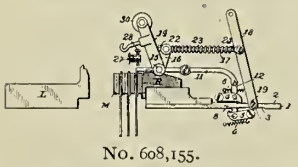
The first elevator is also constructed in like manner with a horizontal rib to sustain those matrices which are elevated to produce the lower or secondary characters. The mold in like manner is provided with two grooves, one to receive the ears of the matrices at the normal level, the other to receive the ears of the elevated matrices, and thus the proper relation of the different matrices in the line is maintained. In order that the matrices may be presented to the elevating bar of the second elevator—which carries them to the distributer—it is necessary that all the matrices should first be brought to a common level, or, in other words, that the elevated matrices should be lowered to the level of the remainder. To this end the supporting ledge in the first elevator is made to slide forward and back, being pushed forward by springs and being automatically retracted when the elevator is lifted by means of two small levers mounted in the elevator and arranged to come in contact with the frame as the elevator rises. In this way the ledge is automatically drawn from under the matrices, so that they may fall to the level of the remainder in the line. The italic letters are carried by the matrices which bear the same body letters. The small capitals are carried on figure matrices and other matrices arbitrarily selected, such as ffi, ffl, etc. To

set a line, proceed in the usual manner until italics appear, then pull out the two shift keys and set up the italic. The lower end of the matrices containing the italic words will be resting on the steel rails forced out by the shift keys, and these raised matrices will be one-fourth of an inch higher than those in the rest of the line. After the italic is finished, words intended to be in roman are assembled in the upper groove, or the same height as those in italic, until the spaceband after last word in italic reaches a certain point marked on assembling elevator opposite the end of the rail connected to the first or small shift key, when this key is pushed in, allowing the matrices not to be in italic to drop into the second or lower channel. The matrices composing the words to be in italic are kept in place by the rail controlled by second shift key. Should additional italic be required in same line after one or more words in roman are set, the first shift key is again pulled out and the above operation repeated. Where a line is so near completion as not to allow the band after the last italic word to pass the point marked and still require a word or words in roman to complete the line, it is finished with the matrices to be in roman standing as high as the italic words, and with the forefinger of the left hand hold the italic words while the shift key is pushed in with the right hand, allowing the remaining matrices to drop into the lower channel, and the key is then returned to its place to hold up the matrices being held by the hand. Another way is to drop the front of elevator and hold up the matrices with the left hand while with the other pull the upper part of the matrices forward until their lower ears clear the projecting rail, when they will drop into lower channel. The line is then sent to the elevator in the usual way. Unless the next line begins with an italic word, the first shift key must be thrown out of action, as matrices are liable to catch on the rail of the last shift key and throw them out of alignment. In a line containing small caps, where the different words begin with a capital letter, the caps must be in the lower channel, and are each put there by hand as described in setting a line containing italic. When a line is in the jaws of the first elevator, the lower ears of the matrices to be in italic will be in the upper groove and those to be in roman in the lower one. To recast a line in italics and small caps, the spaceband lever is locked up as usual and the recasting lever that is fastened to the vise frame is put in position, so that it comes in contact with the screw in the elevator slide. This lever will then prevent the elevator from going up to its highest point, and throws out of action the two pawls that come in contact with those in the elevator top slide guide adjusting strip, preventing the matrices from dropping into the lower groove, as is usually the case.

PATENTS.

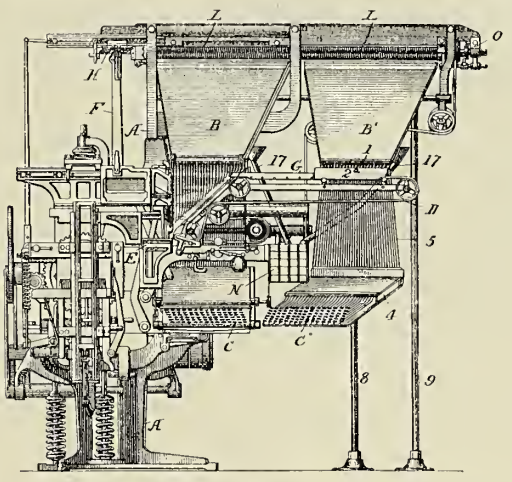
R. J. Moxley, in patent No. 606,678, describes an improvement of some of the detail of the Empire typesetting machine, for assisting the ease of touch of the keyboard, etc. Frank McClintock's patent on the Empire justifier, No. 608,002, is also issued this month, and includes 201 claims. The machine is described elsewhere.

A line-closing attachment for linotype machines has been patented, No. 608,155, by Carl Muehleisen, of Baltimore, to save an operator the trouble of quadding out the short lines. The right-hand jaw thus takes the place of the quads heretofore used. This would seem to be a valuable time-saver. When a short line is set, as shown in the drawing, the operator simply starts the casting mechanism, and goes ahead. Just as the line reaches the mold the right-hand vise-jaw *R* is moved to the left, clamping the matrices against the left-hand jaw *L*.



No. 608,155.

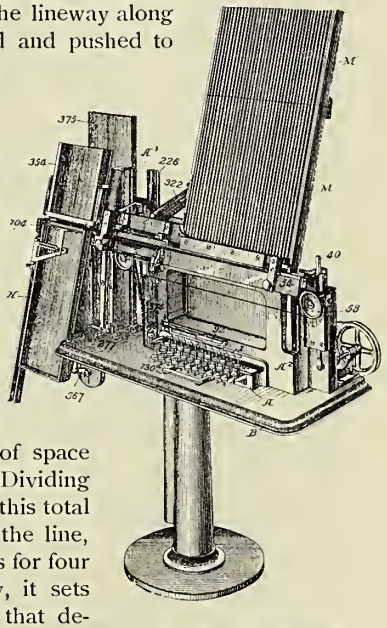
Another linotype patent by Mr. Muehleisen is illustrated herewith, No. 608,067, consisting of a doubling of the composition portion of the machine, rendering available a variety of sorts for special work. It will be observed that the distributer-rail is extended across the top of both magazines. An additional rib is added to each side of the distributer-rail, which



No. 608,067.

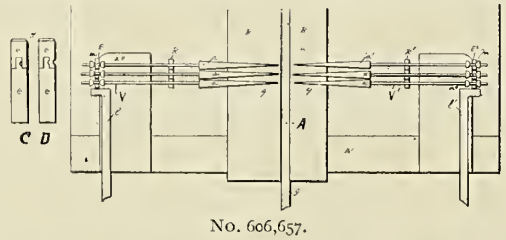
permits the present matrices to be used with a slight change, and affords sufficient combinations for an additional ninety characters.

For several years past it has been known to the trade that Frank A. Johnson, of Philadelphia, was designing a typesetting machine, and that the Johnson Typesetter Company, of Maine, had been established, with headquarters in Boston. The character of their mechanism was not public property, however, until last month, when three patents were issued, Nos. 607,045, 607,046 and 607,047, describing the combination. The machine is of comparatively simple and neat appearance, and its main features will be understood by printers on examining the illustration. M is the magazine of type channels, A is the key-board, and 54 the lineway along which the type is assembled and pushed to the justifying mechanism on the left. In setting the type a temporary space, slightly higher than the type, is inserted between the words, and when as much type is set as will go properly in the line, a line key is touched, and off goes the type to the justifier, after which the compositor is not required to give it any attention. The justifier includes a measuring device, which takes note of the exact total amount of space required to fill the line. Dividing levers are provided to divide this total by the number of spaces in the line, and when the proper lever, as for four spaces, is brought into play, it sets the width of a knife blade, that descends on a collection of broad blank spaces, and trims four of them down to the exact required width. These are then pushed in the places of the temporary spaces, and the line is thrust into the galley at 704. The whole machine evidently has been built around the idea of effecting the justification by shaving down broad spaces to the required justifying width for each line. This necessitates the supplying to the machine of what the inventor terms "space timber," which is designed to be used only once. This machine appears to be particularly well adapted to handling several sizes of type with the one machine, for it is evident that if the slideways are made adjust-



able to different sizes, all that is necessary to alter the machine for setting a different size of type will be to lift out the magazine of type channels and substitute another set, and to change the space timber to that of another body. The keyboard is provided with a shift for the capitals, the same key and pusher mechanism serving to eject either a capital or lower-case letter. This reduces the number of levers in the machine. It is claimed that the touch of the keyboard will be very light, as the operator does not have to push out the type, but only to set in operation the mechanism that does the pushing. We understand that no distributer has been designed to go with this machine, though it is apparent that it could be used with almost any of the standard distributers. The Johnson plan is to melt up the type each time and cast new, which are then slid into the magazine.

Merritt Gally, of Brooklyn, has taken out two patents and has more coming on a new system of type composition. His patent No. 606,657, here illustrated, is entitled "swaged type-bar, and apparatus for constructing same," and 606,656 is a "machine for making swage-locked type-bars and product produced by such machine." The basic principle of the system is the employment of permanent type-bars, as e′, which are intended to be used over and over, and to the top of which are swaged the type proper, as e. These little type may be set



No. 606,657.

up in a machine, and slid upon a type-bar, which represents the length of the line. When the line is full, it is justified by wedges, as a and a′. *A* diagrammatically represents the type-bar as viewed from above. As the type are ranged upon it, the points of the wedges are introduced between the words, it being understood that the wedges on one side are arranged to pass over the wedges on the other side. When the type on the slug are thus spread or justified, a swaging or compressing appliance is brought into play, and the end view of the slug shows a change in form, as shown at *C* and *D*. To insure the more rigid adherence of the types to the slug, the upper ridge of e is sharply serrated. The type can be used but once, the intention being to either provide a casting machine for casting them in the order required, or else to cast them up in quantity, in a manner that will be developed in future patents. Mr. Gally seems to have secured foundation claims for his system, covering "a linotype or type-bar having a series of separate short-bodied type compressed or swaged upon the type-body." Again: "In a mechanism for justifying a line of type, dies, or matrices; two justifying wedges, occupying different planes crosswise of the type, and in one and the same word-space, for spacing the line; and adapted and arranged to be thrust through the word-space from opposite sides of the line."

TICKET PRINTING ON PLATEN PRESSES.

Mr. Chauncey A. Lick, of the Thrash-Lick Printing Company, Fort Smith, Arkansas, has perfected a practical system of printing tickets for theaters and like purposes on ordinary platen presses, by which the printer can secure this class of work and make a good profit without outlay for extra machinery or apparatus. Mr. Lick explains his system very clearly and concisely in a pamphlet which he has recently issued, with illustrations of the partly completed and completed work. The price of the work is $1, and the investment should prove a profitable one to printers who are compelled to send such work to their neighbors.

One of the Stay-at-Homes.

The above half-tone is a quaint conceit brought out by the military spirit which now animates our citizens, and to which Mr. F. H. Knapp, of the F. H. Knapp Company, binders, 21 East Fourth street, New York, subscribes in the person of his ten months' old son, George Dallas Knapp. The border design encircling the picture is the work of Mr. F. W. Goudy, of Detroit.

BOOKS AND PAPER FOR THE NICARAGUAN TRADE.

The school books in use here are made in the United States, Mexico and France. But few other books are sold. Most of the blank books come from the United States. Complaint is made that most of the printed books are poorly bound. It is alleged that the pastes and glues used are of inferior quality, and I am inclined to believe it. The covers fall from the books in a very short time, and there is every evidence of inferior work. Most of my books were made in the United States, and I have very few expensive books. Although my books are cheap and some of the covers have lost color, the books have not fallen apart. In that respect they are as good as ever. Wire stitched or fastened books soon fall to pieces in this climate. The wire rusts, and a wired book in constant use will not last more than a few months. Cockroaches and the climate play havoc with most cloth-covered books. Red and green are popular colors here, but a book having either red or green cloth covers soon ceases to be a thing of beauty. Three days ago I received two volumes of Commercial Relations of the United States, 1894 and 1895. The red cloth covers were in good condition when the books came from the post office. The covers are mottled now, and in less than a month will look as if they had been sprayed with a strong acid. The people here are fond of bright colors. It may be possible to make red, blue and green book covers that will hold color in this climate and be cockroach proof, and if they can be made it would pay to introduce them here.— *United States Consul at San Juan del Norte to the State Department.*

POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for books and publications herein named.

DESIGN BY MUCHA.

Art Student (monthly), $1 a year; 10 cents a number. Edited by Ernest Knaufft, 132 West Twenty-third street, New York City.

Modern Art (quarterly), $2 a year; 50 cents a number. Edited by J. M. Bowles. L. Prang & Co., 286 Roxbury street, Boston, Massachusetts.

FROM a delightful article on Aubrey Beardsley, in the May *Fortnightly Review*, by Arthur Symons, the following passages bear directly on posters:

"Out of the great art of Manet, the serious art of Degas, the exquisite art of Whistler, all, in such different ways, so modern, there has come into existence a new, very modern, very far from great or serious or really exquisite kind of art, which has expressed itself largely in the *Courrier Française*, the *Gil Blas Illustré*, and the posters. All this art may be said to be, what the quite new art of the poster certainly is, art meant for the street, for people who are walking fast. . . . It finds its own in the eighteenth century, so that Willetto becomes a kind of petty, witty Watteau of Montmartre; it parodies the art of stained glass, with Grasset and his followers; it juggles with iron bars and masses of shadow, like Lautrec. . . . . Pantomime, too, in the French and correct, rather than in the English and incorrect sense of that word, has had its significant influence. In those pathetic gaieties of Willetto, in the windy laughter of the frivolities of Chéret, it is the masquerade, the English clown or acrobat seen at the the Folies-Bergiers—painted people mimicking puppets, who have begotten this masquerading humanity of posters and illustrated papers."

AUBREY BEARDSLEY.

AN extraordinary number of obituaries of Aubrey Beardsley appeared in French periodicals, perhaps more than of any English artist who has died in recent years.

SOME of the covers drawn by Rob Wagner for the New York *Criterion*, first commented on in this department, were recently reproduced and praised in the *Review of Reviews*.

THERE is a new Mucha poster, done for an art exhibition held in his studios. A facsimile of it may now be seen in this department.

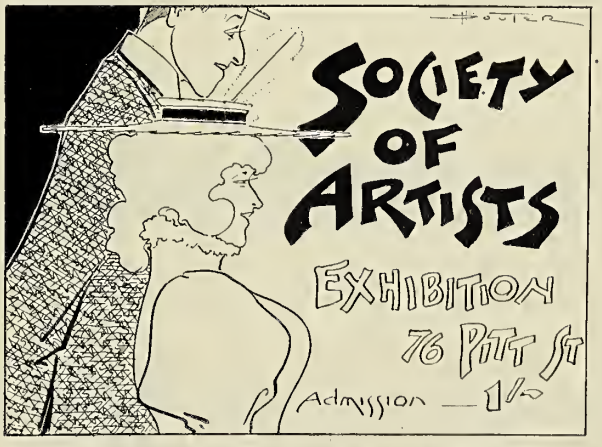
JOSSOT, the Parisian poster artist, used an amusing method of notifying people of his change of address, as a reduction of the poster in question now shown in this department proves.

A FRENCH POSTER.

THERE have been not a few curious portraits of the late Aubrey Beardsley. Max Beerbohm, and Beardsley himself, have done especially notable ones, while Felix Vallotton also contributes a Parisian version, which is shown, in reduction, from the *Revue Blanche*, on this page.

A FACSIMILE of the fiction number cover of *Scribner's Magazine* is shown herewith. The original is executed in ten colors and gold. This cover is the second of four prize covers to be issued during 1898, all by Albert Herter..

DESIGN BY ALBERT HERTER.



POSTER DESIGN BY D. H. SOUTER, SYDNEY, N. S. W.

THE HANDSOMEST JOURNAL IN THE COUNTRY.

Inclosed we hand you $1, for which please continue our subscription another six months. We consider THE INLAND PRINTER the handsomest journal in the country and of value to every trade journal publisher.—*The Trades Publishing Company, Philadelphia, Pennsylvania.*

CASLON OLD STYLE

THIS FACE WAS CUT ANNO DOMINI 1722

The oldest Type face now in use in America
It survived on account of its exceptional merit

40 POINT OLD STYLE No. 71 5 A 10 a $8 35

HINTS for Advertisers to consider

22 POINT OLD STYLE No. 71 14 A 10 A 28 a $7 65

A GOOD ADVERTISEMENT should contain language as easily understood by a cowboy as by a lawyer. Never lay claim to more than you can substantiate, but be forcible in your arguments to the consumer

24 POINT OLD STYLE No. 71 10 A 7 A 20 a $7 65

DON'T BE SATISFIED with any old type when there are so many styles that will please the most fastidious tastes. A distinctly attractive, popular letter is admired and noted by everybody. To use poor type is WASTING MONEY

48 POINT OLD STYLE No. 71 4 A 6 a $8 50

SELECT the design to be used

36 POINT OLD STYLE No. 71 7 A 4 A 14 a $9 35

HANDSOME Faces Produce Grand Results

18 POINT OLD STYLE No. 71 18 A 14 A 52 a $8 30

The type styles used to-day by many of the leading publishers and printers are Jenson Old Style, Bradley, Cushing, Schœffer Old Style, Jenson Italic, Doric Italic, Livermore, Satanick, Columbus, Cushing Monotone, and Cushing Italic. They are exclusive leaders in their class

---

FOR SALE AT ALL BRANCHES OF THE

American Type Founders Company

DORIC ITALIC SERIES

$15.50 60 Point 4 A 5 a

SENIC

$10.75 48 Point 4 A 5 a

MARGE

$8.75 36 Point 5 A 7 a

GASOLINE

$6.50 30 Point 5 A 7 a

HOSE GUARD

$5.00 24 Point 6 A 10 a

SNOW AND WHITE

$4.50 18 Point 8 A 12 a

BLACKER THAN COAL

$4.25 12 Point 10 A 20 a

QUICK PLUNGE FROM WHARF

$4.00 10 Point 12 A 25 a

SPECIALTIES IN WAGONS AND PLUGS

$3.75 8 Point 15 A 30 a

EXTRACTS, JEWSHARPS, AND SHIP CHAINS

$3.50 6 Point 18 A 40 a

THE ABSURD IDEA AN ETERNAL PARADISE FOR COMPS

$3.50 6 Point 18 A 40 a

Inland Printer Published in Chicago for Artist Comps

$3.75 8 Point 15 A 30 a

Contrive to Improve the Shining Minutes

$4.00 10 Point 12 A 25 a

George Washington, Dewey, Sampson

$4.25 12 Point 10 A 20 a

Hunger and Laborious Tramps

$4.50 18 Point 8 A 12 a

United Sons of Mother

$5.00 24 Point 6 A 10 a

Academy of Health

$6.50 30 Point 5 A 7 a

Quince Stone

$8.75 36 Point 5 A 7 a

Masthead

$10.75 48 Point 4 A 5 a

Roister

$15.50 60 Point 4 A 5 a

Horne

1234567890

AMERICAN TYPE FOUNDERS COMPANY

FOR SALE AT ALL BRANCHES AND AGENCIES

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

THE COLOR PRINTER, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. $1.50. G. Gennert, New York.

CYCLOPEDIC PHOTOGRAPHY, by Edward L. Wilson, Ph.D. 552 pages; illustrated. $4. The Inland Printer Company.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. $12.

FIRST STEP IN PHOTOGRAPHY, by F. Dundas Todd, editor of the *Photo-Beacon*. 52 pages. 25 cents. The Inland Printer Company.

National Lithographer (monthly), $1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch-und Steindrucker (monthly), $2.25 per year. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

EXPOSURE TABLES, by F. Dundas Todd, editor of the *Photo-Beacon*. All about exposing; the various makes of plates, stops, light. 25 cents. The Inland Printer Company.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

The Litho-Gazette, organ of the International Lithographic Artists' and Engravers' T. and P. Association of the United States and Canada. Subscription, 25 cents per year. The Inland Printer Company, or 234 Cambridge avenue, Jersey City, New Jersey.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

THE CHEMISTRY OF PHOTOGRAPHY, by W. J. Harrison, F.G.S. Describes very ably all the processes of photography; valuable to the lithographer who wishes to obtain a clear knowledge of the tools and materials he is working with when engaged in photographic work. The Inland Printer Company. $3.

THE GRAPHIC ARTS OF MODERN TIMES (Die Graphischen Kunste der Gegenwart), by Theo. Goebel. 186 insets of specimens showing paper, type, ink, the various methods of printing in lithography, typography, autotype, zincography, albertype, photogravure, bookbinding, etc. E. Steiger, New York City, or The Inland Printer Company, Chicago, Illinois. $15.

STYLE — IN THE FINE ARTS AND THE WORKSHOP. First series treats of The Ideal Man, in the Art of All Times, beginning with "The Antique." This series is to appear in forty-two parts, containing each twelve plates. Price per part, 35 cents; sold separately. Published by G. Hirth, Leipzig. The Inland Printer Company, Chicago. This is a timely work, compiled by Dr. Heinrich Bulle, of Munich, and can be recommended to all progressive lithographers and artisans as a most necessary auxiliary to the designing table. The other subjects to follow are: Custom and Costumes of Nations; The Animal in Myth and Fable; The Plant in Ornamentation; Exterior Architecture; Interior Decoration; Textile Art; Ceramics; Heraldry and Armor; Medallions; Allegories; Lettering, etc.

PRINCIPLE OF PHOTOGRAPHY IN NATURAL COLORS.—Professor Wiener, the eminent experimenter, has placed the labors of those who are searching for natural color photography upon the phenomena of *absorption* in fluorescence and phosphorescence, on the principles of *transition of the absorbed light* into printable, color-sensitive layers.

TRANSPARENT LITHO.-PROCESS PAPERS AND GRAINED GELATIN FOLIOS FOR CRAYON AND AUTOGRAPHIC WORK.—A convenient medium for tracing a drawing with litho. ink, shading the same with litho. crayon, and then transferring to stone or metal plate, is found in folios of gelatin possessing a grained surface, suitable for transferring any drawing made thereon with crayon touche or autographic ink.

SPECIMENS OF ART WORK IN THE INLAND PRINTER.—The G. & W. Company, New York: The Inland Printer Company can only publish lithographed specimens of either color or commercial work free if the subject is strictly an art plate, not made for advertising purposes. This rule is the same with regard to the three-color prints which appear in its issues. The impressions to the number of 17,000 must be furnished ready for binding to the company in that case, without any expense to them. To the several sketch artists who have lately written to this department upon this subject, we would say that their work must be of a high artistic character to be approved by the chief editor, in which case special arrangements may be made for publication.

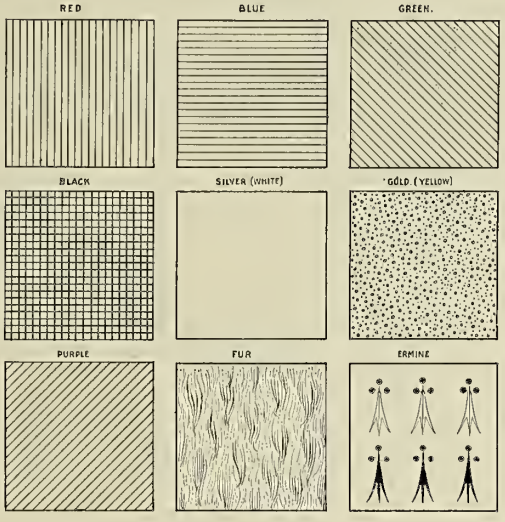
TRANSFERRING METHODS SCIENTIFICALLY EXPLAINED.—The ninth part of Volume I of the "Handbook of Lithography," by George Fritz (Wilhelm Knapp, Halle), is as superb as any of its predecessors. It explains the various transferring methods — composition transfer, ruled-screen transfer, transfer from type block, copper or steel plate engraving and lichtdruck, anastatic transfer, etc.— all most minutely explained and carefully illustrated with examples. In addition to this it contains an impression from the original etching of a pantographic relief engraving executed on stone. Price, 70 cents per part. The Inland Printer Company, Chicago and New York.

RUBBING-UP INK FOR USE IN DEVELOPING DIRECT COPIES ON STONE OR METAL PLATES THROUGH PHOTOGRAPHIC NEGATIVES.—Take 20 parts venetian turpentine, 20 parts transfer ink, 5 parts asphaltum, 3 parts yellow beeswax. These ingredients are fused over fire, ground with a muller and reduced with turpentine to a syrup-like consistency. The usual photo-lithographic transfer ink, mixed with a little asphalt, can also be used with good results for this purpose. For further manipulation see under "Albumen versus Gelatin." Cosmogravure etching wax, in which is dissolved a little transfer ink, will also work well in rubbing up or strengthening work of this kind.

THE NATURE AND PECULIARITIES OF ALUMINUM.—A. S., Boston: Regarding the use of aluminum in the graphic arts, formulas for producing or preparing printing surfaces have been and will henceforth be given in these columns, and a connected article on the subject, dealing with drawing on and printing from metal sheets, will also be kept running for several issues under this heading; but into such minute details as you desire, in spite of your liberality, we cannot enter, as there are so many other matters of great importance to the readers of this department. I must refer you to the scientific work by Joseph W. Richards, A.C., Ph.D., of Lehigh University, for full particulars upon the subjects you mention. The action of air, organic or inorganic acids, water, sulphur, salts, caustics, ammonia, etc., together with many other useful matters regarding aluminum in its various applications and peculiarities, will be found in this book: "Richards' Aluminum," price $6, postpaid. The Inland Printer Company, Chicago and New York, or Henry Carey Baird & Co., Philadelphia.

THE HERALDIC COLORS.—G. S., Binghamton, New York, engraver, writes: "I have engraved, for printing in one color, a heraldic shield, from an original which has on it bright colors — red, blue, gold, and green. I shaded the various colors, more or less, as shown on impression inclosed herewith, but the party refuses to accept the work, saying the colors are not expressed correctly, according to the *accepted rules of the science of heraldry*. This is the first time I have heard of such a science. I learned my trade in this country. Do you consider it a detriment to myself that I lack in this respect?" *Answer.*— Every artisan is called upon at times to execute things which lie outside of the realm of his routine duties, therefore we have books of reference to consult. Any first-class illustrated dictionary or encyclopædia would give you in a measure the information needed. The colors proper in heraldry are: red (vermilion), blue (ultramarine), purple, paris green, black, gold and silver. Instead of the latter, chrome yellow and pure white respectively can be taken. Brown, gray, orange, flesh, etc., are not regarded by the best authorities as true heraldic colors. A rule in heraldry, if you wish to be correct regarding the colors, is: Color should not be placed over or upon color, nor metal over metal, therefore, gold and silver, or yellow and white respectively, should not be superimposed upon each other. Place the colors upon the metal, or vice versa. The only deviation from this rule in modern heraldry is when picturing natural objects; these can be shown either on

metal or colored grounds. In writing, the colors are designated in the first letter of the color as: R. for red, B. blue, Gr. green, B. black, P. purple, S. silver (white), G. gold (yellow), N. natural color, etc. Following are the customary modes for showing the colors in lines, and they should always be executed in due relation to the axis of the shield, whether the same be in a straight or inclined position.



HERALDIC COLORS.

WHAT CAN BE DONE BY LITHOGRAPHY.—G. G., Pittsburg, writes: "I noticed in a recent trade journal that newspapers could be printed from stone or from substitutes of the same; that a picture can be cut from any periodical and reproduced along with the same, without resorting to photography; that the reading matter of such a paper could be set up by the typewriter on bands of transfer paper, and the whole matter then be reduced on a rubber film or reducing machine, and finally transferred to a metal plate, and, without high etching, print the whole business on a flat-bed or rotary press in the regular surface-printing method. Now, I thought I knew something about the different processes in vogue in the graphic arts, but does this not seem a little Quixotic?" *Answer.*—On page 340 of THE INLAND PRINTER and in other parts of "Notes and Queries on Lithography" you will find such principles mentioned. Our art is one possessing manifold devices and unlimited resources. There are processes yet lying dormant in lithography that will make it the only all-round practical and artistic printing and reproduction process for anything printable—from the plain card in imitation of steel plate to the 50 by 80 inch reproduction of an oil painting with its raised paint dashes and true canvas-fiber imitation standing out in actual relief, from the 20 by 100 foot poster down to the minute photographic reproduction of an insect, taken from nature and developed direct on stone or on its substitutes, or from the pictorial daily newspaper to the ponderous illustrated art volume, from the bank note or government stamp to the drug or tobacco label. The etcher's dry point, the photographic negative, the brush, the pen or the pencil, the air brush or the stump—they are all at home in lithography, they find legitimate expression therein. The steel and copper plate engraver's work, the wood engraver's cut, the linotype's product, the typewriter's print, the photographer's negative and the writer's autograph all are welcome guests to lithographic methods, and are treated with due respect and distinction; be the printing assigned to paper or parchment, silk or celluloid, tin or wood, felt or leather, iron or glass. Regarding your knowledge of the transferring process mentioned above in the sentence: "Set up by the typewriter on bands of transfer paper, and the whole matter then be reduced on a rubber film or reducing machine, and finally transferred," etc., I would call your attention to an error in your judgment of this mode of transferring. The typewriter matter, which must, of course, be printed by a machine capable of making a direct impression on a coated paper, must be first transferred to the rubber reducing-machine film before it can be reduced and finally transferred to the printing plate.

ALBUMEN VERSUS GELATIN EMULSION FOR DIRECT COPYING OF NEGATIVES ON STONE AND METAL PLATES.—B. S., New York: The usual mode followed by process lithographers in reproducing half-tones on stone and metal plates is the coating of such surface with chrome albumen, exposing under the negative, rolling up solid with fat ink and washing under the tap. The following is a decided improvement in this method, originated by the eminent lithographer and experimenter, George Fritz. It is evident that the very best quality of stone should be used; polishing must be perfectly even; before pouring on the light-sensitive substance, the plate or stone should be warmed, then flooded under warm water. The preparation is composed of 100 g. best Cologne glue, having swelled for about twelve hours in 600 ccm. of water, and then dissolved in the usual way; and of a solution of 6 g. dry egg albumen in 60 ccm. of water, which is added to the dissolved glue and filtered. To 60 ccm. of this solution add 500 ccm. water and 6 ccm. of a ten per cent bichromated ammonia solution, and again filter. With this solution the stone, which, however, is first slightly moistened, is covered in the darkroom, and rotated until dry. Exposure according to the negative: In sun, ½ to 2 minutes; in the shade, 5 to 10 minutes; by electric light, 8 to 15 minutes. Now, in order to get the ink to adhere to the work in an easy and satisfactory manner, the whole surface should be coated and rubbed up with a greasy ink. This ink is described in this department under another heading. After the plate or stone is rubbed up with this greasy ink and a soft cloth, the plate is then laid in water, whereupon the protected places will separate, and the work, which now has a strong hold on the plate, can then be further developed. Now gum up, dry, wash off and etch lightly, and all legitimate processes can now be gone through with the plate, such as washing out, rolling up, high etching, etc., without any injury to the work, and the result is much sharper than with the indirect copying method, with a saving of one-half the time. A point of great importance is that by this method no change of dimension takes place, which for colorwork is of first consideration. In coating the plate, particular attention must be given to getting the emulsion on as thin as possible.

TESTING, POLISHING AND GRAINING ZINC PLATES.—In considering the claims of zinc as a substitute for stone, we find a material that has most remarkable properties; but in its impure state it is a very treacherous metal, owing to its ready ability to corrode under the influence of oxygen when exposed to moist air, and, therefore, may be discarded in that state for very fine printing. Yet, if pure and properly guarded, it is an agent for good. I have often bought a large sheet of ordinary zinc, and by merely cleaning it with caustic soda, and washing with acid and counter-etching, have placed transfers thereon for storage or shipping purposes (as I had only one large stone to make my drawings upon). My customers would then transfer from this zinc plate again to stone and print, thus saving purchase and transport of large stone. This was done in days gone by. We did not know of zinc plates coated with stone deposit, or prepared in other ways to overcome the shortcomings of the natural metal, imparting to it at the same time a light color and grain upon its surface (equal if not superior to the color of stone), as we have these plates today. We can, therefore, set it down as a fact, that following the above indicated lines of progress and invention, there is no doubt at all that zinc, being a cheaply obtained material, will yet come to the front and demand recognition, in its own sphere of surface printing. And I hope that those who have already tried this metal with *poor* success, will do us the justice of comparing notes, to see if some error had not, perhaps,

been made that was the cause of the failure, for zinc will hold its own if properly used. Belgian zinc is considered the best for lithographic or chemical printing, and to test the purity of the metal, one must take a few scrapings and treat with a fifty per cent solution of sulphuric acid. The zinc will soon dissolve, and the resultant solution is filtered; if a large percentage of coal were present, the same would be shown upon the filter; if too much lead, the further manipulation with sulphuric acid would show a heavy white deposit. It is self-evident that too much coal or lead renders the plate useless for lithographic purposes, causing no end of trouble and annoyance. The next step of great importance, so often neglected in printing from metal plates, is the polishing. This must be conducted in a careful, scrupulously clean manner. Pumice, snake or Scotch stone, with emery or pumice powder and water, is used. The thickness of the metal should not be less than 20 to 22 B. & S. gauge; any little defects that may appear on the surface can be hammered up from the back of the plate. The scum is then scraped off with the knife of a plane, or with a true scraper-edge, and then the polishing with pumice powder done. Finally, the grain is put on by sand, running through a sieve of about 120 to 140 meshes to the inch. (No work should be put on a plate of high polish, as the grain makes the work and the gum preparation hold.) The work of graining is performed with a muller of zinc, and the movements over the surface of the plate should be made in small circles under even pressure. Scratches *must* be avoided. Grain is also produced by means of the sand blast or matt etching with sulphuric or nitric acid. The sand-grain is used only for drawing — being open; the acid-grain for transferring. All in all, this is a time-robbing, difficult labor, and should be left for those who have special appliances for that work.

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, marked "MUSGROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Art in Advertising (monthly), $1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

Profitable Advertising (monthly), $1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

Printers' Ink (weekly), $5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

Advertising Experience (monthly), $1 per year; 10 cents per copy. Irving G. McColl, Marquette building, Chicago, Ill.

THE Cuban flag blotter which the Norfolk *Anzeiger* sends me is very poor. The flag looks as if it might have been made in a blacksmith shop.

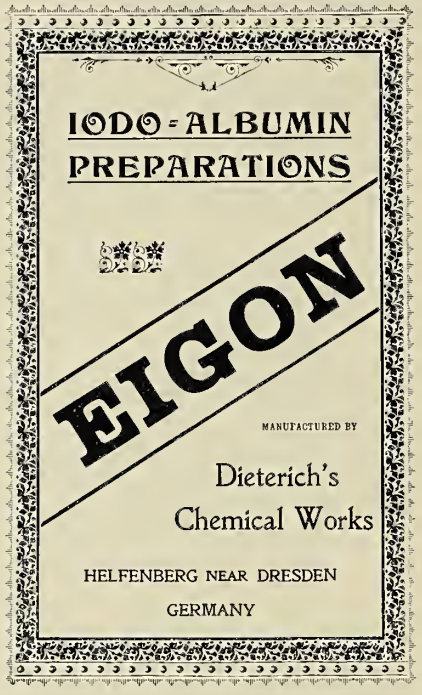
ASK W. H. Wright, Jr., 18 Ellicott street, Buffalo, New York, to send you a copy of his monthly paper, *The Imp*. It is a clever ad. for him, and has good things in it besides.

THE Austin Printing Company, Austin, Illinois, sends us "An Up-to-Date Printing Office," which shows that this department is carefully read and that the Austin people appreciate a "good thing." The booklet is well done.

THE Barney Press, Berlin, New Hampshire.—Your circular about your fifth year is as pretty a piece of refined work as I have seen. Your work should attract attention from the appreciators of good work — if you let them know about it.

PIERSON, Flint, Michigan, says there is money in making embossed stationery. Each box of steel-embossed initial paper he sells contains fifty sheets of paper and fifty envelopes, price $1 per box. The little printer in the smaller towns where steel-engraved work has to be sent out of town should find this line profitable if properly handled. Take the paper and envelopes and write each lady in town a personal letter, telling her what you can furnish her a box of paper, with her initial on each sheet, for, and inclose a little folder, very carefully printed, telling of the advantages of such stationery.

"WE cannot help it; this is the way the customer wanted it." That sentence sums up the whole cause of fifty per cent of bad printing. A customer who, in ninety-nine per cent of instances, knows no more about printing than a Cuban jackass knows about icebergs, gets a half-hatched idea in his head about the way a job of printing should look, and tells the printer it must be done thus and so. Here is a booklet cover, done by a firm in New York for a concern "who wanted it that way." The margin around the type form is too narrow—it should have been at least three-quarters of an inch; the outside display of border should have been left off altogether. The fancy border ornamentation at the top of the page should have been left out; the bottom type arrangement should have been in smaller size of the same face as at top of page. If these changes were made, the page would look one hundred per cent better. The inside of the booklet is commonplace.



BEN F. CORDAY, 538 Woodland avenue, Cleveland, Ohio, sends out a very prettily printed card, to which is attached a pencil. The legend "Make a Note of This" heads a paragraph of brightly written argument about the use of good printing.

THE Globe-Wernicke Cabinet people send me a batch of their literature for criticism. It is so uniformly poor that I cannot give it sufficient space here to point them out. I am sorry to see so good a thing so poorly advertised. The Wernicke people have a fine opportunity to use the photographs from real life idea, showing the way to handle their devices and their advantages.

GEORGE A. LORD & SON, Painesville, Ohio.—Your "Compliments" is a good idea, but the letterpress portion of the booklet is very poor. The wording is tame and stilted; the display of the catchlines is distinctly commonplace. You should have given a little talk on the etiquette of society stationery and calling cards. Your booklet would have been kept for reference and would have increased your engraving orders more than this one is likely to.

R. B. HAMILTON, manager Y. M. C. A., Cleveland, Ohio, sends me a booklet the Association issued some time ago, and asks me if I think such advertising good for such an association. The booklet is handsomely and delicately printed. There is a certain distinction about it that appeals to me as a printer; but as an advertising man who wants to hit the possible reader of my literature in a way to interest that reader and make a personal impression, I am not so pleased with the booklet. The Y. M. C. A. wants to interest the mass of young men, from fifteen to twenty-five. This booklet is lacking in virility. It is too dainty and pretty. It might have done for a Society of King's Daughters, but not for a Y. M. C. A. The

advantages of a Y. M. C. A. pale into weak femininity in such a garb. The delights of athletic sports become the small solaces of pink teas on the lawn; the intellectual advantages are not forceful when presented in light purple on a lavender-tinted handmade paper, with wide margins and in 6-point roman caps; and who could think of a military company without a certain amount of allowance, whose prospectus was so delicately printed? If Mr. Hamilton had put a portion of the money that he expended in the paper of this little book into good half-tone reproductions of photographs of sports, the military company, and some views in and out of the Association's building, and had, possibly then, made the booklet a larger page, and fewer pages, he would have produced something with more advertising force than he has. The title of the booklet is not a happy one. "Is That So?" means nothing, and is quite as unfortunately silly as "Sesame and Lilies," and the rest of those peculiarly named books of the master critic. A name of a booklet has a great deal to do with the successful accomplishment of an advertising object.

HERE is a pungent wail from a correspondent in Columbus, who, for obvious reasons, shall be anonymous:

COLUMBUS, OHIO, July 7, 1898.

"*Musgrove*," *care* INLAND PRINTER:

DEAR SIR,—When one has a skunk, like the author of the inclosed handbill, in his neighborhood, what is the best means of smoking him out?

He distributed matter like this at least over a month. They tell me at the paperhouse that he never buys anything but scrap.

It would seem that such a very cheap, cheap skate would defeat himself. No doubt he does; but he hurts legitimate trade in that it conveys the impression that the legitimate printer charges too much, and thus has a tendency to damage our trade. Unfortunately, there is no law for the suppression of "blacksmiths." Yours in indignation, ———

Here is the circular:

$ GOLD Dollars $
$ $aved $

The large Crowds daily leaving orders with us is proof that what we say is true.

PRINTING AT WAY DOWN PRICES CALL AT

796 N. HIGH ST.,

Where you can save HALF YOUR MONEY.

A FEW PRICES.

40 Fine Visiting Cards Neatly Printed for....20 c
1000 Good Business Cards,..... 75 c
500 Elegant Business Cards,..... 50 c
1000 Statement Bill Heads,..... 75 c
250 Printed Note-Letter Heads for..... 75 c
250 Envelopes furnished and Printed for.. 75 c
1000 Hand Bills for Advertising.....75 c

These Prices Speak for Themselves

$3.00 Saved is $6.00 Earned.

New Type, Fast Presses, Experienced Help. Call on us or drop a Postal Card and we will call on you.

The best antidote that I can imagine for the cheap-rate printing bacillus is to send out finely printed samples of good work, give the price on each for certain quantities, and then ask those to whom you send the samples to compare with the samples for less money. Drive the fellow who charges such money for his work into showing his samples; let your customers make comparisons. If he gives them as good work for $1 as you offer for $1.50, you cannot blame your customers for seeing the point and going to him. You cannot hurt him by sitting quiet and "kicking." Meet him on his own ground, push as he is pushing—but keep up the quality of your work. Make your quality speak for itself. Put a little extra "vim" in your business. I think that you will find at the end of six months that it was not so much his cheap prices that got work from you as your lack of "get-there." Do not blame a man for cutting prices—any man has a right to do that; pity him for being fool enough to cut off his nose to spite his face, and learn by his example the value of advertising your business.

THE SANDERSES, 144 Maiden Lane, New York City, send me a batch of samples. All of them are good advertising for printers. Most of the samples are printed arguments on odds and ends of fine papers—beautifully printed in colors. Here is a sample:

IT is human nature to judge by exteriors, and a first impression is apt to result in a settled opinion. THE Society Man is made prepossessing by wearing well-made clothes, and the Business Man, by using well-printed stationery. ARE you satisfied with your printing? DO you feel that it does you the justice your business deserves? WE are confident we can suit you LARGE and small orders receive equal attention.

THE SANDERSES
PRINTERS AND DESIGNERS
144 MAIDEN LANE, N. Y.

THE men who write speculative essays on businesses inadequately advertised might take up the subject of storage and warehouse concerns. I have never seen a good storage house ad. in my life. They attempt, without the shadow of reason that banks have, the dignity of a bank advertisement, which degenerates into a merely superficial assurance that what you leave with these storage houses will be safely kept. Now, the ordinary man or woman with anything to store is morally certain that a storage house can keep their goods intact, but the crucial points of service and charges are entirely ignored or kept in the remote background. The storage business could be greatly enlarged if a concern would go into a systematic canvass of the wealthy residential neighborhoods, and put out literature and correspondence that would attract favorable and thoughtful attention. I have before me a booklet issued by The Fidelity Storage & Warehouse Company, Philadelphia. It is a poor, mean-looking little thing, and as puny an effort at advertising as I have ever seen. First page contains a picture of the building—perfectly proper. Second page, taken up with display of addresses of branch houses—three-quarters of a page wasted. Third page, given to a letter from a railroad, which is of no interest to anyone but the Storage Company. Fourth and fifth pages to display about burglar-proof vaults—a page and a half wasted. Sixth, seventh and eighth pages, devoted to what should have been given at least seven pages of the eight the booklet contains—a description of the exceptional advantages of the Fidelity's warehouses. The three pages are crowded, hard reading; because too much had to be said in them the whole booklet was spoiled. A storage concern should issue blotters to go to business men, a new one each month, with a good business argument on each one, and they should go out regularly. The department devoted to household storage should be devoted principally to letter writing and to little folders and booklets addressed to a selected list of people, and to certain advertising in the newspapers. These advertisements should inform householders of the safety of the method, both in the moving and the keeping of household effects—these should be changed every insertion for three or six months, and then repeated. Such advertising would bring results; but such ten-year-ago advertising as the sample before me would not appeal to Noah.

THE Acme Printing House, 1024 Cass avenue, St. Louis, Missouri, displays a rather surprising disregard for grammatical construction in its folder, "The Why of It"; otherwise, the

folder is clever. As an argument by which to advertise a small office it is worth copying:

MR. CHARLES S. PATTESON, editor of *Newspaperdom*, New York, and proprietor of the Patteson Press, who is recognized authority on all matters pertaining to printing, writes us, under date of June 16, 1898, extracts from said letter as follows:

"Your prices for commercial work, as quoted in printed schedule, would certainly be ruinous to most printers."

Mr. Patterson is correct.

But there is a why of it.

If you take a job of work down town you go into a finely fitted up office, and talk with the business manager, and if you give him the work he turns the job over to an entry clerk, who takes it to the stockman, and, after he gets the paper out, he turns the job over to the foreman of the composing room, from there it goes to the pressroom and probably to the bindery, and then the billing clerk takes it, and the bookkeeper enters it up, and a delivery wagon delivers it, and a collector will come around and collect at the end of the month.

You are paying for all this.

When you come to us we do the whole thing. Just two of us. Father and son.

We are not charging you for sitting in a fine office. We charge you for profit on our actual labor.

You can see the difference, can't you?

We are doing a good business but want to do better, and solicit your patronage on the basis of superior work at lowest prices.

Done [Did] a fine catalogue this month. It couldn't be equaled for style and presswork in the city. Saved the company $15 on the job.

Done [Did] a fine booklet for a church. Improved on the job and quality of paper and saved the church people $2.50.

We save money for others. Why not for you?

Haven't no telephone, but a postal card will fetch our solicitor to your door.

Give us a trial. Once we serve you, we serve you always.

Estimates cheerfully furnished.

Give you the paper we contract for, and full count. No dishonesty in paper or count. Respectfully,

THE ACME PRINTING HOUSE,
1024 Cass avenue, St. Louis.

P. S.—There is a millinery store in front part of the office. Don't be afraid of it, but come right in. The millinery store won't be there long—only until the stock and fixtures can be sold—for we need the room it occupies.

Write to this house for their booklet, "Little Willie"—it is a good thing by Eugene Field.

MR. O'BRIEN sends me the following very satisfactory letter:

NEW YORK, July 11, 1898.

DEAR MR. MUSGROVE,—I thank you for your kindness in criticising the pad scheme in the July number of THE INLAND PRINTER. I sent out two hundred of the pads to occupants of offices in the immediate vicinity of my shop, and as a result have secured five orders, amounting to about $110. The five orders represent five new customers, and as they were satisfied with my work I have reason to expect more work from them, and all can be credited to the pad advertisement.

Kindly grant me your valuable criticism on the inclosed blotters and I will feel deeply indebted to you. Very truly yours,

JOHN J. O'BRIEN.

The blotters which Mr. O'Brien sends me are pretty, because of a dainty and pretty little girl's picture which is reproduced. While the blotters are not especially original, and although they are not—in the instance of "Lexicographers, Attention!" especially—all even pretty, yet they should pull trade, because they are a good medium in themselves. The blotter containing the baby's picture is the best; the one of the young lady and banjo is very poor—as the picture is poor.

PLEASE send me THE INLAND PRINTER for six months as per inclosed order. There are many good things in it and all printers who are troubled with indigestion and other ailments that tend to make them cranky, would find a good panacea in your paper, if they studied its contents as they should. It is a welcome visitor to my house.—*Frank W. Reeve, Atlantic City, New Jersey.*

KIND neighbor (accompanied by a large mastiff, to a little girl very much afraid of him)—"He's a good dog; he never hurts anyone. Don't you see how he's wagging his tail?"

Little girl (still shrinking back)—"Yes, I see; but that isn't the end I'm afraid of."—*Tit-Bits.*

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Advertiser and Publisher (monthly), $1 per year. New York.

Nebraska Editor (monthly), $1 per year. Beaver City, Nebraska.

Ohio Newspaper Maker (monthly), $1 per year. Mansfield, Ohio.

Michigan Bulletin (monthly), 50 cents per year. Howard City, Michigan.

Poinlers and Newspaper West (monthly), 50 cents per year. Kansas City, Missouri.

Newspaper Maker (weekly), $2 per year. Frank H. Lancaster, Temple Court, New York.

Newspaperdom (weekly), $1 per year. C. S. Patteson, 25 City Hall Place New York.

Fourth Estate (weekly), $2 per year. F. F. Birmingham, St. Paul Building, New York.

National Printer-Journalist (monthly), $2 per year. B. B. Herbert, 334 Dearborn street, Chicago.

Press and Printer (weekly), $4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.

Country Editor (monthly), 50 cents per year. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.

Massachusetts Editor (weekly), $1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.

Kansas Newspaper World (monthly), $1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.

The Journalisl (weekly), $4 a year; 10 cents a number. Edited by Allan Forman, 20 Liberty street, New York; 338 Rookery, Chicago.

Canadian Printer and Publisher (monthly), $2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

BRANN'S *Iconoclast* has been sold to F. T. Marple, of Fort Worth, Texas, for $1,000.

THE San Francisco *Call* has installed a new Hoe press capable of an output of 96,000 four-page papers per hour.

D. N. RICHARDSON, for forty years editor of the Davenport (Iowa) *Democrat*, and one of the oldest editors in the State, is dead.

THE Orion (Ill.) *Times* now occupies its own new building, and arrangements for great improvements in the news features of the paper are being made.

THE *Grain Dealers' Journal*, a twenty-four-page semi-monthly, is soon to be published at Chicago by the Grain Dealers' Company. Charles S. Clark is editor.

G. W. GUERNSEY, editor of the Audubon County *Journal*, Exira, Iowa, died on June 15. He had been a resident of Exira since the inception of the *Journal*, twelve years ago.

WILLIAM KEMEYS and Emily Swing, each twelve years of age, are the youngest editors in Chicago. They publish the *Penny Post*, which has a good circulation, entering five States.

THE office cat of the *Humane Alliance*, New York, must have issued a special edition recently, as that publication offers a $15 Angora cat with each order for a certain amount of advertising.

THE Montevideo (Minn.) *Commercial* made a big hit on July 4 by publishing a special three-column, four-page edition. The residents of Montevideo celebrated with a parade, and the work was done on a float while the parade was moving.

THE Ipava (Ill.) *Independent* issued an "Industrial Edition" in July that was neatly arranged and well printed. Excepting the last page, which was filled with war pictures, there were no illustrations and no display advertising. A few local cuts would have enlivened the pages wonderfully.

OSHKOSH (Wis.) *Enterprise.*—A neat and newsy daily. I do not approve the plan of running display heads at the top of every column on the first page. A double head at the top of the second and fifth columns would relieve the page of its present top-heavy appearance. Ad. display is excellent, particularly in the Continental Clothing House ads. The only one

that is at all weak is that of the Electric Park Theater. In this there is too much sameness. "Eight Nights" and "10 Big Acts" should have been smaller to afford proper contrast. Pisa is used to good advantage all through the paper.

THE Pawtucket (R. I.) *Times* is "up against" *Printers' Ink*. The latter published a statement that the Providence *Telegram* had more than twice the circulation of the *Times*, and now the *Times* offers to put *Printers' Ink* on a committee of investigation to prove that its circulation far exceeds that of the other paper.

FRED D. WARREN, Rich Hill, Missouri.—Your cartoons, while rather crude in execution, show excellent and original ideas. You have but to continue along the lines upon which you have started to accomplish very creditable results. These comic illustrations of local events no doubt prove very interesting to readers of the *Critic*.

SEVERAL copies of *Town Talk*, San Francisco, a weekly magazine of twenty pages, have been received. It is a nicely printed and neatly arranged publication, the contents, which are mostly of a local nature, being bright and interesting. The lights and shadows in some of the half-tones are not as well brought out as they should be.

THE "Harvest Number" of the *Commercial Review*, Portland, Oregon, is a fine production. It gives a complete summary of the wheat, grain and milling trade of the entire Pacific coast from 1889, with statistics that must have required weeks of research. The nicely executed half-tones, with which the issue abounds, are particularly appropriate.

THE Lima (Ohio) *Advertiser* conducted its third annual picnic for subscribers on July 23, at Hover Lake. Ice-cold lemonade, hot coffee and a boat ride on the lake were supplied to each guest free—a printed invitation, a badge and a boat ticket being mailed to all, and the *Advertiser* is consequently very popular and thoroughly in touch with its constituents.

THE Detroit (Mich.) *Evening Press*, which is doing a noble work in caring for newsboys, has had a houseboat constructed which will be utilized for the pleasure of the little fellows. It is the intention to use this for excursions and outings as a reward of merit, in recognition of good conduct and bravery. At all times the houseboat will be ready as a floating hospital for any who are ill or injured.

LA JUNTA (Colo.) *Tribune*.—Everything about the *Tribune*, from a typographical standpoint, is above criticism. Exceptionally good taste is shown in the ad. display, and the presswork could not be improved. It is a very bad plan to run paid readers among local items. You should have sufficient consideration for your subscribers to cull these out and run them separately, or at least to give them some distinguishing mark. You will not lose a single contract through insisting on this treatment.

QUINCY (Fla.) *Herald*.—There is poor judgment shown in the make-up of your first page. Certainly the news of the exchange of Lieutenant Hobson was of vastly more importance than Dr. Talmage's sermon, and should have been given first place. The bottoms of columns on this page should be made even, also tops of fifth-page columns. Too much ink, poorly distributed, mars the presswork. Ad. display is fair, but there is a tendency to overwork the pointers. There is a good supply of local news.

BINGHAMTON (N. Y.) *Chronicle*.—Francis Curtis, publisher of the *Chronicle*, writes: "We think we have the best one-dollar weekly in the State or country. Will you look over a few numbers and tell us what you think of it?" The sixteen five-column pages of the *Chronicle* are a delight to the eye. Made up with the same care as bookwork, nicely printed on calendered paper, it would be difficult to find a weekly that will excel it in neatness, or one which gives more for $1. Most of the half-tones are exceptionally fine, while a few fall below par through being worked too black, thus making the shadows too dense. Ad. composition is above criticism. I should grade "Personals" and items of correspondence, use parallel rule, such as is run on first page, for head rules, and run one more lead between these and the running title. These are the only improvements I find to suggest in your excellent paper.

THE Chatham (N. Y.) *Courier* is using a good idea to encourage correspondents in the furnishing of news and subscriptions. Twenty prizes are offered to those securing the most points before November 1. Each letter containing five or more news items counts 5 points; each article of general news worthy a separate head, 5 more; each new subscription for a year, 10, six months, 5, three months, 2; renewals, one year, 5, six months, 2. The prizes range from a Webster's Dictionary to a silk umbrella, with a total value of $50.

NATHANIEL C. FOWLER, in an article on "Journalism," pertinently says: "The country editor is the great big toad in the little puddle; the prominent man of his town. True, the country editor may never reach the top notch of journalism, but to be at the top of the country notch is much more remunerative, much more pleasant, than to desperately cling to the middle notch of great city journalism. There is nothing happier and surer than the life of the country editor. His salary or his income is small, but so are his expenses."

The Circuit Rider, Rich Square, North Carolina.—J. H. Outland, in whose establishment the mechanical work on this little church publication was done, sends copies for criticism. The paper does you credit. It is well arranged and nicely printed. A few of the ads. are crowded by using too large body letter, but as a whole are very creditable. Those of J. E. Barkley and Mills H. Conner are both good. The large line, "Headquarters," in the latter, should have been explained by making secondary display of "Field and Garden Seeds."

Providence Register, Scranton, Pennsylvania.—A bright, well-printed paper. The ads. could be improved by the use of a few more borders and larger display lines where the heavy body type is used. This is the only fault with your ads.; secondary display too large to allow the principal lines sufficient prominence. Heads should be put on more of the longer items, keeping the balance in the first two columns of the third page. Short-headed items could then be used to fill in at bottoms of columns, which would be a much better make-up.

MONROE (N. C.) *Enquirer*.—The greatest trouble with your paper is that the headlines are hardly large enough to afford proper contrast with the large body type, and there are far too few of them. There should be two or three display heads on the longer articles on the first page, with doubles on many of those now carrying single heads. Heads should also be placed on many of the longer items on the fifth, to break up the monotony of the large page. Presswork and ad. display are good; the latter could be improved by the use of a few more borders.

CHADRON (Neb.) *News*.—The first two issues of this new weekly, which succeeds the *Signal-Recorder*, are submitted for criticism. It is a neat paper in every respect, and is well filled with local news. The ads. are all well displayed and good presswork adds to their attractiveness. The short pieces of wave border in the box heads should be omitted. Weber Brothers' ad. is disfigured by the same treatment. The type used for single heads is excellent, and caps of the same or some other equally black letter should be utilized for editorial headings, as those in the second issue are not distinct.

Bates County Critic, Rich Hill, Missouri.—Several copies of this new weekly, which made its first appearance in May, are submitted by Warren Brothers, the publishers. It is a neat six-column folio, set in 8 and 10 point old style. It is not a good plan to scatter the short local items on the first page. It would be better to run these all together on the third, with an appropriate heading, reserving the first for such news as warrants headlines. There is such contrast between the plate and

your own excellent matter, that I should favor using plate on the eighth page only, where it will be entirely isolated. Your ads. are well displayed; there should be more of them.

ALEXANDER CITY (Ala.) *Outlook*.—Your crisp editorial paragraphs on local and State matters are just the thing and what many papers sadly lack, but you are inclined to go to the other extreme and use too much space for this department. Some of the longer paragraphs could be used as local news, with single heads, and thus relieve the pressure. The series of Pisa is an attractive one, but it appears to disadvantage in your ads., as the body letter used in conjunction is too large. Aside from this the ads. are good. The size of Pisa used in the box heads is too small; it should be at least 18-point. A better quality of paper, worked dry, would be a vast improvement.

EVANS CITY (Pa.) *Times*.—The *Times* is but four months old, and is modern in size, being a four-column, twelve-page paper, wire stitched. I fail to find a publisher's announcement. I would suggest that you place within the border surrounding your neat heading the words, "Published every Friday," and "Subscription, $1.00 per year" (I obtained this information from your premium offer). These could be placed one in each of the lower corners, putting the wording already there in the corners above, or they could be grouped in small type with "Vol. I., No. 20," in the lower left-hand corner. The paper is nicely made up and well printed. A little more care should be taken with the bottom of plate columns. Ad. display is fair.

By courtesy Helman-Taylor Company, Cleveland, Ohio. Engraved by Samuel R. Mason, Cleveland, Ohio.

THE LITTLE MUSIC TEACHER.
(Original by Wunsch.)

Dawes County Journal, Chadron, Nebraska.—Ernest W. Julian, business manager of the *Journal*, sends several copies for criticism. Your paper does not lack for local news, and that is a big point in a successful weekly. Editorial comment is good as to quality and quantity. There is a fair amount of advertising, which is well displayed. You need more of a variety of borders; the one you are using is a trifle too ornamental to give the best results. I would banish from the newspaper department the type used for "Citizen's State Bank, Chadron, Neb." Attention to a few details in the make-up would add much to the attractiveness of the paper. Put the paid readers all together with a general head, discard the brass dashes between local items and put heads on those of ten or more lines, and place one or two more leads before and after rules and headlines. The letter used for "Rail and Wheel" is not heavy enough; 12-point Bradley, or 10-point De Vinne or Gothic would be better.

THE annual summer meeting of the Pennsylvania Editorial Association was held in Philadelphia and Atlantic City, June 27 to July 1, and was attended by two hundred members with their wives and sweethearts. They arrived in Philadelphia from all sections of the Keystone State, and, by invitation of the managers of the Philadelphia Bourse, were entertained there that evening, after which the Pen and Pencil Club took them in hand and showed them "A Night in Bohemia," which has made this club of Philadelphia newspaper men so famous. On Tuesday morning a visit to the Philadelphia Commercial Museums was made, and at 12:30 a dinner was given the association at the Hotel Walton. After a visit to the Union League, the party left for Atlantic City, arriving there in time for dinner at the Grand Atlantic Hotel. On Wednesday evening the members were treated to a fine musical concert under the direction of J. O. K. Robarts, of the Phœnixville (Pa.) *Messenger*. On Thursday evening, the management of the new steel pier formally opened that fine structure with a ball complimentary to the Association, and on Friday afternoon the majority of the party left for their homes, after spending one of the nicest summer meetings in the history of the association.

E. H. LEONARD, publisher of the Oshkosh (Wis.) *Enterprise*, sends a large real estate ad. of his designing for criticism. The ad. is headed, "A Dozen Eye-Openers." Then follow twelve panels, each containing a catchy headline, a few lines of body matter, and closing with prices in black figures, ranging from 1 to 25 cents. The idea is to imitate a dry goods ad. and is a novelty, and will be read for this reason. It is well written and typographically neat and attractive. The women who are on the lookout for bargains will be the ones most attracted through the small prices. If the ad. was not a large one, I should not consider it a good plan, for the same reason that it is not a good plan to advertise one business by giving publicity to another. I recently noticed an ad. headed in large letters with the word "Shoes," and followed in small type by "are the proper articles to protect the feet, but people are more interested in ice at this season of the year." The man wanting to buy ice is not likely to be attracted by a shoe ad.

GEORGE W. BROWN, who sets the ads. on the Simcoe (Ont.) *Reformer*, sends a copy of that paper with a request for an opinion on his work. The ads. do you great credit. I note that you are careful to use not more than two faces of type in each, which gives them a neat appearance. In that of L. J. Potts you should not have deviated from this custom, but have put "The Hub" in 72-point Bradley. "The Leading Clothier and Men's Outfitter" should have been leaded, dropping the last two lines what was necessary. "General Ticket Agent" in E. E. Ford's ad. should have had the same treatment, and

could have been further improved by indenting "Ticket" one em and "Agent" two ems. The business cards on the second page have too much sameness. This could be relieved by putting the classification heads in Bradley, Jenson, or caps of italic. Your ads. are the best that I have seen in any Canadian paper and will compare favorably with those of the leading papers of the United States.

Piscataquis Observer, Dover, Maine.—C. H. Bowden, manager, in sending a copy of the *Observer* for criticism, writes: "Our aim is to make it better, and anything you might suggest will be appreciated. Inclosed find rate-card, to which we strictly adhere." To suggest improvements in the *Observer* it is necessary to get down to fine points. There should be another lead above the lines "Married," "Died," and "Business Pointers," and I should insist on using a rule before Dr. King's readers. It is evident that great care is taken with make-up, presswork and ad. composition, as all deserve commendation. The paper is packed full of news, twenty-one towns being represented in the correspondence. Your rate-card shows that you receive fair prices; it is refreshing to note your comment concerning it. A feature of this card is that it is practically in round numbers, as no price is given but what is divisible by twenty-five. But the scale of prices is not equitable, as the proportion of reduction for increased space is wrong. As an instance, take the four weeks' rate: The first inch costs $1.75, the second, $1.50; third, 50 cents; fourth, 75 cents; fifth and sixth, 25 cents each, and the next six inches 83⅓ cents each. The idea is a good one but needs developing.

THE recently organized Michigan Associated Dailies is a movement that is certain to prove of incalculable benefit to members, as combined orders for telegraph service and material insures greatly reduced rates. Forty daily papers have already joined forces in the new organization. That it is to the interest of every publisher of a daily in that State to become a member goes without saying. M. E. Brown, Battle Creek, who is secretary of the association, recently sent a circular letter to members giving an excellent idea for the issuing of extras, which is being used in connection with the Battle Creek *Moon*. The extra consists of two four-column pages and sells for 1 cent, where the regular edition sells for 3 cents. One page is covered with a dry goods ad., which is printed in advance, and charged for each time an extra is issued, thus covering the entire expense. The form is worked on a job press and thus does not interfere with the regular issue in any way. In commenting on the success of this plan, Mr. Brown says: "The little bulletin seems to take better at the price than an extra paper at a larger price, and on several occasions we have issued these bulletin extras at intervals of an hour and found that each additional bulletin would sell as well as the preceding one. We usually sell from 600 to 1,000 of them, so you can see that, as there is little extra work involved, the matter all being used in the regular issue, it pays very well, to say nothing of the reputation we get for being up to date on the news."

HOW TO SET THE GREGORY AD.—The ad.-setting contest proposed in these columns in July developed unusual proportions, considering that no prizes were offered. It is pleasing to note that so many are willing to do what they can to better the product of the craft, and to assist each other. In accordance with the agreement, three of the ads. received are reproduced, but whether or not they are actually the *best* three it is difficult to say absolutely. Fifty-one specimens were received from thirty-eight contestants, three of whom reside in Canada, and the others in States representing all parts of the Union, from Maine to Texas and California. Many pleasant and encouraging words for THE INLAND PRINTER were in the accompanying letters, and are gratefully acknowledged. Nearly all requested criticism, which I regret must be brief, but trust you will receive some benefit. In regard to the expressed desire for more contests of the same nature, I shall probably give you something to ponder over next month. I am sorry that in the present instance I neglected to make it clear that you could have the privilege of changing the order of the wording — we will have it understood next time. Some did change it, and others will no doubt think they could have done better if they had had the same privilege. No. 1 comes from Birney Allen, with the Waterloo (Iowa) *Courier;* No. 2 is the work of George Paddock Swain, with the Providence Albertype Company, East Providence, Rhode Island; and No. 3 was submitted by John W. Perou, with Albert H. Heath, San Diego, California. The specimens reproduced are the ones I have personally selected as the best, and my judgment is borne out in a great measure by seven authorities on ad. construction. Two of these are printers, two business men who are large advertisers, two advertisement writers, and the other a man of large experience in typographic display, but who could not be classed in either of the three categories mentioned. In the twenty-one specimens selected by these men No. 1 appears four times; twice as first choice, and twice as second. No. 2 appears twice; each time as first. No. 3 twice, once as first, and once as second. The others chosen were the specimen

E. S. GREGORY
& SON
18 Canal Street
FORT PLAIN
NEW YORK.....
DEALERS IN.....
DRUGS

Medicines	Shoulder Braces
Chemicals	Syringes
Perfumery	Paints
Fancy Toilet Articles	Oils
Surgical Instruments	Varnishes and
Trusses	Dyestuffs

..PHYSICIANS' PRESCRIPTIONS..
CAREFULLY PREPARED

No. 1.

E. S. Gregory & Son
DEALERS IN
Drugs...
Medicines, Chemicals,
Perfumery,
Fancy Toilet Articles,
Surgical Instruments,
Trusses,
Shoulder Braces,
Syringes,
Paints, Oils, Varnishes
and Dyestuffs.
Physicians' Prescriptions carefully prepared.
18 Canal Street,
Fort Plain . . . New York.

No. 2.

E. S. GREGORY & SON
18 Canal Street,
FORT PLAIN, N. Y.
DEALERS IN...
Drugs...
Medicines, Chemicals,
Perfumery, Fancy Toilet Articles....
Surgical Instruments
Trusses, Shoulder.....
Braces, Syringes
Paints...
Oils, Varnishes and....
Dyestuffs.
Physicians' Prescriptions Carefully
..Prepared..

No. 3.

sent by Melvin Z. Remsburgh, Oceanside (Cal.) *Blade*, which was the first choice of one, the second of two, and the third of another; those of Louis J. Salek, foreman Merrill Printing Company, Hinsdale, Illinois, the one with the light border being the first choice of one, and the third of another, and the heavy border the third choice of one; and those of the following, each of which was selected once, as either second or third choice: W. L. Calswell, *Decatur County Journal*, Leon, Iowa; W. H. Powell, St. Louis, Missouri; Emery Coggswell, Meriden, Connecticut; Richard M. Bouton, *Sentinel*, South Norwalk, Connecticut; and O. C. Hansell, *Nobles County Democrat*, Adrian, Minnesota. In setting an ad. of this character the business and firm name are nearly of equal importance, the former having a slight advantage. A large majority of the ads. submitted placed all the articles enumerated in the same size of type. The word "Drugs" at once designates Mr. Gregory's business. Both No. 1 and No. 2 bring this out admirably, the former appropriately giving prominence to the special feature to which the advertiser wishes to direct attention, "Physicians' prescriptions carefully prepared," which the latter fails to do. A plain 6-point border, something like this ◆◆◆◆, in place of the heavy rules in No. 2, would have relieved it of its funereal appearance, but the arrangement is striking and neat. In making a third selection I was somewhat puzzled, as there were many of nearly equal merit. I decided against the specimen of Mr. Remsburgh, which met with the next best approval of the committee, for the reason that there was a trifle too much sameness, and because "Physicians' prescriptions" was so decidedly separated from appropriate matter and placed side by side with "Paints, etc." No. 3 brings out a point which the others, with one exception, failed to do. Not all drug stores deal in paints, and it was a commendable idea that gave this word prominence. Many specimens were very creditable from a typographical standpoint, but the business view must be considered in conjunction with this. The work of Albert J. Scrase and Harold Munro, Leamington (Ont.) *News*, and E. Alfred Lamb, Camden, New Jersey, was ruled out, as the ads. were set in a measure of twenty ems pica instead of thirteen ems, which is so nearly the universal newspaper column width as not to require specification. Four specimens sent by Roscoe Thompson, Hudson, Michigan, were debarred because they were set in a four-inch space. The work of Harry C. Wisner, Mount Morris (N. Y.) *Union*, was a favorite with the committee, but was not considered, for the reason that "Prescriptions, etc.," was omitted. The work of A. G. McCormick, Wichita (Kan.) *Eagle*, was also omitted for the same reason. I will assure my readers who are employed in job offices that their work is not omitted from the contest. Those who requested criticism will no doubt notice by the foregoing remarks what their ads. lacked. Many can lay their failure simply to the fact that no prominence was given the business advertised. I am sure we have all been benefited by the contest, including those who are not fortunate enough to have their efforts reproduced. The ad. I have in mind for next month will be of an entirely different character.

EXPRESSIONS FROM THE PHOTO-ENGRAVERS.

A resolution was passed at the second annual convention of the National Association of Photo-Engravers, held at Brighton Beach, New York, August 11-13, requesting that each member send a condensed expression of his opinion of the results of the convention for publication in THE INLAND PRINTER. The following from Mr. Lon Sanders, the newly elected president, has been received at time of going to press. We hope to print others in the October issue:

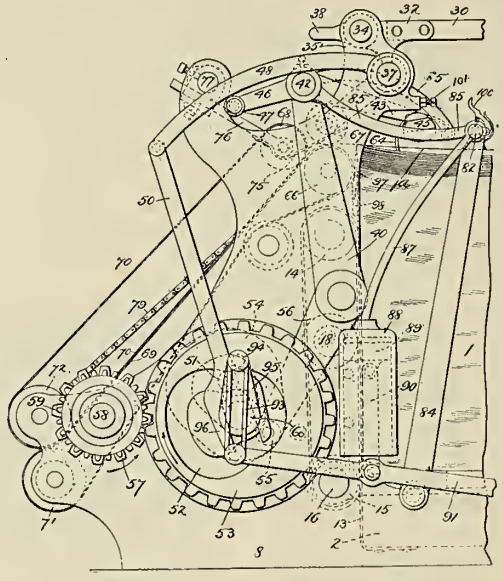
The second annual convention of the National Association of Photo-Engravers proves that the work to be performed by this association is of great importance in every city of America. The men who attended this convention were among the most progressive and intelligent men in the business, with a desire to elevate the industry to a higher plane. With such men the future success of this organization is not a doubt, but a certainty

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

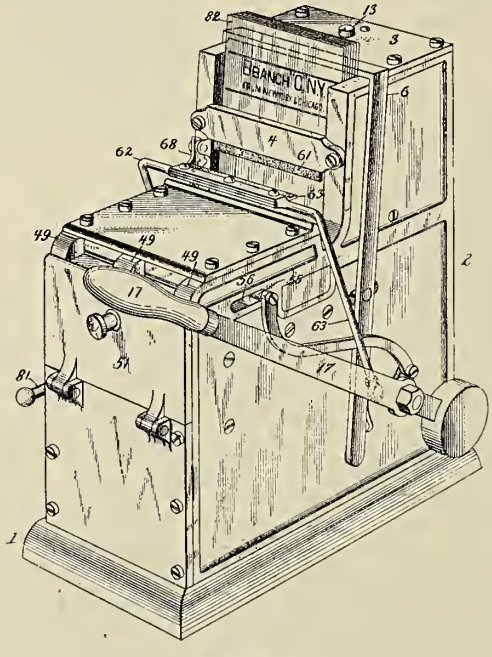
ANOTHER patent on the Miehle paper-feeding machinery has been taken out by Robert Miehle and J. W. Mansfield, No. 606,975. A portion of the machine is shown in the drawing, and it will be observed that the pile of paper does not lie flat, but curves up at the forward edge. The pile being so supported that the top sheet is just opposite a pair of



No. 606,975.

rolls, 67, a rubber, 45, is brought into play and works the sheet along over the edge, the action being partially retarded by a roller in the rear, not shown. Probably one of these days the public will be treated to a sight of the machine operating on one of the Miehle presses.

Patent No. 607,915 is by George R. Cornwall, of the Aluminum Plate & Press Company, and describes a process of intaglio printing. The present method of intaglio or incised-



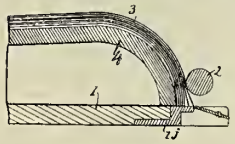
No. 606,397.

plate printing is practically that of the copperplate printer, consisting in cutting the design into the plate, filling the lines in the plate with ink, wiping off the surface with extreme care

by hand, and printing by running under a roller. By substituting a porous aluminum plate for the copper plate, Mr. Cornwall is able to do the same kind of printing lithographically, and at a speed equal to typographical printing. He thus makes it possible to do copperplate work at prices only a trifle in advance of type printing. The incised aluminum plate is treated just like the lithographic stone, or just like the aluminum plates which this company is making for curving about the cylinders of their rotary lithographic press.

A post-office printing press, for printing and folding mail-pouch slips, is the subject of patent No. 606,397, by N. A. Stimson. The work is at present done by hand stamps and hand folding, and in some of the larger post offices requires the services of several clerks.

The prominent feature of Frank Schilz's paper-feeding machine, patent No. 607,958, lies in the curving of the sheets, 3, about a former, 4, so that they are confined by a roller, 2. This tends to separate the edge of the outer sheet, as shown in an exaggerated manner in the drawing, and this separation is taken advantage of to work the top sheet ahead, while retaining the others.



No. 607,958.

A new method of producing a lithographic stone or plate has been patented, No. 606,709, by Leon Five, of Paris, France. He takes the remnants of waste and broken lithographic stone and reduces them to powder, and makes them into a paste with albumen, glue and potassium silicate, molding the whole into a block that may be used as is the lithographic stone.

A new and economical method of bookbinding is the subject of patent No. 607,012, by W. Boehner, of Chicago. There is no stitching or stapling whatever. The back of the book is simply sawed into with T-shaped cuts, a strip of stout cloth inserted and pasted in, and the book is ready for the covers.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

Howard Chandler Christy, the artist, was at Santiago for *Scribner's*, and in the September number writes an "Episode" of what he saw at El Poso. He took many photographs and made sketches, which are published in this number.

The War Revenue Law of 1898, with index, has been issued in pamphlet form by Godfrey & Co., manufacturers of printers' rollers, 909 Sansom street, Philadelphia, Pennsylvania. The information should be in the possession of every printer.

From Bates & Holliday, attorneys and counselors-at-law, 711 Tremont Building, Boston, Massachusetts, we have received a neat pamphlet, reprinted by Judge Bates, from an article prepared by him for the Boston *Herald*, giving general information on the salient features of the new bankruptcy law. The publishers will send the pamphlet on request until the issue is exhausted.

The August issue of *The 400*, the leading American journal of travel, was perhaps the most notable in its cover design of any of the very notable issues of that journal. The characteristic trade-mark or insignia of every railway or steamboat line was given in the colors usual to them, and in the interior illustrations everything combined to show the most attractive features of well-known resorts. Messrs. Persinger & Sullivan are to be congratulated on producing so adequate and representative a journal, and to the printers, The Henry O. Shepard Company, of Chicago, must be given the credit of an excellent specimen of typography.

A very attractive exposition of the advantages of the Cleveland Young Men's Christian Association has been written by Mr. John E. Powers, and issued in a neat pamphlet. The great advantages of these associations, and the exceedingly low dues, should enlist young men of every class and condition. The presentation of the case by Mr. Powers could not be excelled.

"The Evolution of Paper" is the title of a beautiful booklet issued by the Whiting Paper Company, of Holyoke, Massachusetts, the largest manufacturers of fine writing papers in the world. It can be had for the asking, and as it is as valuable to the general reader as it is worthy of study by the printer, we presume the Whiting Company will have to print several editions.

"Food for Thought, Rare and Well Done," is the catching title of a little book of extracts from the *L. A. W. Bulletin and Good Roads*, which Mr. Sterling Elliott has just put on the market at the modest price of 5 cents. The sprightly verse and delicate fancy of Mr. Nixon Waterman takes up a large portion of the little volume, which is a guarantee that the reader will have genuine enjoyment in its perusal.

F. Dundas Todd, editor of the *Photo-Beacon*, Tribune building, Chicago, has added to his valuable and interesting publications of the art-science of photography a very convenient brochure on "Amateur Portraiture at Home." Amateurs generally will welcome the clear and direct rules laid down by Mr. Todd toward securing successful results in the management of the elusive problems of lighting and posing. The book is freely illustrated by half-tone. Price, 50 cents.

CONVENTIONS OF THE UNITED TYPOTHETAE AND THE ELECTROTYPERS.

As the forms of The Inland Printer for September are being closed at the time the above organizations are assembling at Milwaukee (August 23), the former to hold its twelfth annual meeting, the latter its second annual one, it will not be possible in this issue to give reports of these conventions, but full accounts, well illustrated, will appear in our October number.

The programme arranged by the committees of the Milwaukee Typothetæ, as published last month, was a very complete one, each day's business and pleasure plans being looked after with a view to expediting the work of the convention, and at the same time giving ample time for enjoyment.

The electrotypers will undoubtedly carry forward the good work which was so successfully begun at Nashville last year. Three business sessions are to be held, and it is anticipated that much will be accomplished which will redound to the welfare of the organization. The matter of the shorter workday, and the adopting of a uniform scale for electrotyping, are two of the principal subjects to be discussed.

WARNING TO PRINTERS AND PUBLISHERS.

The Keller Printing and Publishing Company, of Evansville, Indiana, send the following warning to The Inland Printer:

Evansville, Ind., August 2, 1898.

Publishers and printers are warned against two sharpers who style themselves G. W. & W. C. Jewell. They get up advertising schemes and take the orders on an iron-bound contract, which seems to show that they intend to do the right thing, but in the end they do up all who have any dealings with them, at least they did it here. They contracted to get out a telephone directory, and turned over orders to the printers to secure the payment, but before the work was completed, as soon as they could get a few copies, they went out and collected this money and skipped out of town without paying the bill. They are very fresh and talkative, and claim to be father and son. They dress in black. The son is about thirty years old and the father about fifty.

They came here from St. Louis, where they had been working advertising schemes, and left Evansville on an excursion train to Chicago over the Peoria, Decatur & Evansville Railway.

Look out for them.

SNAP SHOTS AT THE TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION, OMAHA, NEBRASKA.

1.—In the Streets of Cairo.
2.—Entrance to the Streets of Cairo.
3.—Chicago *Record* and *News* Pagoda.
4.—Nebraska Building.
5.—View of Lagoon, looking west.
6.—The Government Building.
7.—The Fine Arts Building.
8.—Peristyle and Statuary Between Buildings.
9.—The Horticultural Building.
10.—Electricity and Machinery Building.
11.—East End of the Lagoon.
12.—The Administration Arch.
13.—A View in Midway.
14.—In Front of the Government Building.
15.—Another View in Midway.
16.—In the Streets of Cairo.
17.—Arch of the States.
18.—Minnesota State Building.

THE TRANS-MISSISSIPPI EXPOSITION AT OMAHA.

OWING to the war, to the fact that a period of financial depression has been upon us, to the failure of the railroads to make favorable rates, to the fact that the farmers have been busy harvesting, and to several other causes, the attendance at the Trans-Mississippi and International Exposition at Omaha, Nebraska, during the earlier months of its existence was not as large as its projectors could have wished; but now that the railroads have made favorable concessions the people are beginning to flock in, and everything points toward its being a financial as well as an artistic success.

To say that Omaha has a fair which that city may well be proud of, is but faint praise for so grand an undertaking so well carried out. The whole country has reason to be proud of it. The Exposition will compare favorably with any held in the past, not excepting the World's Fair at Chicago. To be sure, it is not as large or as complete as the World's Fair, but there are beauties about it which cannot fail to be remarked by even those who firmly asserted that never would there be another Columbian Exposition. It will not be possible to mention specifically the attractions of the fair, but a number of views have been taken by THE INLAND PRINTER representative and are here reproduced, to give its readers an idea of what can be found in the Trans-Mississippi Exposition grounds. We urge that an early visit to this exposition be made by everyone who reads THE INLAND PRINTER. Visitors interested in printing

THE GOVERNMENT BUILDING BY ELECTRIC LIGHT.

and the allied arts cannot fail to be impressed with the exhibits that cover matters relating to their trade, as well as the many others outside of their line.

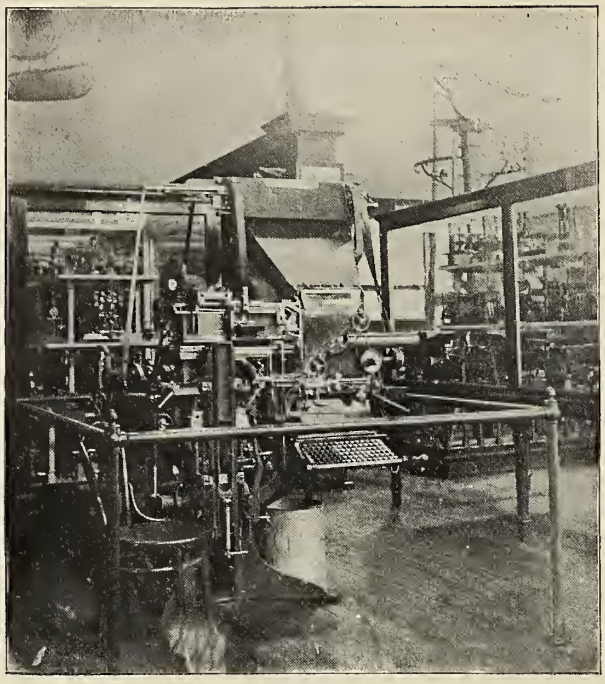
In the Patent Office department, in the United States Government building, can be seen models of all the printing presses, from the original machine illustrating the earliest form of printing press, invented by Gutenberg in 1456, to the fast web perfecting presses used in the modern newspaper office of today. Here are models of the primitive printing press made from picture shown in the American Encyclopedia of Printing; the Stanhope press, invented by the Earl of Stanhope in 1800, and considered to be the first marked improvement on the Gutenberg press; the old Adams press, invented by Isaac Adams in 1830, having a vertically reciprocating bed with ink fountain at each end of form, and throw-off mechanism to prevent impression; the press invented by T. French in 1837, printing both sides from the roll; the cylinder printing press, invented by Carr & Smith in 1840, having a stationary form and traveling impression cylinder, with feed-board at each end, and inking rollers on each side of the cylinder and traveling with it; the press invented by R. M. Hoe in 1847, with large cylindrical

ILLUMINATION OF THE FINE ARTS BUILDING.

form around which are arranged a number of impression cylinders, and using prismatic type and column rules thicker at the outer edge; the press invented by W. Bullock in 1863, which has a large impression cylinder, and automatically cuts and feeds sheets from a roll; the Hoe & Tucker press of 1868, which perfects single sheets, has two feed-boards, tape and fly delivery, and uses stereotype plates; the duplex printing machine, with folding apparatus attached, invented by E. L. Ford in 1877; the machine invented by L. C. Crowell in 1879, having a type cylinder and two impression cylinders; the oscillating platen printing press, invented by H. S. Griffiths in 1880, using different colors of ink, which are applied to portions of the form, and has paper fed intermittently; besides many others.

In addition to the machines mentioned, in this department can be seen models of various kinds of papermaking machines, digesters, pulp beaters, etc., all worthy of close inspection.

ELECTRIC FOUNTAIN AT NIGHT.



PATENT OFFICE EXHIBIT.

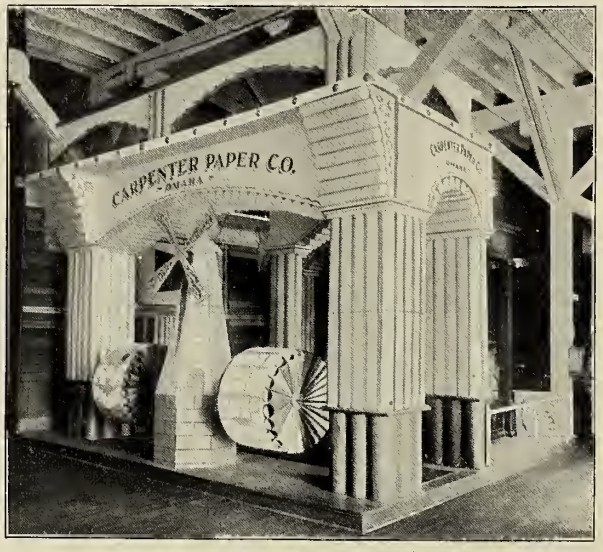
As no model of the Mergenthaler linotype machine could be obtained, it was decided to place a full-sized machine in this exhibit, as shown in the illustration herewith. It is the simplex two-letter matrix machine, and for this reason attracts a great deal of attention from those already acquainted with the ordinary linotype machines. It is under the direct charge of Mr. Edward T. Golden, of New York, who takes especial pride in showing all visitors the workings of the machine, and supplies them with metal slugs with their names and addresses on to carry away as souvenirs of their visit.

The Patent Office exhibit is under the supervision of Mr. Thomas H. Mitchell, assistant chief examiner of patents, who has labored hard to make it an attractive one, and visitors will feel after having examined it that he has succeeded.

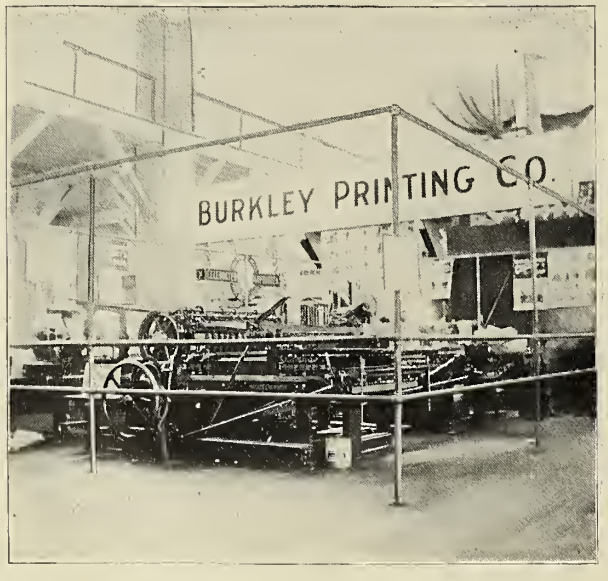
Another exhibit in the Government building that printers will be glad to examine is that of the Weather Department. Here can be seen all of the devices used by the Government for taking observations and recording same, as well as a miniature printing office equipped for printing the weather reports. This exhibit is in charge of Mr. Morton Brown, who also does the engraving of the maps that are used in each day's report. These weather maps are made by the Hoke engraving plate process, which was selected by the Government after a careful investigation of all the known processes applicable to work of this kind, it being considered the best and most reliable. The plates can be prepared in the shortest space of time, and give most excellent printing results. The weather report sheets are printed upon a Chandler & Price press, which is also a part of the exhibit.

The Press building is well fitted up for the convenience of newspaper men, and the files of papers and magazines are quite complete. A pagoda near the administration arch is occupied by the Chicago *Record* and *Daily News*, a feature of the display being the original war sketches made by the artists of these papers in Cuba, Porto Rico and the Philippines for use in those papers.

In the Utah exhibit in the Agricultural building, which seems hardly the place for it, is an old hand press bought in 1848 by Mr. Orson Hyde, and used to print the *Frontier Guardsman* at Kanesville, now Council Bluffs, Iowa. Mr. Joseph E. Johnson afterward purchased the office, and the press was moved to Utah, being carried across the plains by mule teams, at a cost of 25 cents per pound. It was taken to Spring Lake Villa to print the *Farmers' Oracle*, and afterward moved to St. George and used for printing a number of other papers. It was later bought by Mr. C. Johnson, its present owner, and is retained merely as a souvenir of bygone days.

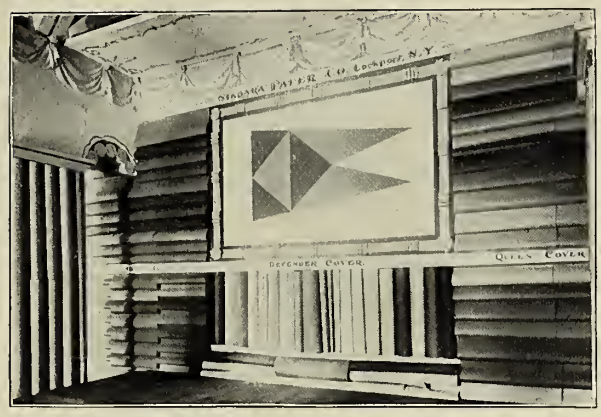


CARPENTER PAPER COMPANY'S EXHIBIT.



BURKLEY PRINTING COMPANY'S EXHIBIT.

In the Manufactures building the exhibit of the Burkley Printing Company, which is in reality an up-to-date printing office in full working order, attracts a great deal of attention. The exhibit includes two Miehle presses, a Dexter folding machine, a Star cutting machine, two Monitor wire stitchers and a Crocker-Wheeler electric motor, the latter being used to operate all the machinery in the exhibit. While the work being produced upon the printing presses is not as high grade as is capable of being done on those machines, it was selected because of the difficulty of looking after a higher class of work at an exhibit of this kind, where the workmen are constantly being interfered with and questioned by visitors who crowd about the exhibit. It shows the speed and accurate printing qualities of the machines, and that they are capable of doing the lower grades of work neatly as well as the better class, for which they are mostly used. One of the printing machines has the new sheet delivery, which lays the sheet on the table printed side up. The other and smaller machine has the old-style delivery. All of the machinery shown in this exhibit has



Wall Exhibit, Carpenter Paper Company.

been required to meet the demands of the Burkley Company's plant, and will be placed in their office in Omaha as soon as the exposition closes. It was an enterprising move on their part to arrange this exhibit, and the publicity they will receive through it will undoubtedly be of great service to them.

In the northwest corner of the Liberal Arts building will be found the exhibit of the Carpenter Paper Company, of Omaha, which is constructed entirely of paper. Reference to the accompanying cuts will give an idea of it, and it might be stated in this connection that different colors of stock have been used with very good effect. The feature of the exhibit is the old Dutch windmill, which is propelled by electric motor, and in turn revolves the large drums at either side for the purpose of showing the various goods handled. These large drums have attached to their surface statements, ruled headings, cards, fancy stationery, and all other goods of that description, which can be shown in that way, and cannot fail to attract attention. On one side of the wall of this exhibit, a separate cut of which is shown herewith, is the cover paper made by the Niagara paper Company, of Lockport, New York. There are three different kinds, one called "Royal Melton," one "Defender," and the other "Queen." These are presented in a great variety of shades and colors, and make a striking setting for one side of the exhibit. Arranged upon a table in front of this Niagara exhibit can be found stationery, tablets, etc., for the inspection of callers.

In close conjunction with the Carpenter exhibit, and under

Byron Weston Exhibit.

their control, is that of the Byron Weston Company, of Dalton, Massachusetts. The booth covering this exhibit is a very magnificent piece of woodwork made of California redwood, very highly polished, and was used originally at the Midwinter Fair in San Francisco a few years ago. Samples of the linen ledger and record paper, from the large antiquarian to the smaller sizes, are shown, the pyramid of paper being surmounted by the large record book which the Weston Company showed at the World's Fair, made from their stock, and in the covers of which are embedded the various medals they have received at fairs in different parts of the world.

Across the aisle from the Carpenter Paper Company's exhibit is that of Crane Brothers, Westfield, Massachusetts. This exhibit is also under the care of the Carpenter Company, although not exactly a part of it. The exhibit includes a pyramid of their gold medal linen ledger, and a portion of the dome surmounted by their celebrated trade-mark, the crane, which was shown at the World's Fair, and at other expositions,

Where The Inland Printer is Kept on Sale in Omaha.

as well as their large blank book, and a quantity of goods made of paper, such as office baskets, megaphones, etc. Numbers of megaphones made by the Crane Company are in use along the Midway, and add to the din in that thoroughfare.

The Carpenter Paper Company's exhibit is in charge of their Mr. J. G. Odell, a very gentlemanly attendant, who uses every effort to make it pleasant for callers, and who explains in the most satisfactory way the merits of the goods exhibited by his house.

The exhibits of the Photo-Colortype Company and Rand, McNally & Co. in the Liberal Arts building are also worthy of inspection. The former contains samples of commercial work by the three-color process; and in this exhibit can be seen the gold and silver medals awarded the company at the Brussels Exposition. The latter includes atlases, books, maps and school supplies.

In making reference to the Carpenter Paper Company's exhibit at the fair grounds, it will also be well to speak of the immense business which this firm has built up in Omaha, and which now extends over the entire western end of this continent. Through the courtesy of Mr. Isaac W. Carpenter, the president of the company, The Inland Printer representative was shown through the large establishment of the company, at the corner of Howard and Eleventh streets. The firm occupies a five-story structure which has recently been added to, a good idea of which can be obtained by reference to the accompanying illustration. The visitor was first shown through

the business offices, where a large force of clerks is employed, then was taken to the top floor of the building, and passed from there to the different floors, obtaining an excellent idea of the stock of goods carried, and of the facilities the house enjoys for handling its immense trade. Situated, as the company is, in a section of country some what remote from eastern markets, it must be in position to supply goods promptly to all of its customers, and while it handles a large line of different goods each brand is carried in sufficient quantity to fill large orders on the shortest notice. It was noticed that hardly any kind of paper was carried in lots of less than one hundred reams or over, and as the stock was constantly kept up there could be no question of taking care of orders in good shape. In looking over the stock it was found that the firm had arranged its goods for the most economical filling of orders, and that the line included white manilas, flat papers (many of which were their own special brands), cardboards, boxboards, cover papers, news print, blotting, colored poster, building paper, twine, paper bags, etc., as well as a large line of enameled and machine-finished book papers. One room in which country printers would be especially interested was the job department, where selection can be made from an assortment of stock that would meet any requirement, every lot being a special bargain. The stationery store was found to be well supplied with blank books, inks, tablets and all the specialties naturally to be found in this department. In the ruling department were three machines in full operation, one being a dual self-feeding ruler, which does the striking and faint-lining simultaneously and is the only machine of this kind in use west of Chicago. Printers do not need to send away for special envelopes as the firm also has facilities for manufacturing these in any quantity. One of the things which most impresses the visitor is the businesslike air which pervades the entire establishment, and the good feeling which exists between the heads of the house and all of the workmen. The Carpenter Company may be said to be in a way a family concern, as there are four brothers connected with the management, each of whom is throwing his best energies into building up the house. The company has eleven salesmen on the road traveling constantly throughout the West, and for a firm that has been in existence but twelve years, can be very proud of the wonderful success attained. Visitors to the exhibit at the exposition will receive the same cordial reception at the store in Omaha, and are invited to call there when in the city.

UNRIVALED IN ITS FIELD.

We take occasion to express our very high appreciation of your magazine, which, it seems to us, marks the highest point to which trade journalism has attained. In literary merit, typographical appearance, and value as an advertising medium, your journal is unrivaled in the field which it occupies.—*The Kidder Press Manufacturing Company, Boston, Massachusetts.*

NOT A BIT MORE.

Light-Minded Young Thing in a Bathing Suit—Surely, Aunt Margaret, you are not going to wear your spectacles in the water?

Aunt Margaret—Indeed I am. Nothing shall induce me to take off another thing.—*New York Tribune.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM Canandaigua (N. Y.) *Repository-Messenger*, a four-page circular, composition on which is neat and presswork good.

THE De Ruyter High School catalogue, printed by C. W. Ames, of the De Ruyter (N. Y.) *Gleaner*, is a well-set pamphlet of fifty-six pages. The presswork is fair.

THE Gottschalk Printing Company, St. Louis, Missouri, submits a few specimens of color printing, the composition, presswork and arrangement of colors being very artistic.

A FEW business cards from Major A. Paul, Emporia, Kansas, show that he has a knowledge of artistic display, some of the cards being very good. Presswork is of uniform good quality.

BUSINESS cards from the Benham Printery, Anderson, Indiana, printed in colors, are very good samples of commercial work; type well displayed, presswork good and colors harmonious.

A COMMENDABLE piece of composition and presswork is the blotter submitted by the Riverside Printing Company, Pueblo, Colorado, printed in red and green on a yellow enameled surface. The design is attractive and neatly finished.

BY the courtesy of Mr. Charles H. Leeds, Washington, D. C., we are in receipt of a copy of the *National Union*, published by the Government Printing Office Council, No. 211. The work is very acceptably printed and the illustrations are unusually well done.

FROM the *Post*, of Pontiac, Michigan, we have received the first annual published by the seniors of Pontiac High School. It is entitled "Le Dernier des Esprits." It is a very creditable piece of work and will be a valued souvenir to the many scholars whose portraits give interest to its pages.

WILL LEATZOW, Democrat Printing Company, Madison, Wisconsin: The letter-head is neat, but the embossing needs to be improved upon. In the note-head the omission of the Jenson florets would be an improvement. Blue ink would look better than green in combination with gold on this job.

THE Peck Press, Second avenue and Twenty-first street, New York, is sending out several catchy ads. of its own, calling attention to their facilities for executing fine printing. The samples tell their own story, being excellent specimens of artistic typography, in both composition and presswork.

A FEW samples of letter-heads, bill-heads and business cards, from Surface & Sneed, Tazewell, Virginia, are excellent specimens of plain yet effective composition. There is no attempt at ornamentation, but the types are carefully selected and harmoniously displayed. The presswork is good.

THE Standard Printing Company, Penn avenue, Pittsburg, Pennsylvania, has issued a well-designed and finely printed blotter, showing silhouettes of the army and navy boys, and with catchy reading matter well displayed thereon. The company is willing to exchange blotters with other printers, hoping to be mutually helpful in that way.

CHARLES A. FREEMAN, art printer, South Norwalk, Connecticut, has submitted a few samples of his work, which show that he is well up to date in style of good advertising typography. The blotters and card are good, and the booklet—showing styles of type in his office—is well designed and printed, and should be the means of bringing him many orders.

FROM O'Connor Brothers, Fort Plain, New York: Cover of catalogue of Montgomery County Fair; well designed and set in one series of type, but more attention should be given to joining of rules. Advertising pages of catalogue are well displayed. The circular "About Printing" is neat and well printed, and should attract attention. Presswork is of fair quality.

J. R. MISSEMER, editor and publisher of the *Advocate*, Steelton, Pennsylvania, evidently believes in being right up to date with printing material. A circular just issued by him is adorned with a portrait of Rear-Admiral Dewey, is set in type of the "Dewey" series, and is printed on manila paper, a combination that is novel and strictly harmonious in the light of recent happenings.

A NUMBER of specimens of display composition from Arvid Olson, 290 Wells street, Chicago, proclaim him an artist in designing and executing typographic work. The "Old Country Fair" programme, in two colors, is an excellent piece of composition throughout. The note-head and letter-heads are good. The Netterstrom card would look better if the name were in caps and the words "General Contractor" a size larger. Other samples are neat.

FROM the printing office of Charles B. Keeler, Jr. (sixteen years old), 5110 Madison avenue, Chicago, come two samples of very handsome letterpress printing. "A List of Books in the Library of Charles B. Keeler" is a pamphlet of twenty-four pages, 5 by 7, printed on deckle-edged paper, with title-page set in text and printed in red and black, with "Strathmore" cover and tied with silk cord. The *Courant* is an eight-page brochure, 4½ by 6, also printed on deckle-edged stock, in red and black, with cover, and is

"published when the editor feels so disposed, which seems to be semi-annually." It is filled with information of a varied and unique character, and shows that the young editor has the making of a journalist in him. The composition and presswork of both the above are beyond criticism

THREE school catalogues from E. B. Tabor, Brandon, Mississippi, are fair examples of display composition, except that we do not admire such a lavish use of border on work of that character. The presswork might be improved, and we think the free use of red and blue ink on this kind of catalogue is somewhat out of place, giving it too much of a theatrical effect. Quiet colors are more suitable for literature issued from educational institutions.

A BUSINESS card, note-head and programme, printed in colors, have reached us from J. Rosenberg, the Bell Press, One Hundred and Forty-first street and Third avenue, New York. The engraved design on the card and note-head are good, but the colors selected are poor. If the programme had been printed in blue ink, with two or three of the principal lines in red, a stronger effect would have been produced with less labor than is apparent as now printed.

"MORE LIGHT" is the concise title of an elegant brochure issued by W. S. Giles, with the Trow Print, New York. It is an exposition of some of the advertising designs originated by Mr. Giles and engraved and printed by the Trow Print, and shows the fertility of artistic resource that can be drawn upon to furnish productions of similar character for others. The half-tone and letterpress printing are of very high grade, and the brochure is literally a work of art.

MR. W. W. HINDS, superintendent of the Record Printing Company, Bardstown, Kentucky, has made some efforts in the way of adapting amateur

photography to the illustration of booklets, ads., etc. We reproduce two of a series advertising a patent medicine, which show an unusual proficiency from two months' experience.

THE souvenir programme of the dinner given by the San Francisco Typothetæ on June 17 has been received. The brochure is printed on buff deckle-edged paper, each leaf bearing the sentiment of one of the members, and nearly all of them of a patriotic character. The American flag printed on cloth is attached to a bronze flagstaff printed on the cover, and a private's head held in place by the seal of the typothetæ gives weight to the design. It is a beautiful and novel specimen of the printer's art.

A NEAT volume has just been issued by the Missouri Press Association, containing the proceedings of its fifth winter meeting on January 20-21, and of the thirty-second annual meeting on May 25-27, 1898. In it are the programmes of the two meetings, with the papers read thereat, illustrated with half-tone portraits of the officers and leading members of the association. It contains 160 pages, 6 by 9, well printed on fine enameled stock, and is the output of the Troy (Mo.) Free Press Print. It is a handsome souvenir, and worthy of preservation.

THE specimen sheet of embossing in another part of this issue, furnished by the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, is worthy of notice. This firm has made a specialty of embossing for a number of years, its book entitled "A Mint of Hints," advertised on the sheet we now mention, having met with the highest approval of those familiar with this class of work. The book is being furnished at a remarkably low price, and printers should by all means secure a copy. No special mention need be made of the printing of this insert. The sheet speaks for itself.

HORACE RESCOTT, superintendent of the job department of the Troy (N. Y.) *Times*, forwards a package of pamphlets, booklets and brochures illustrating and describing summer resorts. The design, composition, press-work and finish of all are excellent. The embossing, Mr. Rescott says, was all done on a Colt's Armory press, but some of it looks as beautiful as though done on a steel die embossing press. Such work shows that the artistic element exists in the printing office as well as the purely mechanical, and Mr. Rescott is to be congratulated on the exceptional results of his endeavor to combine the two.

FROM Papenhagen & Deindoerfer, Defiance, Ohio, we have received a catalogue of volumes in the public library of that town—a pamphlet of 92 pages and cover, 6 by 9, composition on which is good and presswork of fair quality. In a letter accompanying the same a request is made for an estimate on the work, "as there is some difficulty in getting our just dues for it." Measuring the composition at 50 cents per 1,000 ems, you should have received almost as much therefor as you got for the completed job. Have forwarded the catalogue to the editor of "Estimating Notes and Queries" for an opinion on its value.

A PACKAGE of printing from Frederick Strecker, with J. A. Bluntach, Rochester, New York, contains specimens of commercial, society, etc., stationery, all of a high class of composition and presswork. A miniature four-page leaflet, printed in red and blue, advises the public to "Remember the Maine thing to do when business is slow is to bombard the town with well-printed catchy advertising. Don't let your competitors 'bottle' you up." Work such as Mr. Bluntach turns out ought to capture the business of any town bombarded with it. Mr. Strecker is to be complimented on his ability to execute work of so high a quality.

"OUR TOWN" is the title of a sixteen-page pamphlet, 6 by 8½, oblong, issued by the Improvement Committee of East Brady, Pennsylvania. It is printed on enameled stock, with half-tone illustrations in various shades of ink and descriptive letterpress in brown. The printing was done by the East Brady *Review*. The composition and make-up of the pamphlet is good, but the presswork is poor. The half-tones lack detail, and a vignetted half-tone of the high school shows a strong line at the edge of the vignetting, instead of vanishing away into nothing, showing that the proper treatment of vignetted half-tones is unknown to the pressman who did the work.

THROUGH the courtesy of Mr. John Thomson, president of the John Thomson Press Company, New York, THE INLAND PRINTER is in receipt of several dainty pieces of printing which are worthy of mention in these columns. One of these is a pamphlet of thirty-six pages, which bears upon its cover the title: "Celebration of an Event in Engineering." It is a souvenir of a dinner given to Commodore Mordecai T. Endicott, chief of the bureau of yards and docks, navy department, Washington, at the Engineers' Club, New York, May 21, 1898, which was participated in by about seventy-five members of that organization and their guests. The pamphlet contains the addresses delivered by the speakers of the evening, and puts these in permanent form as a reminder of that occasion. The greeting and toast by Mr. Thomson, president of the club, is followed by response by Mr. Endicott, and the other addresses appear in order. The pamphlet is printed in old style type on deckle-edged paper, with cream-tinted cover, with title in a harmonious color of ink, and tied with silk floss. Another pamphlet, giving list of members of the Engineers' Club, with dainty half-tone illustrations of exterior and interiors of the building, printed upon enameled stock, with tastefully engraved cover, is also at hand. But the piece of printing that would perhaps attract most attention is a facsimile reproduction of a letter received from Admiral Dewey, dated Manila, May 24, 1898, addressed to the secretary of the Engineers' Club, New York. It is an acknowledgment of a cablegram and reads as follows: "Flagship Olympia, Manila, May 24, 1898. Sir,—Admiral Dewey wishes me to express to the Engineers' Club of New York his high appreciation of the action of the club in cabling congratulation to himself and to the members of the engineer corps attached to this squadron upon the naval victory of May first. The telegram was read on the quarter-deck of all vessels of the squadron with all hands at muster. Such prompt appreciation of services rendered to the country is a great incentive to continued effort. Very sincerely, T. M. Brumby, Flag Lieutenant." The envelope inclosing the communication, with address, Chinese stamp, cancellation mark, and corner card of the United States consulate at Hong Kong, are also reproduced in exact facsimile. The work on the three specimens referred to was by Bartlett & Co., of New York, and is up to their usual high standard.

THE Sanders Engraving Company, St. Louis, have issued a sheet of half-tone specimens made in a number of different styles, most of them showing the delicate effect produced by this company in the way of vignetting. This firm produces the soft shadings by etching, and not by hand tooling, and the results are so far superior to other methods that printers will thoroughly appreciate the innovation. Another improvement which the Sanders people have adopted is the making ready of half-tone engravings on the block before mounting, so as to save the pressman's time. Another point they make is to trim all cuts for one-column size to 13 ems pica exactly, and for two columns, 26½ ems wide. They propose also to trim cuts to even picas and nonpareils, so as to assist the printer in making up forms. This method will undoubtedly meet with great favor, and other firms will be compelled to adopt the scheme before very long.

LEADING manufacturers of goods usually adopt a method of advertising that will make the public familiar with their products, so that they may be recognized on sight. Such a firm is the Heath & Milligan Manufacturing Company, of Chicago, manufacturers of paints and colors. A booklet recently issued by them is an admirable specimen of artistic printing. In it their leading brands of paint are shown by reproduction of the labels or cans in which the goods are put up, and the excellent drawing, engraving and printing of the same in gold, silver and numerous colors attests the careful, artistic and complete furnishing of their printing office for turning out such high-class work. The cover is an admirable specimen of decorative printing. The work was gotten out under the supervision of Mr. A. T. Packard,

the director of the printing department of the company, and is a specimen of which he may well feel proud. The composition is good, the colors brilliant and well registered, and presswork excellent.

A UNIQUE brochure is the specimen book of types sent out by E. W. Stephens, Columbia, Missouri. Its size is sixty-four pages, 3½ by 5½, the printing being on one side only of the stock. Each page is set in one series of type, and is a complete, well-displayed advertisement. In a panel at the foot of the page is given the name of the type and the number of sizes in the series, while on the right-hand margin is shown a cap. letter of each size, ranging from the smallest to the largest. The idea of getting up such a brochure is an excellent one, and might be followed with profit by many printing offices. The presswork and finish of the booklet is first-class.

HIGH-CLASS engraving helps to make the artistic printer's life happy, and the engraver who gives him perfect work is the recipient of his blessings. Of such a character is the work of the Grand Rapids Engraving Company, of Grand Rapids, Michigan. A catalogue just issued by them shows specimens of half-tone and zinc process work adapted for all illustrative purposes, from the soft, rich portrait work to the open-line work suitable for newspaper printing, and all classes of catalogue illustration. The work is superbly printed on very heavy enameled stock, inclosed in a cover with rich yet delicate design, printed in pale blue and silver and beautifully embossed. Recipients of this work of art will undoubtedly give it an honored place among their cherished specimens.

R. HOE & CO., the well-known manufacturers of printing presses and printing machinery in general, have just issued a catalogue of machinery and materials for electrotyping, stereotyping and photo-engraving. In this catalogue every tool and machine necessary for the complete manufacture of engraved plates or electro and stereo plates is illustrated and described, and electrotypers and engravers, or any printer contemplating the inauguration of an electrotyping or engraving plant in connection with his business, whether on a large or small scale, will do well to write for a copy of this catalogue to R. Hoe & Co., 504-520 Grand street, New York. The catalogue contains seventy-two pages, 7½ by 10½ inches in size, and is printed by the De Vinne Press, New York, which is an assurance that it is a first-class job of composition and presswork.

TRADE NOTES.

H. C. STOVEL, formerly manager for the Toronto Type Foundry, Winnipeg, Manitoba, is now manager of the Printers' Litho Engraving Company, of that city. His firm has recently removed to 263 McDermot avenue, where they have fitted up for doing half-tone work, zinc etching, electrotyping and stereotying.

CHICAGO readers of THE INLAND PRINTER, whose subscriptions expire shortly, can renew same by sending direct to The Inland Printer office, or, if they will send word by telephone, our agent will call and take the subscription. Mr. J. Robert Lewis, city circulator, is authorized to receive moneys and give receipts for subscriptions.

THE advertising of the Inland Type Foundry, of St. Louis, supplementary of their advertising in this journal, is marked by a variety and persistency that should give good results — booklets, leaflets and cards in novel and tasteful design, with arguments from various points of view in favor of Inland type. The work being done by the customers of the house gives it unusual interest.

J. D. MCCLINTOCK and L. Price have formed a partnership and opened a printing office in the Lyon building, Cincinnati, Ohio, under the firm name of McClintock & Price. Mr. McClintock has been for the past ten years with Cohen & Co., of Cincinnati, and is well and favorably known in the trade. They have equipped an up-to-date office and propose to make their business a success.

ONE of the popular ink houses in Chicago is the Chicago Printing Ink Company whose works are at Grand avenue and Rockwell street. The firm makes every grade of printing and lithographic inks, varnishes, etc. A down-town office has been established at 180 Monroe street, in charge of Robert O. Boyd, who knows the wants of the trade and can cater advantageously to those in need of goods in his line.

INFORMATION comes from Louisville, Kentucky, and from Knoxville, Tennessee, that J. D. Hollister, formerly in the employ of the Buffalo Printing Ink Works, but whose connection with that company was severed July 20, last, has been representing to a number of firms that he was still connected with the house, and asking that drafts be cashed for him on account of that firm. The ink company desires to have the trade know that the gentleman is not now connected with their concern, and they will not be responsible for any such drafts or for moneys borrowed on their account.

AN exceedingly well-prepared book of samples of the Whiting linen ledger paper comes from the Whiting Paper Company, Holyoke, Massachusetts. The great variety of shades and textures shown of this standard paper should suit the most fastidious. The mechanical get-up of the sample book is the work of the Slocum Company, of Philadelphia, Pennsylvania, which of itself is a certificate of its excellence.

PLANS for a new building, to be occupied by the Miehle Printing Press & Manufacturing Company, Chicago, are now in preparation, but the site has not yet been decided upon. The present quarters of the company, at Clinton and Fulton streets, are entirely inadequate for the requirements of their trade, which has grown with marvelous rapidity in the past year. When it is stated that they are from six weeks to two months behind on orders it shows there must be some demand for Miehles. This demand the company proposes to supply, and hence the talk of new quarters for manufacturing.

THE City Mills, Martin & William H. Nixon Paper Company, Philadelphia, have just brought out a new line of cover papers, called "Rococo," that are a decided novelty. These papers are made in a number of colors with peculiar decorated effects upon the surface that are said to be produced by use of electricity. The process is protected by letters patent and is a secret. Printers and papermen are alike puzzled as to how the designs are made, as some of the papers appear to have a tinted design as if printed or lithographed, but this is obtained when the paper is being run through the mill. This paper will undoubtedly be in demand.

WILLIAM SEAFERT, publisher of the *Cement and Engineering News*, Chicago, calls attention to the German method of indicating upon advertising copy what type the matter is to be set in. He recently received copy for an advertisement from a German manufacturer, prepared upon a typewriter, all the wording of which had apparently been erased by colored pencil — blue, green and red. At the lower part of the sheet samples of type had been pasted, cut from some other publication, and the same color run through these words as shown upon those in the copy above that were to be set in the same kind of type. The plan shows plainly exactly what the advertiser wants, but we doubt the practicability of it so far as correct typographical appearance is concerned. An advertisement set in this way very often appears anything but tasty, whereas if the printer had been allowed a little latitude something more pleasing would have been the result.

DEATH OF EDWARD O. LEAVELL.

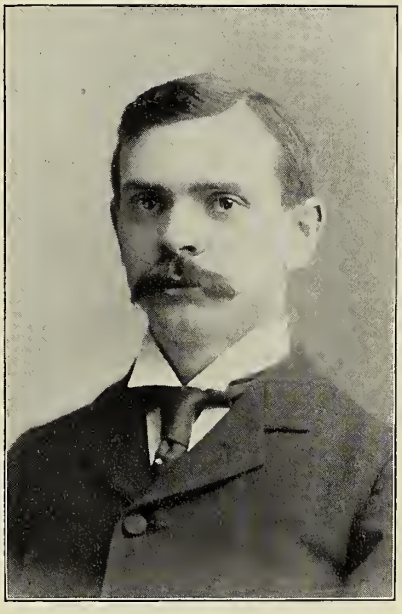
Edward Orin Leavell, proprietor of the printing establishment at 85 and 87 Fifth avenue, Chicago, died Sunday, August 7, at his home, 887 Sixty-ninth street, after a severe illness. Mr. Leavell was born in Quincy, December 27, 1856, and came to Chicago in 1874, identifying himself with the old National Printing Company, and later with Rand, McNally & Co., remaining with the latter concern ten years. He embarked in business for himself at 164 Washington street, and eight years ago transferred his plant to its present location. Mr. Leavell was a member of Hesperia Lodge, No. 411, A. F. and A. M.; Washington Royal Arch Chapter of Chicago; Alcyone Council, No. 412, R. A.; Drexel Council, No. 198, N. U.; Court Greeley, No. 32, I. O. F., and Pinzon Lodge, No. 1, O. C. K., all of Chicago, representatives from all of these orders attending the funeral. Episcopalian funeral services were held at his home on August 10, and Masonic rites were pronounced with appropriate ceremony over the grave at Oakwoods cemetery. He leaves a widow and daughter.

ANNUAL CONVENTION OF THE PHOTO-ENGRAVERS.

THAT the National Association of Photo-Engravers is a very live body was evidenced by the number and character of the representatives from twelve of the large cities of the country that attended the second annual convention on August 11, 12 and 13 at Brighton Beach, a seaside suburb of New York City. Sixty delegates in all were present, about ten more than attended the first gathering of the association. The genial president, Ward M. Tenney, of Boston, together with Secretary Samuel R. Mason, of Cleveland, and the chairman of the executive committee, H. A. Jackson, of New York, and other officers and members, had worked hard to develop interest in the convention, and their efforts were crowned with success.

Special credit is due the New York membership who so royally entertained the visitors, and particularly to the gentlemen who constituted the "sporting committee," whose special duty it was to see to the comfort and entertainment of delegates. This committee was made up of M. R. Brinkman (chairman), J. H. Siedenburg, C. P. Browning and J. H. Storey, and that they were efficient entertainers may be inferred from the fact that they raised a thousand dollars to make things pleasant for the guests.

The convention was opened by President Tenney, who congratulated the association on its prosperity, and expressed pleasure in being succeeded in office by so efficient and active a member as Lon Sanders, of St. Louis, who was elected his successor. The new vice-presidents chosen are F. A. Ringler, of New York; C. H. Brandon, of Nashville, Tennessee, and L. H. McKinstry, of Minneapolis.



LON SANDERS,
President National Photo-Engravers' Association.

The old executive committee retired in favor of the following: A. C. Austin, of New York (chairman); J. H. Behrens, of Chicago; H. W. Weisbrodt, of Cincinnati; A. J. Van Leyen, of Detroit; H. Schuester, of Philadelphia; L. B. Folsom, of Boston, and E. A. Kendrick, of Buffalo.

The proceedings of the convention were marked by harmony and an evident desire to strengthen the work of the organization and increase its usefulness to the trade. A pleasing feature was the presentation through H. C. Jackson to the president of a rosewood gavel, bearing a silver plate inscribed, "Presented to the N. A. of P.-E. by the American Society of Photo-Engravers, New York. August 11, 1898."

The social features of the convention included a reception Thursday morning of visiting delegates at the Merchants' Exchange, New York, where those from a distance were met by the New York delegation and escorted to Brighton Beach, about ten miles from the city, on the south shore of Coney Island, facing the Atlantic ocean. On Friday evening the delegates visited Pain's Fireworks at Manhattan Beach in a body. On Saturday the entire company, with many members of their families and numerous invited guests in the allied trades, took a trip up the Hudson on the steamer Neptune to Iona Island, where an old-fashioned clambake was held, and where the good shots in the association competed for prizes.

The following gentlemen won prizes in the shooting contest: First prize, W. J. Dobinson, Boston; second prize, S. J. Kelly, Binghamton, New York; third prize, T. L. Brown, New York; fourth prize, H. A. Jackson, New York; fifth prize, Justin Ringler, New York; sixth prize, W. H. Arnold, Brooklyn; seventh prize, C. C. Cargill, Grand Rapids; eighth prize, Alfred Bersbach, Chicago; ninth prize, C. A. Watts, Boston; booby prize, H. J. Jones, New York.

The souvenir programme gotten up for the occasion was admirable, and contained blank pages for autographs, which enabled the members to carry away with them the signatures of many of those whom they met.

The detail of the business transacted by the convention will not be given out until the executive committee has passed upon the minutes of the meeting.

It was voted to hold the next annual gathering at Put-in-Bay, Lake Erie, on a date to be chosen later.

The general sentiment of the delegates at the convention was that the outlook for their trade was better than at any time since 1892, and that the tendency to cut prices unreasonably had been largely checked by the interchange of information among the members. The increase in membership is gratifying, and by another year it is hoped to bring many more firms into line. The association now includes nearly a hundred of the leading firms in the trade, and under the energetic management of an untiring set of officers, promises to be greatly strengthened the coming year.

HALF-TONE REPRODUCTION OF INVITATION SENT TO EACH EMPLOYE.

(See description in article on opposite page.)

THE F. A. RINGLER COMPANY'S TWENTY-FIFTH ANNIVERSARY.

THE F. A. Ringler Company, of New York City, and its one hundred and fifty employes celebrated the twenty-fifth anniversary of the founding of the firm, at Point View Island, Long Island Sound, Saturday, July 23. The party went by water in the Starin Line propeller, Ridgway Park, which had been chartered for the purpose, arriving at Point View at 1 P.M. After dinner had been served there were bicycle races, prize bowling, shooting and swimming contests, etc. Event No. 1 was a baseball game of five innings between the photo-engraving and electrotyping departments; event No. 2 was a one-mile handicap bicycle race; event No. 3, a 100 yards fat man's race; event No. 4, a half-mile run; event No. 5, a shoe race; event No. 6, a two-mile handicap bicycle race; event No. 7, a 100 yards swimming race; event No. 8, a one-mile exhibition bicycle race; event No. 9, a one-mile match race between representatives of the two departments. The firm presented one prize for each event of the following subjects: A photogravure reproduction, lion's head, from painting by Aug. Specht; a photogravure reproduction, "Meditation," from painting by J. Hammer; a photogravure reproduction, "Grandma's Visit," from painting by J. Klatz; a photogravure reproduction, "The Shepherd," in colors, from painting by J. Calipaud; galvanoplastic reproduction, "Housekeeper," from plaster model; galvanoplastic reproduction, "The Waitress," from plaster model; galvanoplastic reproduction, "Departure of Swallows," from plaster model; galvanoplastic reproduction, "Coming of Swallows," from plaster model; galvanoplastic reproduction, "Art," from plaster model.

The Ridgway Park brought the party back to New York late in the evening. We show a half-tone reproduction of the invitation sent to each of the employes. It is 5½ by 9 inches in size, the panel being 3½ by 5 inches. The panel is a facsimile of a copperplate engraving, the design of which is typical of the engraver's business art, surrounded by a plate press, chemicals, etc. The rest of the plate was made by the galvanoplastic process, an improved form of electrotyping. The figures at the bottom represent Mechanism, Geography, Light, Metallism and Art. The invitation itself was printed from a plate on a bit of wide pink ribbon and hung before the panel in the form of a curtain. The design at the top of the plate may be said to be typical of the invitation—it is a "daisy." The plate is provided with a support at the back, so that each will probably decorate the mantel or center table of the fortunate recipient.

The F. A. Ringler Company has reached its commanding position in the trade through the energy and good management of its president, Mr. F. A. Ringler. No man is perhaps so well known in the engraving and electrotyping trades as is Mr. Ringler, and no man in the trade is perhaps so well known out of it. Mr. Ringler's name is familiar in the social and business life of New York. He has been connected with large business ventures. He is identified with the most important German musical ventures of the city, having been president of the New York German Liederkranz Society; and he has taken no inconsiderable part in municipal politics. It is of Mr. Ringler as an engraver and electrotyper that this article has to do, however. Born in Germany in 1852, he came to New York in 1866, and after a short stay in that city went to Chicago, where his schooling was completed by a course in college, from which he was graduated with honors. Mr. Ringler's apprenticeship at the electrotyping business was served in Chicago; during this time he studied the galvanoplastic process, making copious notes for future use. After the great fire he returned to New York, where, in 1872, he was appointed business manager of the electrotype establishment of Hurst & Crum. Although Mr. Ringler was but twenty years of age at this time, his business ability was so manifest that within a year the name of the firm was changed to Crum & Ringler. In 1878 he purchased Mr. Crum's interest and the firm became F. A. Ringler & Co.; another change was made in 1889, when the business was incorporated under the name of the F. A. Ringler Company, with a capital stock of $200,000. Of this company Mr. Ringler is president; Justin A. Ringler, manager; M. R. Brinkman, superintendent and treasurer; George J. Kraemer, secretary.

The F. A. Ringler Company's establishment is the only one in the country in which copper and steel engravings are reproduced and steel-faced, making them so hard that fifty thousand impressions may be printed from them without wear on the surface of the plate. In purely commercial electrotyping, it has turned out plates in enormous quantities. Some of the most important books of the last twenty-five years have been printed from its plates. No other electrotyping establishment has produced so much work that belongs properly in the realm of art. The galvanoplastic process, which Mr. Ringler invented and has put to such good use, enables him to reproduce in metal almost any work of art in relief. His success is attested

FACSIMILE OF RESOLUTIONS PRESENTED BY THE EMPLOYES.

in this field by twelve medals, all first-class prizes, won at various exhibitions.

It was through Mr. Ringler's efforts, in 1883, that zinc etching became a practical process. He did the photo-production for the daily papers, notably the *World* and *Telegram*, until the newspapers began to establish their own engraving plants. The engraving part of the F. A. Ringler Company's business grew up with the electrotyping, until the two together now form the most important business of the kind in the country. This fact is soon made apparent by a visit to the office of the company. In two large glass cases and on the walls appear work that it would be difficult to convince the average producer of relief plates ever came from an electrotyping establishment. Works of art, selling for a hundred or two hundred dollars, are common among these exhibits, and some among them are sure to evoke the visitor's wonder.

Every year has shown a steady increase in the business. Between three and four thousand orders are received and executed each month. With the present ratio of increase, it may be difficult to obtain a steamer large enough to carry the force of employes when the time for the celebration of the next twenty-fifth anniversary comes around.

THE "DUPLEX" PRESS IN ARIZONA.

The changing from a cylinder press to a web-perfecting machine is always an event in the history of a newspaper which marks a new epoch in its publication. It is especially important when such a machine is adopted by a paper located in a section of country where no press of this kind had ever been placed, and where one would not look for a paper having a circulation large enough to warrant such an expenditure. The illustration herewith, made from a photograph furnished THE INLAND PRINTER by Mr. Harvey J. Lee, business manager of the *Arizona Republican*, Phœnix, Arizona, shows a portion of the street parade at the time of the installation of a new Cox "Duplex" perfecting press in the office of that enterprising paper. This machine was the first perfecting press ever brought to the Southwest, and is the largest between Denver and Los Angeles, and for this reason the *Republican* feels

PROCESSION OF TRUCKS CARRYING A COX "DUPLEX" PRESS TO THE "REPUBLICAN" OFFICE, PHOENIX, ARIZONA.

especially proud of it. The press was received at Phœnix on August 1, and was immediately loaded on large freight trucks, four of them being required for this purpose, and these, headed by the Phœnix Pioneer Band, were driven to the *Republican* office, the parade creating quite a sensation and attracting large crowds. Mr. Lee informs THE INLAND PRINTER that the installation of this costly machine was made necessary by the growing circulation of the *Republican*. Its present owner, Mr. C. C. Randolph, was formerly Washington correspondent for the New York *Times*, and bought the paper nearly two years ago, when it was a moribund sheet. Since then he has greatly improved its appearance and size, and has had the satisfaction of seeing the circulation tripled. Mr. Randolph has made additions to the plant until it is now modern in every particular, including, besides the new press, two Mergenthaler linotype machines. The power used is a ten-horse-power Weber gas engine. The paper was formerly printed on a Cottrell cylinder press, which, although running at a speed of 1,200 an hour, consumed six hours for presswork every night. The new press will get off the edition in about one hour. Arizona is a growing and prosperous section, and the *Republican* covers it in every direction, and has a larger circulation than all of the other dailies in the territory combined. Mr. Arthur Wilson, of the Duplex Printing Press Company, Battle Creek, Michigan, is the mechanic who set up the press and superintended its workings until running satisfactorily to its purchasers. His company as well as the owners of the *Republican* have every reason to feel proud of the placing of this new machine in the far West, where it will undoubtedly prove as efficient and satisfactory as the other presses that are now running at other points.

CHALK-PLATE MANUFACTURE ENJOINED.

A writ of injunction has been issued against the Hird Manufacturing Company, of Cleveland, Ohio, at the instance of the Hoke Engraving Plate Company, of St. Louis. Appended is the text of the injunction:

THE UNITED STATES OF AMERICA,
NORTHERN DISTRICT OF OHIO,
EASTERN DIVISION.

BE IT REMEMBERED, That on a hearing before the Honorable Augustus J. Ricks, United States District Judge sitting at Chambers on the 30th day of June, A.D. 1898, the following Order was made and signed, and ordered to be entered upon the records of the Court, to-wit:

Hoke Engraving Plate Co.,
vs.
The Hird Manufacturing Company, J. A. Murray, H. C. Bragg, T. H. Bell, and W. S. Hale.
In Equity.
No. 5682.

Whereas, in the above entitled cause, an application for the issuance of a preliminary writ of injunction was duly filed and set down for hearing before the Honorable Augustus J. Ricks, a Judge of said Court, on the 8th day of October, 1897, at Cleveland, Ohio, notice of such application having been duly given to said The Hird Manufacturing Company, J. A. Murray, H. C. Bragg, T. H. Bell and W. S. Hale, defendants herein; and the parties having appeared by their solicitors and been heard upon such application, and it appearing that cause exists for granting a writ of injunction pending the final hearing of the cause, as prayed for:

It is therefore ordered that upon the complainant giving security by bond satisfactory to the Clerk of the Court, in the sum of One Thousand Five Hundred Dollars, conditioned that if the said complainant shall abide the decision of said Court and pay all moneys and costs, if any, which shall be adjudged against it in said case in the event of the defense thereto being sustained at the final hearing, then it shall be void, otherwise to remain in full force; a writ of injunction shall issue commanding, restraining and enjoining the said above-named defendants, their officers, agents, servants and workmen, from directly or indirectly using, or vending, engraving plates embodying those parts of the improvement in Relief Type Production, claimed as new in and by claims 1, 2, 3 and 5 of Reissued Letters Patent of the United States No. 11,363, granted September 5, 1893, to the said Hoke Engraving Plate Co., or either of them; and from using, or causing, or inducing others to use either of the parts of said improvement claimed by claims 6 and 7 of said Reissued Letters Patent, either by re-covering old base plates, or in any other manner whatsoever, until the further order of the Court in the premises. And in construing this order engraving plates having the characteristics specified in claim 1 of said patent, shall be understood as covered by said claim 1,

whether the "soluble bond" used in the coating of such plates is soluble glass or gelatine, or a combination or mixture of the two.

(Signed) AUGUSTUS J. RICKS,
Judge, etc.

THE UNITED STATES OF AMERICA,
NORTHERN DISTRICT OF OHIO,
EASTERN DIVISION. } ss.

I, IRVIN BELFORD, Clerk of the Circuit Court of the United States within and for said District, do hereby certify that the within is a true copy of Order Granting Injunction entered upon the Chancery Order Book of said Court in the case therein entitled; that I have compared the same with the original entry of said Order and it is a true transcript therefrom.

SEAL OF THE CIRCUIT COURT, NORTHERN DISTRICT OF OHIO.

WITNESS, my official signature and the seal of said Court at Cleveland in said District this 10th day of August, A D. 1898, and in the 123rd year of the Independence of the United States of America.

IRVIN BELFORD, Clerk,
By B. C. MILLER, Deputy Clerk.

TWO MACHINE KNIFE MEN.

READERS of THE INLAND PRINTER are undoubtedly acquainted with Mr. Loring Coes, the head of the house of Loring Coes & Co., makers of machine knives, Worcester, Massachusetts, whose portrait has been shown in these pages, and they will be interested in having an introduction to two other members of that firm to whose efforts are due, in a great measure, the constant pushing forward of the Coes line of goods and the apparently unending series of improvements in the articles they produce. Mr. Frank L. Coes, a grandson of Loring Coes, is the business manager of the concern and is in charge of the advertising. Mr. Coes looks personally after all of the advertising and the designing of their advertising literature, and manages, as well, the office work. In speaking of the works, Mr. Coes said recently: "In seven

FRANK L. COES.

years I have seen the output of our factory twice doubled, and the third increase is now in prospect." He stated, also, that THE INLAND PRINTER was worth more as a medium for reaching the trade than any four other papers in the country, for the reason that the printer is an ad. reader, and not only examines the advertisements because they are well set, but because he is interested in the goods advertised. Mr. Frederick Searle, the superintendent of the factory, is a native of St. Austel, Cornwall, but was raised in Vermont, and is a graduate of several leading mechanical colleges in New York, and a foremost man

FREDERICK SEARLE.

in his line in the East. His reputation as a worker of steel is unequaled, and he is a universal favorite in that line with the trade. Both of the gentlemen are young and hearty, and any printer or publisher visiting Worcester will meet with a cordial and brotherly welcome if they care to investigate the workings of the plant, and learn of the accuracy with which machine knives can be produced with proper machinery — and brains to run it.

LAST CENTURY DATES SET BY PRINTERS.

1704. First successful periodical in the colonies, the Boston *Newsletter;* published weekly by Bartholomew Green and edited by John Campbell, postmaster of New England.

1719. Second newspaper in the United States, the *American Weekly Mercury*, started at Philadelphia by Andrew Bradford.

1725. First periodical in New York, the New York *Gazette*, established by William Bradford.

1727. Paper money printed in Burlington, New Jersey, by Keimer and Franklin.

1732. Benjamin Franklin publishes "Poor Richard's Almanac" in Philadelphia.

1739. First printing in the German language, by Christopher Sauer, at Germantown, Pennsylvania.

1743. From type of his own make, Christopher Sauer printed the first copy of the Bible in German.

1769. English types made by Abel Buell, of Connecticut.

1781. R. Aiken, of Philadelphia, prints the first English Bible in America.

1784. First daily newspaper, the *Pennsylvania Packet*, issued on September 21 by John Dunlap.

1793. First newspaper north of the Ohio published at Cincinnati.

A VETERAN INKMAKER.

The accompanying portrait will no doubt be immediately recognized by readers of THE INLAND PRINTER as that of Mr. John Rychen, president of the Queen City Printing Ink Company, of Cincinnati, Ohio, who is one of the most thorough ink manufacturers in this country, and whose experience embraces that of every department.

When a young man he was a varnishmaker, without any knowledge of the printing ink business. He began experimenting with inkmaking, and after months of patient labor succeeded in making an ink that proved superior to others on the market at that time, the first batch being ground in a hand mill. This ink Mr. Rychen carried himself in an old paint bucket to the *Times*, Troy, New York. This was in 1860. Two years later the business was moved to Cincinnati, Ohio, and for some time Mr. Rychen was general manager, salesman, bookkeeper, manufacturer, and, if the truth must be told, he did everything himself.

He soon formed a partnership with George H. DeGolyer, which continued until the incorporation, in 1877, of the Queen City Printing Ink Company. Mr. Rychen has been president of the company ever since its organization. He is a hard worker, and although in his seventieth year takes an active interest in the business and may be found at his desk early and late, directing the various departments.

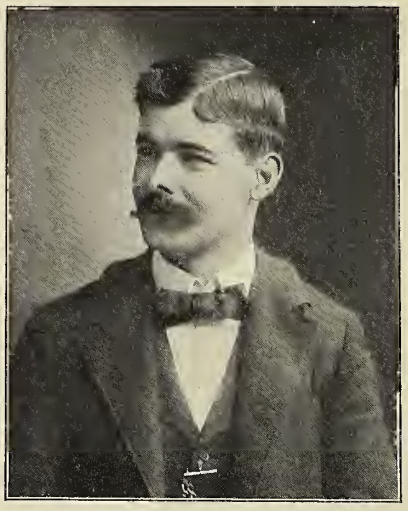
The circle of his business acquaintances is large, and there is scarcely a printer in the West and North that does not know him. All admire him for his honesty, integrity and upright

JOHN RYCHEN.

business dealings. He lives in a beautiful country place in Wyoming, Ohio, a suburb of Cincinnati.

He is the only manufacturer of the celebrated "H. D." book and half-tone cut inks that are so well known to every printing office in the United States and Canada.

About thirteen years ago Mr. Rychen saw a good field for the Queen City inks in Chicago, and taking advantage of the conditions opened a branch office in that city where a full line of inks could be secured. This being one of the first stocks carried in Chicago by out-of-town manufacturers, the Chicago printing fraternity was quick to recognize the convenience, and the experiment proved conclusively that Mr. Rychen's judgment was sound. The Chicago branch, from a small beginning, has year by year expanded, until at the present day it



J. C. ROGERS.

carries one of the most complete stocks of printing inks and varnishes in the West in the spacious store, 345 Dearborn street.

Mr. J. C. Rogers, the Chicago manager, has been in the employ of the company for twelve years, and is thoroughly conversant with all the details of ink manufacture, and has a wide acquaintance among the printers not only of Chicago but of the entire West. He started in as an errand boy and has gradually advanced from one position to another until now he fills the responsible position of manager of the Chicago office, which embraces all the territory west of Ohio and in Canada. This illustrates what pluck, perseverance and conscientious work will accomplish for a young man when backed up by first-class goods.

Mr. Rogers believes in making the personal acquaintance of all his customers, and to this end he regularly visits the printing fraternity in all the large cities in the West.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

TARCOLIN as a detergent and substitute for benzine, has come to stay. General depots for its distribution may be found in our advertising column, page 778.

THE UNIVERSAL WIRE-STITCHING MACHINES.

Announcement is made this month in the advertisement of E. C. Fuller & Co. that they are the sole selling agents for the Universal wire-stitching machines. The Universal has a reputation second to none, and thousands are in use by the best houses in this country and abroad. The cut shown in the advertisement is the No. 4 machine, which uses flat and round wire, and is arranged for flat or saddle tables as desired. The machines are built in five sizes and are adapted to all requirements. Messrs. E. C. Fuller & Co., whose New York offices are at 28 Reade street, with Chicago office at 279 Dearborn street, are manufacturers' agents for a number of high-grade

machines for bookbinders' uses, among these being the Smyth booksewing machine, the Smith casemaking machine, Chambers' folding machines, Christie beveling machine, Ellis roller backer, Peerless rotary perforators, Acme and other cutting machines. They carry a complete line of machines for bookbinders' and printers' use, and are prepared to furnish complete outfits. No firm is in better position to look after larger orders and handle them promptly than Messrs. E. C. Fuller & Co.

UNMATCHABLE FOR DISTINCTNESS.

Here is a specimen of one size of Doric Italic, the most distinct type made, plain and pleasing. It speaks for itself. As an eye attractor it is of surpassing merit. We show specimens of all sizes elsewhere.

DORIC italic

Doric Italic is made by the American Type Founders Company, the leaders of type fashions, and there is not a series made anywhere in the world which is a satisfactory substitute for it in all places where distinctness is the object. Its range of usefulness is great. It will be a profitable investment. Those who pay for printing will appreciate it.

HALF-SHEET RULED HEADINGS.

The job printers who are complaining about losing trade, competition, etc., should not fail to send for one of those sample books of half-sheet ruled headings issued by the Union Card & Paper Company, of 198 William street, New York. This book will show to them how paper can, and should be, bought, in order to secure and hold trade anywhere. While, perhaps, not the largest, it is one of the best assorted sample books of ruled headings for everyday use ever issued, containing, as it does, all kinds of bill-heads, statements, note and letter heads, in writings, linens and bonds. The prices are low, quality considered, running all the way from 7 cents per pound upward. From a small beginning the Union Card & Paper Company have succeeded in building up a very extensive trade among printers all over the country, by offering always desirable goods at more than attractive prices. Their country trade, we are proud to say, was secured mainly through the efforts of THE INLAND PRINTER as an advertising medium.

PHOTO-COLORTYPE COMPANY'S CALENDARS.

Opposite page 672 in this issue we have pleasure in presenting readers of THE INLAND PRINTER a sheet calling attention to the line of calendar backs put on the market this year by the Photo-Colortype Company, of 87 to 91 Plymouth place, Chicago. Their line includes over one hundred different designs, including art subjects, battleships, patriotic designs, landscapes, animal subjects, etc., all faithful reproductions of the paintings or original pictures from which they were made. In addition to the colors in the picture at the head of the calendar backs, the cards are inclosed with a tinted border which adds to the general effect of the sheet. The Photo-Colortype Company has reduced the three-color process to an actual, practical, commercial basis, and its reproductions have a faithfulness that is being recognized by those who are in position to know the worth of printing of this description. Printers, stationers, and others who are interested in calendars as a means of increasing their business, will do well to correspond with this company concerning this elegant line of goods. Samples will be sent to those in the trade upon request. This new branch of the Photo-Colortype Company's business is under the management of Mr. A. B. Getty, a gentleman well calculated by artistic taste and the knowledge of the trade to prepare a line of goods that people want, and a large demand for these calendars is consequently looked for.

SPECIAL BLANK BOOKS.

Printers and stationers often make the mistake, when a customer asks for some blank book which is not a regular stock book, of saying, "We do not carry just that book, but have something near it," etc. Why should anyone do this when the "exact book" can be had, in a comparatively short space of time, by writing the Boorum & Pease Company, 101 and 103 Duane street, New York? They have a special jobwork department, equipped with the latest machinery and methods for making, accurately, quickly and reasonably, any special blank books for their customers. This department produced, in the past year, nearly fifty per cent more special books than during any year previous. Estimates are cheerfully furnished, and the work produced is up to the high standard of excellence held by the entire line of "Standard" blank books manufactured by Boorum & Pease Company.

LATHAM MACHINERY.

The Latham Machinery Company, Chicago, show two advertisements this month, one on page 671, the other on page 682. The demand for an extra heavy power perforator with round hole perforation has led them to bring out the machine described on page 671. This machine is solidly built and will be found to meet the requirements of many offices where a smaller perforator is not sufficient for the large amount of work turned out. The No. 4 Monitor wire-stitching machine described on page 682 is something new and is designed for small offices not provided with power. It is built in a thorough manner, and will be found just the machine for those having an ordinary amount of binding to do. Its low price places it within the reach of all.

THE DEXTER FOLDER COMPANY'S GROWTH.

Attention is called to the method adopted by the Dexter Folder Company of showing the growth of their business from 1880 to 1890, as indicated by the diagrams in their advertisement on page 674. They moved into their present large factory three years ago, and since then have constantly added to their mechanical equipment, dividing their work into special departments, and now claim to have not only the largest but the best equipped and the best systematized manufactory of paper-folding and feeding machinery in the world. The factory and main office are located at Pearl River, Rockland County, New York, on the New Jersey and New York branch of the Erie Railroad, one hour's ride from New York City. Pearl River is delightfully located among the hills of Rockland County, and is celebrated for its beauty of scenery. More than one hundred skilled mechanics are employed, and there is no instance on record where an operative has been laid off or wages reduced for lack of work. Visitors, to whom a cordial invitation is extended, will find a two-story, substantial brick building, three hundred feet long, on the railroad, with three large wings in the rear in the form of the capital letter E, the north wing being their foundry; the central wing containing the power plant and stockroom, and the south wing the wood finishing, special tool, experimental, special machines and electrical departments. Upon the main floor of the building will be found grouped a

large assortment of the finest tools and most improved appliances for the manufacture of paper-folding and feeding machinery, and an erecting floor two hundred feet in length, filled with a great variety of machines in process of construction. Also on this floor will be found their spacious offices. The Dexter Folder Company having no side issues are enabled to make specialties of their feeding machines and of their great variety of folding machines, and therefore successfully cover the field, devoting as careful attention to the "Intermediate" for the rural trade as to the "Quadruples" and "Special Folding and Wire Stitching" machines for the binder and publisher. During the past six months their factory has been running to its fullest capacity, it being necessary to run many nights in order to keep up with orders. A secret to their splendid success can, no doubt, be attributed to the many new and novel improvements which are constantly being brought forward, their automatic pointing attachment for registering sheets with uniform margins being one of the most important. Catalogues of the machines made by the Dexter Company will be sent on request.

NOTICE—LINOTYPE PATENTS.

The Mergenthaler Linotype Company, of New York, is the only company manufacturing, or having the right to manufacture, linotype machines.

It is the exclusive owner of more than one hundred patents, covering broadly the machine, the matrices, the spacers, the molds and the product of the machines; among others, the following:

All Mergenthaler patents in any manner relating to linotype or analogous machines.

Mergenthaler patents covering broadly a secondary or auxiliary magazine on linotype machines.

The Schuckers patents, broadly covering wedge spacers as used in the linotype.

The Moore patents, broadly covering linotype slugs and forms composed of such slugs.

The Dodge patents, covering machines with two-letter roman and italic matrices.

The Paige patents, covering automatic typesetting, justifying and distributing machines.

Also patents on the adjustable molds, ejectors and many other separate parts of the standard linotype machine.

All communications should be addressed to the Mergenthaler Linotype Company, Tribune Building, New York.

THE OLDEST TYPE FACE NOW IN USE.

On another page we show specimens of Caslon Old Style, a series that was cut in 1722, and is now the oldest type face in use in America. The size shown here (72-point) is probably

ROME
Studios

the most handsome font made — more nearly perfect than any other.

The matrices of Caslon Old Style series have been preserved by the Philadelphia Branch of the American Type Founders Company, the oldest established type foundry in America, and the most stylish printing turned out during recent years has been done with this ancient series, which is to type what St. Peter's is to architecture. The series extends from 6 to 72 point, with a very characteristic italic series. All sizes are shown in the specimen books of the American Type Founders Company, the exclusive manufacturers of it in the United States.

SCHOOL FOR NEWSPAPER ARTISTS.

The need of a school of practical instruction in illustration has long been recognized. The training offered by art schools is designed primarily for painters and usually begins with a long course of drawing from casts, still life and the nude as a foundation for more serious work, while illustration demands, above all, the ability to draw any subject quickly, for reproduction by photographic processes.

The announcement that Mr. F. Holme, of the Chicago *Daily News*, is about to organize a school of newspaper illustration will be of interest to all intending to engage in this profession.

Mr. Holme, whose work has been made the subject of a previous article in THE INLAND PRINTER, has had over ten years' experience in illustration, in which time he has worked for the Pittsburg *Commercial-Gazette* and *Press*, the New York *Graphic*, *Herald*, *World* and *Journal*, the San Francisco

A COURTROOM CROWD—F. HOLME.

Chronicle and the Chicago *Saturday Blade*, *Times*, *Post*, *Chronicle* and *Daily News*. He knows the requirements of newspaper illustration thoroughly, and his early experience as a reporter has enabled him to judge the news value of a picture. An enthusiast in his profession and a careful student of modern art, he has made practical experiments in the various methods and mechanical processes of reproduction, such as etching, lithography, wood engraving, chalk plate and photo-engraving. Besides this he possesses the rare ability to impart what he knows to others.

The course will include training in pen-and-ink, crayon and pencil drawing, Ross paper and chalk plate, rapid sketching, designing, cartooning, caricature, portraits, "assignment" and news work, figure drawing and composition. Pen-and-ink drawing will also be taught by mail. The school will be in the Athenæum building, 26 East Van Buren street, Chicago.

THE CHALLENGE COUNTRY PRESS.

Of course, country printers will be interested in anything that lightens labor and improves the appearance of their paper. On page 667 is an illustration of the new Challenge Country Press; it shows the cylinder just taking the sheet and about to pass over the form. That it is simple, substantial and practical will be seen at a glance. To run it, the operator stands on the farther side — about the center of the press — takes the handle with the left hand, swings the cylinder to make the impression, the right hand carrying it forward to deliver the printed paper and start the cylinder back to receive the sheet. The manufacturers invite all interested purchasers to visit their works,

Rosenow & Company

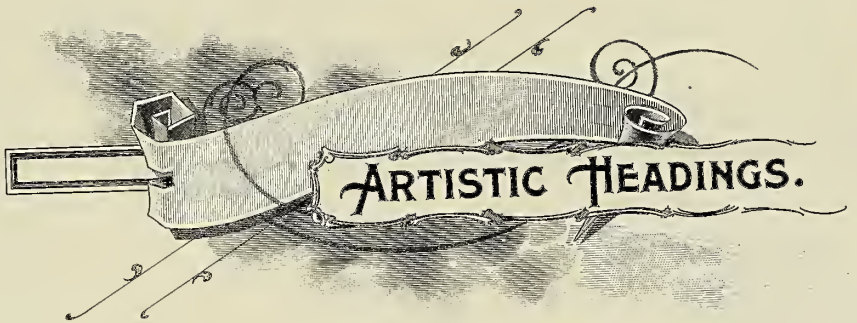
ENGRAVERS BY ALL KNOWN PROCESSES.

DESIGNERS
ENGRAVERS ILLUSTRATORS
HALF TONE & ZINC ETCHING.

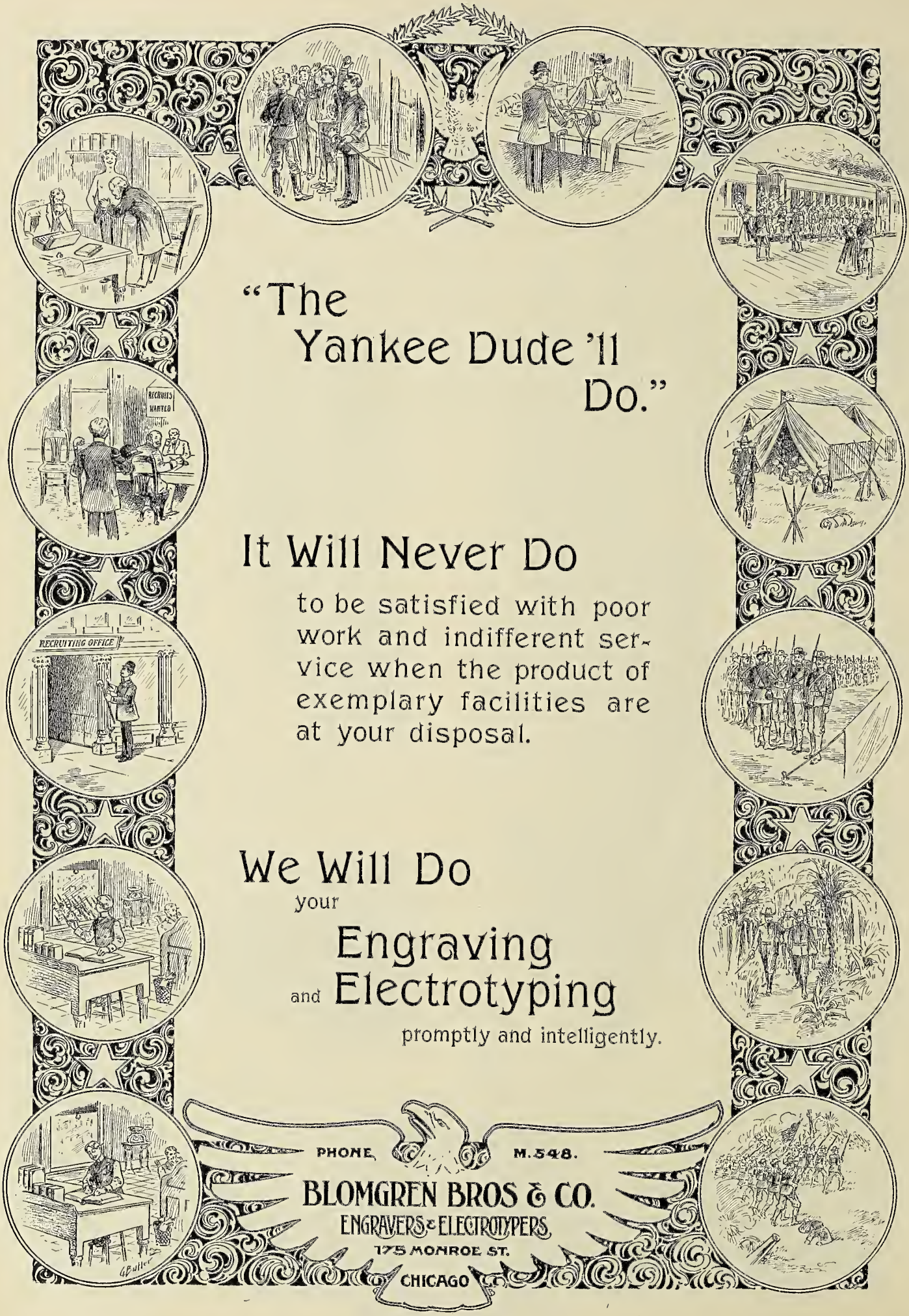
373 DEARBORN ST.
S.E. COR. HARRISON ST.

TELEPHONE HARRISON

ROSENOW & COMPANY
ENGRAVERS
CHICAGO



Electrotypes of this border furnished. Write for prices.



"The Yankee Dude 'll Do."

It Will Never Do

to be satisfied with poor work and indifferent service when the product of exemplary facilities are at your disposal.

We Will Do

your

Engraving

and Electrotyping

promptly and intelligently.

PHONE, M. 548.

BLOMGREN BROS & CO.

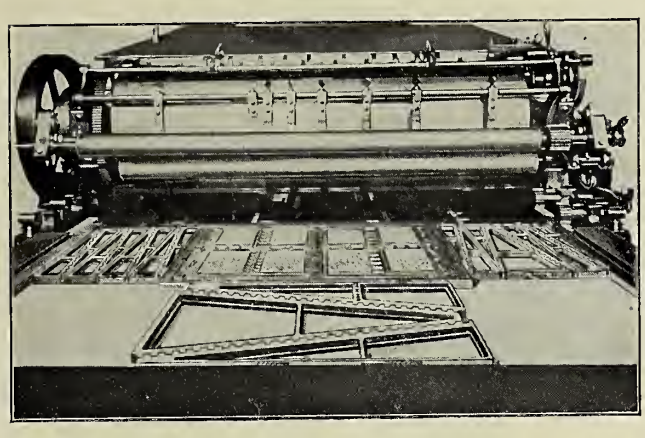
ENGRAVERS & ELECTROTYPERS

175 MONROE ST.

CHICAGO

FOR THE PRESSROOM.

No Slipping or Springing of Forms.



Adjustable Metal Furniture

MADE ON PRACTICAL PRINCIPLES.

WILL SPREAD FROM 3¼ to 26 INCHES.

Can be adjusted down to a Nonpareil.

MADE IN TWO SIZES—PLAIN AND NICKELED.

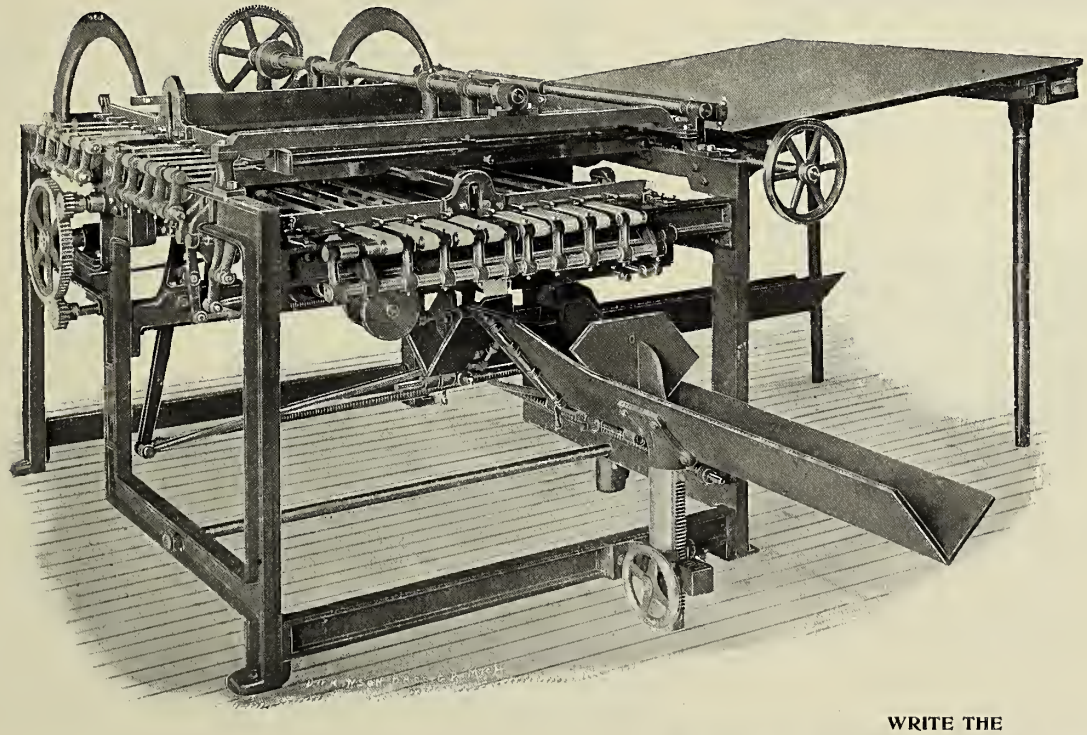
12-inch, plain, $3.00; nickeled, $4.50 24-inch, plain, $4.00; nickeled, $6.00
One set of 12 and 24 inch, plain, $6.75

W. H. O'BRIEN,

The Trade Supplied.
Reasonable Discount.

Box 57, AKRON, OHIO.

This is the Very Latest.



WELD & STURTEVANT, Agents,
44 Duane Street, New York.

WRITE THE

Brown Folding Machine Co.

....ERIE, PA....

Jaenecke Bros. & Fr. Schneemann
Newark N.J. and Hannover. Germany.

PRINTING INKS

Offices
536/38 Pearl Street
New York.

DRY COLORS
BRONZE POWDERS
VARNISHES

Buff Scotch Linen Ledger Paper,

the best thing in the market for those who are considerate of their eyesight.

Try it and it will please you.

Carried also in all regular sizes in White and Blue.

Parsons Paper Co.

Holyoke, Mass.

Manufacturers of High Grade Papers.

Singing the Praises

of Inks is what we wish to do in this advertisement. And the Inks we talk are the QUEEN CITY. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

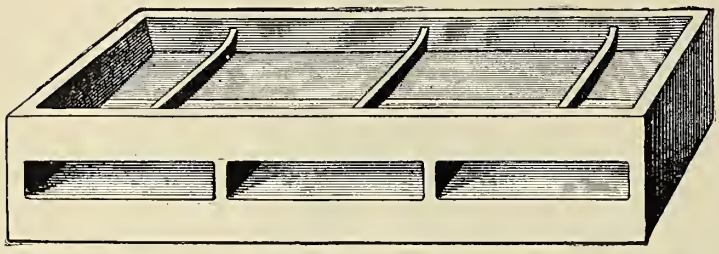
Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

Branch, 347 Dearborn Street,
Chicago, Ill.

New Lightweight Metal Furniture 33⅓% lighter than any other.

It is the only furniture built on strictly scientific principles. The greatest resistance is directly against the squeeze. (See the cut.) Guaranteed to be accurate.



SEE WHAT YOU SAVE:

15-lb. Font,	$ 3.75,	equal to	20	lbs. of any other	costing	$5.00
20 "	"	5.00,	"	26⅔ "	"	"	"	6.66
25 "	"	6.25,	"	33⅓ "	"	"	"	8.33
50 "	"	12.50,	"	66⅔ "	"	"	"	16.66
75 "	"	18.75,	"	100 "	"	"	"	25.00
100 "	"	25.00,	"	133⅓ "	"	"	"	33.33

Our prices are subject to the prevailing discounts. Thousands of pounds now in use.

Complete Printing, Electrotyping and Stereotyping Outfits our Specialty. Send for Catalogue.

Manufactured and for sale by **F. WESEL MFG. CO.**

82-84 Fulton St., NEW YORK CITY.

CALENDARS

FOR 1899

The largest, finest and most diversified line of Calendars ever offered to the trade.

Copper Etchings, Domestic Lithography and Imported Art Souvenirs.

Complete Sample lines furnished practically FREE to responsible jobbers and printers. Write at once for Price List.

THE NOVELTY ADVERTISING CO.

Manufacturers, Publishers, Importers,

WALNUT AND HICKORY STREETS,

COSHOCTON, OHIO.

Do You Sell Books, Periodicals or Newspapers?

The many printers who are also publishers, or who carry Books, Periodicals, Newspapers and Stationery as a side line, ought to have the best information on those branches of their business. Its Directory and Price List of Periodicals is alone worth the subscription price.

$1.00 a Year.
10c. a Number.

THE BOOKSELLER AND NEWSMAN,

49 West 24th St., NEW YORK.

A NEW WORK.

Practical Half-Tone and Tri-Color Engraving.—*By A. C. Austin.*

Just published by the PROFESSIONAL PHOTOGRAPHER PUBLISHING CO. It is finely illustrated with half-tone engravings showing different methods of producing these plates, and also with three-color half-tone pictures, with progressive proofs showing the colors as they are successively printed. Its chapters include full details regarding the tools, chemicals and outfit necessary for operating by the half-tone process, and also full particulars in regard to tri-color work. The book contains 158 pages, is neatly bound in cloth, and will be sent postpaid on receipt of $2. Address all orders to

THE INLAND PRINTER COMPANY,

212-214 Monroe St., Chicago.

New York Office—34 Park Row.

EARHART'S New Work— "THE HARMONIZER"

IT is 5 x 7½ inches in size, contains 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. This demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY

THE INLAND PRINTER CO.

212-214 Monroe Street, CHICAGO,

—OR—

34 Park Row, cor. Beekman St., New York.

Price, $3.50 per Copy, express paid.

WHAT GOOD JUDGES SAY:

The Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, is noted for the excellence of its typographic productions, but the samples of embossed book and catalogue covers submitted by them far surpass anything that has reached us from other printing establishments. There is apparently no limit to the variety of design, treatment, and color to which this company gives itself when planning a new creation in the line of artistic covers. It is impossible to describe the beautiful detail, the delicacy of coloring, the rich effects produced by its method of executing this class of work; it must be seen to be appreciated. Among a large number of designs before us no two resemble each other. The conception is entirely distinct in each case. Mr. J. Eveleth Griffith, the treasurer and manager of the company, is to be congratulated on being able to secure such a staff of artists in the designing, engraving, printing and embossing departments of his establishment.

—*Inland Printer, February, 1898.*

GRIFFITH, AXTELL & CADY COMPANY,

Designing,
Engraving,
Printing,
Embossing.

HOLYOKE, MASS.

"A Mint of Hints" is one of the most elaborate catalogues, or sample books that we have ever seen. It consists of designs engraved, printed and embossed by the Griffith, Axtell & Cady Company, Holyoke, Mass. In the matter of embossed covers, in color, plain, gold, or bronze, there is the largest assortment that we have seen; most of them are of the highest artistic merit. In choice of tints, the company have been particularly happy, and one can hardly go astray in choosing from the samples. In plain bronze work they show some very elegant and original features, and they have a few samples of two, three and four colored bronzes. As a suggestive piece of work for men who are after hints and the means for carrying them out to a successful value, this catalogue is a most decidedly useful affair.—*Business.*

The richness and beauty of "A Mint of Hints," just issued from the press of the Griffith, Axtell & Cady Co., Holyoke, cannot adequately be described—an inspection of the book is necessary for a full comprehension. The book is a unique conception in its entirety, and the embossed and printed work it contains is brilliant and artistic in coloring and finely executed. The book is designed for printers and advertisers, and will prove of the greatest utility to these classes or, in fact, to any one who uses fine printing. No printer should be without it.—*Geyer's Stationer.*

"A Mint of Hints" is a superb collection of elegantly printed and embossed cover designs from the well-known house of Griffith, Axtell & Cady Company, Holyoke, Mass. Every detail is carefully attended to, with the result that an artistic finish is imparted to every sample shown. As far as our knowledge extends, we believe no other house in the United States can compare with this company in originating such ornate designs, beautiful colorings, and various shades of bronzes used in executing the conceptions of their artists in the line of embossed covers for all kinds of catalog work.—*Inland Printer, March, 1896.*

WE Make a Specialty of Embossing for Printers.

To properly handle the embossing of high class work requires a special equipment. Many printers are not in a position to get the best results in embossing for their patrons. To such we have a proposition to make. Send us the embossing parts of your orders, let us give you our net trade figures. You will save money, save time and worry, and gain much in reputation. Our plant is complete in every detail, for good work, for quick work, for artistic work. We recommend for high grade work, the Strathmore Deckle Edge Cover Papers, made by Mittineague Paper Co., Mittineague, Mass.

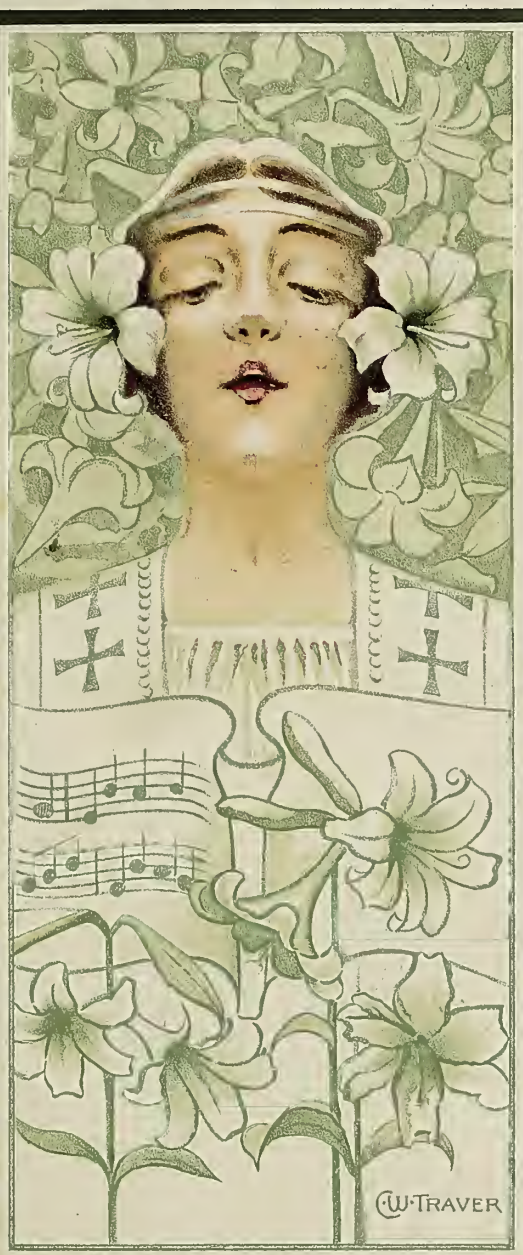
Something about HOWARD WARES & their uses.

"A MINT OF HINTS" is the title of one of the handsomest sample books ever issued by a printing house. It contains thirty-three elegant embossed designs—the design on this page is a sample—each design being worked in from one to five harmonious colors. The book will prove a mighty help to any printer who wants to get catalog orders. It cost us $2.00 a copy to produce, hence we have put a small charge of one dollar per copy on it (delivered by express prepaid); and if it is not what you want, return it to us by prepaid express, and your dollar shall go back to you. If you like it and send us an order for embossing, we will deduct the one dollar from our bill. Send money by check, draft or money order, to the order of

GRIFFITH, AXTELL & CADY COMPANY,

HOLYOKE, MASS.

THE INLAND PRINTER



APRIL

THE INLAND PRINTER—APRIL, 1898.

CONTENTS:

	PAGE
Pranks of the Printer. By Leroy Armstrong.	35
Discrimination in the Use of Words—No. VII. By F. Horace Teall.	36
Electrotyping—No. XI—Molding (illustrated). By C. S. Partridge.	38
EDITORIAL:	
The United States Government Printing	41
Lining Initial Letters	42
Printers and Temperance	42
Entering and Billing Orders Descriptively	42
New Methods, New Ideas, and Some Printers	43
Aluminum Superseding Lithographic Stone	43
Drawing for Printers—No. XII (illustrated). By Ernest Knaufft.	44
Litho-Relief Engraving (illustrated)	47
CORRESPONDENCE:	
A Fish Story	49
Profit in Thoroughness	49
Designers and Engravers of Type—August E. Woerner. By William E. Loy.	49
The Employing Printer. By Cadillac.	50
The Artisan. By Aug. McCraith.	69
Proofroom Notes and Queries. By F. Horace Teall.	53
Machine Composition Notes and Queries. By Geo. E. Lincoln.	55
The Electric Compositor (illustrated)	60
A Fraudulent Advertiser	61
Pressroom Queries and Answers. By a Pressman.	61
Newspaper Artists—Will E. Chapin (illustrated). By R. B. Holmes.	64
Notes on Practical Bookbinding. By a Bookbinder.	64
Arrangement of Printing Offices (with diagram)	66
Notes and Queries on Lithography. By E. F. Wagner.	66
Patents of Interest to Printers (illustrated). By C. H. Cochrane.	73
Newspaper Gossip and Comment. By O. F. Byxbee.	74
Books and Periodicals	77
A Gold Medal Baby (illustrated)	77
Aluminography: Its Possibilities and its Absolute Success. By F. Penn.	81
Notes and Queries on Electrotyping and Stereotyping. By C. S. Partridge.	83
Announcement to Electrotypers and Stereotypers	83
The Official Reception to the Hawaiian President (illustrated)	85
Notes on Job Composition (illustrated). By Ed S. Ralph.	85
Estimating Notes, Queries and Comments (with diagrams). By J. J. Rafter.	90
Process Engraving Notes and Queries. By S. H. Horgan.	91
Trade Notes	94
Review of Specimens Received	94
THE INLAND PRINTER Cover for March (illustrated)	96
Obituary—William M. Singerly	97
ILLUSTRATIONS:	
Easter-Tide (Frontispiece)	34
A Veteran of the Confederacy	40
A Fish Story	48
A Colorado Product	52
Mitchell's Pass, near Cape Town, South Africa	56
Un Coin d'Atelier, par Duntan	62
The Fortune Teller	68
Group at Official Reception to Hon. Sanford B. Dole	84
Moonlight on Lake Joseph, Muskoka, Ontario	92
Views on Shadow River, Lake Rosseau, Muskoka, Ontario	95
TYPE SPECIMEN PAGES	78 to 80

EXCLUSIVE AGENTS FOR

AMERICAN ENAMEL BOOK

(NON-COATED)

We also carry a complete line of

BOOK, NEWS,
FLATS, LEDGERS,
LINENS,
BOND PAPERS,
CARDBOARDS,
DOCUMENT MANILAS,
FLAT JUTE MANILA,
TAGS, ENVELOPES,
RULED GOODS.

Send for our Catalogue.

DWIGHT BROS. PAPER CO.

61-63 Plymouth Place, ...CHICAGO.

There's ONE Thing You Can't Knock Out!

What?

The "BETTER WETTER."

It is as solid as a steel cube; will last an ordinary lifetime when rightly used. It's a little bunch of hard facts hammered into a dead certainty. Built for business. Simple and solid. The only type-high machine that is entirely free from prefixes and suffixes.

NO PERIODS,
NO PLUNGER,
NO "No."
NO FRISKETS—just the numbers.

Automatic from 1 up to 100,000. Printing and numbering at one impression, a saving of 100 per cent. Will fulfill the requirements of every printer. Each machine guaranteed. Write for descriptive booklet.

JOSEPH WETTER & CO.,
Nos. 515 to 521 Kent Avenue,
BROOKLYN, N.Y.

Type Foundries and Printers' Supply Houses sell them.
MILLER & RICHARD, Toronto, Sole Agents for Canada.

THE INLAND PRINTER

OSGOOD ART COLORTYPE CO., CHICAGO.

MAY
1898

TWENTY
CENTS

THE
INLAND
PRINTER
COMPANY
CHICAGO
NEW YORK

BYRON WESTON CO'S

LINEN LEDGER AND RECORD PAPER

Mills at....
DALTON, MASS.

Has no superior.
Why not use it?

Our Selling Agents in Chicago are BRADNER SMITH & CO.

EXCLUSIVE AGENTS FOR

AMERICAN ENAMEL BOOK

(NON-COATED)

We also carry a complete line of

BOOK, NEWS,
FLATS, LEDGERS,
LINENS,
BOND PAPERS,
CARDBOARDS,
DOCUMENT MANILAS,
FLAT JUTE MANILA,
TAGS, ENVELOPES,
RULED GOODS.

Send for our Catalogue.

DWIGHT BROS. PAPER CO.

61-63 Plymouth Place, ...CHICAGO.

A Pig Can't Play a Flute

Because he isn't built that way. Neither can a cobbler make a typographic numbering machine that will stand the hard pounding which it is bound to be subjected to in a powerful printing press.

THE WETTER TYPOGRAPHIC NUMBERING MACHINES

Are reliable, and all progressive printers have unbounded faith in them. The "Wetter" is the strongest typographic machine in the world. The secret of its phenomenal strength lies in the facts that it is built by numbering machine specialists, is simple, composed of fewest parts possible and made of the toughest material the metal markets of the world afford. It will outlast any numbering machine that can be made for use on printing presses.

In the face of these facts is it really wise for you to ***seek further*** when in need of numbering machines?

Joseph Wetter & Co., Brooklyn, N. Y.

VOL. XXI, NO. 3. JVNE, 1898. PRICE, 20 CENTS.

The INLAND PRINTER

A TECHNICAL JOVRNAL DEVOTED TO THE ART OF PRINTING

PVBLISHED BY THE INLAND PRINTER CO. CHICAGO. V.S.A.

EASTERN OFFICES, 34 PARK ROW, NEW YORK.

BYRON WESTON CO'S

LINEN LEDGER AND RECORD PAPER

Mills at
DALTON, MASS.

Has no superior.
Why not use it?

Our Selling Agents in Chicago are BRADNER SMITH & CO.

EXCLUSIVE AGENTS FOR

AMERICAN ENAMEL BOOK

(NON-COATED)

We also carry a complete line of

BOOK, NEWS,
FLATS, LEDGERS,
LINENS,
BOND PAPERS,
CARDBOARDS,
DOCUMENT MANILAS,
FLAT JUTE MANILA,
TAGS, ENVELOPES,
RULED GOODS.

Send for our Catalogue

DWIGHT BROS. PAPER CO.

61-63 Plymouth Place, ... CHICAGO.

The Outlook

is good, and the "Better Wetter" is smoothly sailing over the foremost wave of popularity

Why?

Because it is the only reliable numbering machine a printer can look in his forms.

Busy printers like to buy Wetter Machines because they take no risk.

By actual test the machine is best for all purposes for which a printer is ever called upon to use a numbering machine. Write for prices on regular or special machines.

JOSEPH WETTER & CO.

515 to 521 Nevins St. ... BROOKLYN, N.Y.

PRICE, 20 CENTS JULY, 1898

The Inland Printer

LIBRARY U. JUL 5 1898 S. PATENT OFFICE

LIBRARY U. JUL 5 1898 S. PATENT OFFICE

POUTER SYDNEY

THE INLAND PRINTER COMPANY, CHICAGO AND NEW YORK

BYRON WESTON COMPANY'S

Linen Ledger AND Record Paper

HAS NO SUPERIOR. WHY NOT USE IT?

MILLS AT DALTON, MASS.

Our Selling Agents in Chicago are . . . BRADNER SMITH & CO.

Parsons Paper Co's

WHITE AND COLORED

ENVELOPE PAPERS

ARE STANDARD.

These Papers are all Animal Sized, Pole Dried.

Use them and they will please you.

Parsons Paper Co.

....Holyoke, Mass.

NEW SHADES

FIRECRACKER RED

EGYPTIAN BLACK

AURORA BLUE

FRED'K H. LEVEY CO.
PRINTING INK
MAKERS
NEW YORK.

DURING WAR TIME

the output of printing presses must ofttimes be increased. Maps, flags, portraits and other matter must be issued quickly. Those who use *The Miehle* are in position to handle rapidly and satisfactorily the largest orders.

The Miehle Always Leads!

ACKNOWLEDGED BY ALL TO BE THE **LEADING** TWO-REVOLUTION PRESS ON THE MARKET TODAY.

THE MIEHLE GIVES WONDERFUL SPEED, ACCURATE REGISTER, PERFECT OUTPUT, BECAUSE BUILT ON CORRECT PRINCIPLES.

OUR NEW SHEET DELIVERY

On very particular work it is obvious to any practical pressman that a great advantage is gained in having the sheets delivered with the *printed side up*, while for ordinary work and to save the extra labor in turning the work over for printing upon the opposite side the fly is the best. Our fly delivers the sheet printed side down, our *New Sheet Delivery* delivers the sheet *printed side up*, and is attached when ordered, at a very small additional cost. It can be changed from either one to the other in three minutes. Printers who are using it say it is invaluable. *The Miehle* is the only press on the market having these advantages.

THE MIEHLE PRINTING PRESS & MFG. CO., Chicago, Ill., U.S.A.

Eastern Office—30 Reade St., New York City.
London Office—29 New Bridge St., E. C.
Main Office—Cor. Clinton and Fulton Sts., Chicago.
South Side Office—274 Dearborn St., Chicago.

THE HENRY O. SHEPARD CO., PRINTERS, 212-214 MONROE ST., CHICAGO.

VOL. XXI, No. 5. AUGUST, 1898. PRICE, 20 CENTS.

INDEXED.

LIBRARY
AUG 5 1898

BYRON WESTON COMPANY'S

Linen Ledger AND Record Paper

HAS NO SUPERIOR. WHY NOT USE IT?

MILLS AT DALTON, MASS.

Our Selling Agents in Chicago are . . . BRADNER SMITH & CO.

Parsons Paper Company's

No. 1 Colored Writings

..... WOVE AND LAID .....

Large variety always in stock.

Parsons Paper Co.

Holyoke, Mass.

INDEXED

September
1898

J. SEP 7 1898

The Inland Printer

Price: 20 cents

BYRON WESTON COMPANY'S

Linen Ledger AND Record Paper

HAS NO SUPERIOR. WHY NOT USE IT?

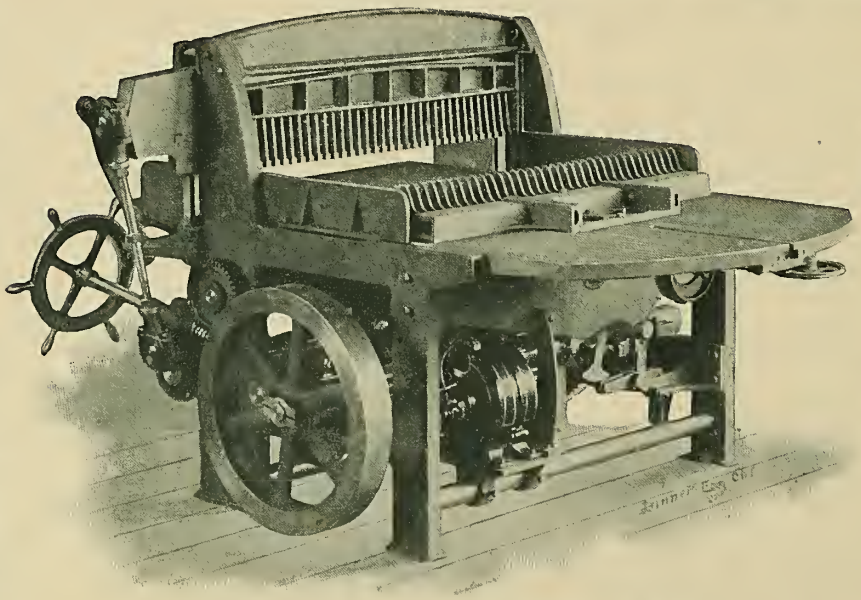
MILLS AT DALTON, MASS.

Our Selling Agents in Chicago are . . . BRADNER SMITH & CO.

Oswego Machine Works

Oswego, N.Y.

319 Dearborn St., Chicago, Ill.— J. M. IVES, Western Agent.



SHOWING compact arrangement for driving the....

BROWN & CARVER PAPER CUTTING MACHINES

with Electric Motor. No extra floor space required. The Brown & Carver Cutters cut square, clean and fast. Accuracy guaranteed.

SELLING AGENTS:

VAN ALLENS & BOUGHTON, - - 17 to 23 Rose St., New York.
C. R. CARVER, - - 25 North Seventh St., Philadelphia, Pa.
KENNEDY & MASON, - 414 East Pearl St., Cincinnati, Ohio.
MILLER & RICHARD, - - - 7 Jordan St., Toronto, Can.
AMERICAN TYPEFOUNDERS' CO, 405 Sansome St., San Francisco.
THE WILL R. KNOX MACH'Y CO., 207 N. Second St., St. Louis, Mo.

SMITHSONIAN LIBRARIES
3 9088 01961 5038